4.2 The city of Trento

The city of Trento (pop. 115,000) is the provincial capital of the autonomous province of Trento in the northeast of Italy. Its special status under Italian law has always allowed it greater autonomy in formulating and funding development policies and collective action. Trento is experimenting with a public-driven urban regeneration policy that makes knowledge, culture and creativity strategic assets for its development. The city's traditional Alpine economy has been enhanced by innovative public policies and far-sighted investment which have had (since the Sixties) a critical role in anticipating post-industrial development processes based on culture and knowledge. The hybridization of the traditional economy is evident in innovations throughout the urban system (university, scientific and technological research centres, cultural catalysts, technological districts, culture and creative en-trepreneurship sectors, territorial tourist marketing reorganization). In the last decade, the municipality of Trento has reinforced this knowledge-based urban development driven by provincial policies and has embarked on Trento's requalification as a cultural city in order to exploit its rich historical legacy through innovative policies and sizeable investments. In the Eighties, investment in the restoration of historic buildings to house cultural activities was intended to provide local communities with educational and leisure opportunities; only later did these become tourism marketing tools. This strategy is still being pursued, as the recent sizeable provincial investment in two iconic museums testifies. The Mart, a gallery of modern and contemporary art designed by Mario Botta, and the Muse, a science museum designed by Renzo Piano – both publicly owned and funded, both entirely in keeping with the city's past – are the cultural catalysts of Trento's regeneration.

The success of this public sector-driven urban regeneration is evident from the average family expenditure on culture – 165 Euro monthly, the highest expenditure on culture in Italy (Grossi, 2015), from the city's 2014 tourist numbers and from the number of visitors to the Muse, which, just two years after its opening, is among the top ten museum in Italy.

4.3 The city of Lecce

Lecce (pop. 93.302), is the provincial capital of the province of Lecce in Apulia, South-eastern Italy, a region with an average family expenditure on culture of 61 Euro monthly (Grossi, 2015). Due to its unique cultural heritage (Leccese baroque) and socio-cultural atmosphere, Lecce has been nicknamed "the Florence of the South". The city's clear urban identity is associated with its population's strong sense of place and belonging.

This combination of cultural legacy and stakeholder engagement made it a candidate for the European Capital of Culture 2019 – competing with Cagliari, Perugia, Ravenna, Siena and Matera, which won. Lecce's cultural project, 'Reinventing Eutopia', clearly demonstrates the city's ability to engage stakeholders in the exploitation of its cultural legacy and to capitalize on public sector-driven urban culture-led development projects to enhance community engagement. Lecce's openness to intercultural exchange is also evident in heritage hybridization with the creative, and other, industries (Lecce, 2014). The staging of cultural events and activities during its period as an Italian Capital of Culture in 2015 (jointly with Cagliari, Perugia, Ravenna and Siena) has reinforced this enthusiasm by creating opportunities for cultural exchange through peer-to peer communities of practice in cultural fields: 'Laboratories of change and experience'(Lecce, 2014).

DISCUSSION

The cases analysed provide some preliminary insights into the synthesizing of cultural legacy and innovation in urban regeneration processes and the role of public interventions and stakeholder participation in fostering or hindering this encounter. Heritage hybridization through culture-led urban regeneration is a complex process affected by place specific – socio-economic, cultural and institutional – conditions.

The main assumption underpinning this empirical verification is that if a strong cultural legacy is isolated from its socio-cultural basis, if there is no interaction between cultural and creative chains and other sectors, and no stakeholder engagement, urban value will not be created and sustainable development cannot occur.

The pivotal role of public institutions is thus key to the activation and guidance of culture-led development pro-cesses, thus enabling stakeholders to add value to the city. However, the way in which public policies and pri-vate actions change urban spaces, and thus determine the nature, scale and output of culture-led regeneration, depends on the local cultural context (Della Lucia *et al.*, 2014).

These core assumptions have been combined to build a conceptual framework for understanding the driver reconciling cultural legacy and innovation in urban regeneration processes and interpreting the forms that this synthesis can assume (Figure 1).

- The driver is evaluated in terms of public-private stakeholder engagement (the first dimension of the matrix). It is low when a public actor plays a primary or exclusive role in leading heritage exploitation/hybridization and high when diverse (private/public, internal/external) stakeholders participate in urban cultural develop-ment/regeneration;

- The forms are evaluated in terms of the level of heritage hybridization (the second dimension of the matrix). This is low when continuity with the past/cultural legacy prevails and is displayed in heritage conservation and/or value creation and high when the past meets contemporary creativity through cross-fertilization with the cultural and creative industries and/or other sectors.
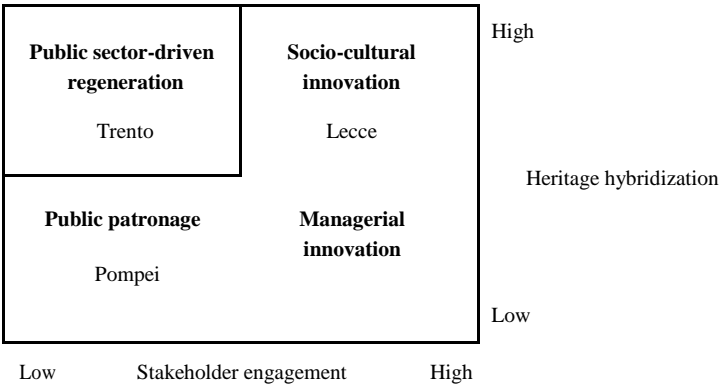

Figure 1. Urban culture and regeneration models

Within this framework four reconciled forms of cultural legacy and innovation in urban regeneration processes may be envisioned:

- *Public patronage* (low stakeholder engagement and low heritage hybridization) is the form in which cultural activities are managed from the top down, often small-scale and/or not integrated into a development strat-egy or city planning (culture and regeneration model) (Langen and García, 2009). This form may be equated with the pre-industrial model of Culture 1.0/2.0 in which cultural resources receive public funds without gen-erating economic value (Sacco, 2011).

- Pompei falls into this category, as an example of the difficulty of creating added value – and its benefits – for cultural legacy through public policy alone. This city still has ample room to engage local cultural entrepre-neurship and external cultural networks in urban development and Trento and Lecce may provide best prac-tice models to follow.

- In *Public sector-driven regeneration* (low stakeholder engagement and high heritage hybridization) culture is fully integrated into an area strategy (public planning) and benefits from complementarities with other public policies (knowledge, technology, tourism), but synergies with other stakeholders operating in these fields are still weak (cultural regeneration model) (Langen and García, 2009). This form may be equated with the industrial model of Culture 2.0 (Sacco, 2011) in which cultural resources generate – mainly economic – value, but there is still considerable potential for cross-fertilization with other sectors.

- Trento typifies this form: its urban regeneration is mainly public-driven but has led to the combining of cul-tural heritage with knowledge, technology, iconic cultural buildings and hallmark events, and traditional and new forms of cultural tourism (Della Lucia, 2015). Positive effects have been produced in terms of new entre-preneurship, new urban experiences, heightened symbolic meaning and increased cultural consumption on the part of residents and visitors. However, a possible excess of faithfulness to its historical identity/heritage

and/or past path dependence on the leading role of public institutions is limiting the city's openness to the rich cross-fertilization which stakeholder engagement often stimulates, locally and internationally. The for-mation of trust-based relationships with other local stakeholders, both inside the culture sector and in other sectors, would facilitate the creation of the critical mass of partnerships necessary for effective socio-cultural innovation in urban culture-led regeneration.

- *Socio-cultural innovation* (high stakeholder engagement and high heritage hybridization) occurs when cul-ture is the engine of widespread urban socio-economic transformation led by public-private partnerships and both residents and visitors benefit from an enhanced quality of life in the urban area (culture-led regenera-tion model) (Langen and García, 2009). This form may be equated with the post-industrial model of Culture 3.0 (Sacco, 2011) in which culture generates extensive value due to its transversal linkages throughout econ-omies and societies, fostered by culture-led creativity.
- Lecce typifies this form. Its visionary cultural project 'Reinventing Eutopia' innovated urban development models through cultural legacy hybridization and new culture co-creation, working with a pool of actors en-gaged in creativity labs. These labs are facilitators of communities of practice (Wenger, 2010), complex spac-es where culture and creativity combine on a social and technological platform shared by private and public stakeholders. This platform enables stakeholders to balance their interpretation of local heritage with their perspective on the need to integrate technological, market and organizational change and social innovation in order to co-create a desirable value proposition (Go & Trunfio, 2011).

6. Conclusions, limits and future research

The question of how cities can capitalize on culture-led urban regeneration processes to foster sustainable and innovative urban development has not yet been fully answered, although both academics and policy makers rec-ognize the opportunities offered by such development processes. This paper has tried to shed some light on the patchy Italian cultural scene through a multiple case study analysis. It demonstrates that place specific differenc-es cause cities to develop diverse patterns of urban regeneration. The significance of a city's cultural legacy, the nature and level of its hybridization with the culture and creative industries and other sectors (cultural legacy vs cultural catalysts vs cross-sectoral fertilization and innovation) and the nature and level of stakeholder engage-ment (public patronage vs innovative policy making vs private-public stakeholder engagement) all play their part in shaping regeneration processes. The three cities in our study have all had different experiences of culture-led regeneration projects: in Pompei, public patronage, i.e. unproductive public investment; in Trento, public-driven value creation; in Lecce, the enhancement of socio-economic value and innovation driven by stakeholder en-gagement. Trento and Lecce can both be considered experimental labs where the encounter of cultural legacy with communities of practice allows their creativity and knowledge to be integrated within local contexts, thus innovating models of cultural co-creation.

The generalization of these results allows the design of a theoretical framework which can be used to in-terpret different forms of urban regeneration shaped by the synthesis of cultural legacy and innovation and by the (im)balances of public-private stakeholder engagement that drive these encounters. These forms may be connected to the models used to incorporate culture into urban regeneration processes (DCMS, 2004), and also to paradigmatic phases of cultural economy evolution (Sacco, 2011). This framework brings new insights to the literature on culture-led regeneration. It invites policy makers and entrepreneurs to take up the challenge of showing that heritage cross-fertilization can drive extensive socio-cultural urban innovation and thus enhance urban sustainable development and well-being. The two dimensions of the matrix are levers which can be used to change and manage urban regeneration paths and lead to the realization of Culture 3.0. The benefits of this transition include the emergence of strong symbolic meaning, which empowers people to participate in cultural co-production and fosters cognitive and capacity building, psychological wellbeing and the evolution of motiva-tions and learning patterns.

These interdependencies between culture, economy and society can potentially generate numerous opportu-nities and challenges for cultural policy design and implementation, including multimodality, slow-life concepts,

new communities, real and virtual combinations, technology as an enabler, globalisation, multiculturalism, no-madism, co-creations and new communal spaces (European Commission, 2010).

The results of this exploratory and comparative study are preliminary, but allow us to configure cultural and creative city scenarios and to look at the relationship between vertical accountability (hierarchy – political insti-tutional power) and the engagement of communities of practice in 'Laboratories of change and experience' that allow the creation of shared experiences and new forms of creativity. Future research will focus on the shift from hard to soft power (Nye, 2004) evident in symbolic brands) and their role in creative tourism; the impact of social media and technological platforms on the enhancement of the configuration of e-participative governance and stakeholder engagement.

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War tourism product development. Management of the Great War heritage in Trentino, Italy

Mariangela Franch and Anna Irimiàs

ABSTRACT

Purpose of the paper. In 2014, the outbreak of the Great War (1914-1918) was commemorated all over Eu-rope. This raised several issues around the unresolved meanings within the politics of memory and so-cial memory (Jansen-Verbeke & Wanda, 2013; Winter, 2015). Battlefields, trenches and fortifications are seen as potential products for special interest tourism related to war heritage (Ryan, 2007). The conser-vation and management of dissonant heritage - heritage with different meanings and narratives - has led to war tourism product development in various destinations (Hall, Basarin & Lockstone-Binney, 2010; Muzaini & Yeoh, 2005; Vanneste & Foote, 2013). The present paper focuses on the particular features and processes of war tourism product development in Trentino, northern Italy, where most of the war heritage sites linked to Alpine warfare are concentrated (Franch & Irimiás, 2015). When developing war tourism products, special attention should be paid to both the destination's physical and environmental characteristics and the local society's socio-economic and cultural history (Benur & Bramwell, 2015). This paper discusses the central role of stakeholders in the conservation, valorisation, management and marketing of tangible and intangible elements linked to the Great War. Its aim is to analyse war tourism product development in Trentino, Italy through the investigation of public and private stakeholder inter-vention to conserve and valorise war heritage.

Key words: Great War, war heritage management, cultural identity, place identity, local communities.

Introduction

In April 1916, at the Austro-Hungarian military command centres in northern Italy, everything was ready for the so-called *Strafexpedition* (Punitive expedition) to defeat the Italian army, which had entered the war on the side of the Allies almost a year before. This attack was expected to be decisive in the Alpine war. But heavy snow postponed the Austro-Hungarian counteroffensive on the Italian Front to May. The frontline between the Aus-tro-Hungarian Empire and the Italian Kingdom ran across high mountains with peaks between 2500-3700m. The hostile environmental conditions – avalanches, strong winds, snow and extreme cold - took a heavy toll on both sides. The *Strafexpedition* was a surprise attack by the Austro-Hungarians against the Italian army on the pla-teaus of Lavarone, Folgaria and Asiago. The battles led to 140,000 Italian and around 100,000 Austro-Hungarian causalities. Between 1908 and 1914, as part of their strategic defence system, the Austro-Hungarians had built a network of seven modern fortifications in the region, these now constituted a shield for their army. The region's landscape was dramatically modified by (strategic) deforestation, an extensive system of trenches carved into the mountains, military service roads, cableways, military hospitals and war cemeteries. The tangible and intan-gible war heritage in Trentino stimulated a strong interest in the study of the Great War in all its social aspects. A profound understanding of the era was, on one hand, thought beneficial for the local community, on the other, it determined the war tourism product development of the region.

    Short literature review. Tourism based on the valorisation of places in which historical heritage is the main attraction is one of the fastest growing segments of cultural tourism (Urry, 2002; Timothy & Boyd, 2003; McK-ercher *et al.,* 2005). Through heritage tourism people can rediscover their own cultural roots, and visiting sites where events of historical importance have taken place gives the visitor a personal insight into the past (Rich-

ards, 1996; Poria *et al.*, 2003; Fyall *et al.*, 2006; Smith & Richards, 2013). It must be remembered, however, that the valorisation of an area's war heritage needs to take into account the latter's dissonant nature (Tunbridge & Ashworth, 1996) and the fact that the temporal and spatial mismatch between this heritage and contemporary visitors is the basis for all interpretations of historical events.

Research design. In the first stage, in-depth interviews with key stakeholders in war heritage management and marketing were carried out between August 2014 and August 2015. The aim was to identify the strengths and weaknesses of war tourism product development in the province. Each interview lasted between one and a half and two hours. All the interviews were recorded and later transcribed for content analysis. Our research aim was to investigate the role of local communities and stakeholders in the identification and valorisation of war heritage sites in the northern Italian autonomous province of Trentino.

In the second stage the research was based on extended field work along the former front line between Italy and the Austro-Hungarian Empire. This involved visiting forts, trenches and war history museums, direct and participant observation, and photo documentation of the state of conservation and management of the war heritage sites.

In the third stage, information provided both in promotional material (on- and off-line) and on site was considered; these analyses revealed that the sites have an identitarian connotation. In order to understand the kinds of experience being offered to visitors, the promotional material produced by the *Museo Storico Italiano della Guerra* (Italian War Museum), the area DMOs, thematic tourist guides, brochures and maps were also analyzed. Particular attention was paid to the promotion of events and temporary exhibitions held at war heritage sites. However, the tourism marketing of war heritage sites raises several questions: 1.) How should target groups of different nationalities be addressed? 2.) How should historical narratives be used? 3.) What kinds of tourism experiences should be encouraged at war heritage sites?

Findings. Our findings show that the considerable institutional effort to conserve, restore and manage war heritage in Trentino is supported by local communities, volunteers and cultural associations. This support - root-ed in the fact that the Great War has significantly influenced the cultural identity of the region – has facilitated the development of this new tourism product. It goes without saying that the study of the Great War and the conservation and restoration of its heritage must precede any development of war tourism products.

In 2009 the Province of Trento founded the Trentino Great War Network intended to coordinate the various stakeholders involved in the preservation and valorisation of Trentino's war heritage. *Trentino Marketing Spa* and the local tourist boards, the *Fondazione Opera Campana dei Caduti* and the *Fondazione Museo Storico del Trentino*, the *Museo Storico Italiano della Guerra* together with the Italian Defence Ministry are the main stakeholders, and make up a single territorial system for the conservation and promotion of the area's war heritage. An examination of their official reports and other publications reveals that the restoration of forts, paths and trenches began more than fifteen years ago. The primary aim was to preserve the province's rich heritage of military architecture, to return it to the local community and ensure its accessibility, particularly during the then upcoming centenary commemorations. The Superintendence of Architectural and Archaeological Heritage in Trentino was given the task of identifying, cataloguing and preserving the province's war heritage. Since 2009 more than 30 million Euro have been spent on restoring fortifications and making them accessible to visitors and tourists. The Province's Department of Culture is responsible for organizing exhibitions, events, concerts and the specific programmes and packages designed for school children and young adults aimed at increasing awareness of this architectural patrimony and promoting it more widely. Local DMOs are in charge of developing war tourism products and thus diversifying the region's tourist offer, still dominated by sport tourism. The aim has been to add value by broadening the experiences of tourists who are already present in the destinations. Through the creation of innovative packages, war heritage tourism is combined with outdoor activities, such as running, mountain biking and skiing. Spatial linkages between attractions have been created through establish-ing biking and hiking trails between forts and museums.

War heritage has been made part of Trentino's cultural tourism supply, although active and sport tourism is still dominant in the area, it also boasts significant cultural tourism attractions such as the Museum of Modern , the Museum of Sciences, and numerous castles. However, the tourism marketing of cultural paths, events

d manifestations seems to target Italian domestic visitors and very little effort has been made to open up to ernational visitors.

Originality of the work. The present paper advances knowledge on how the diversification of primary tourism products through innovative package creation, actively involving all stakeholders, has led to war tourism product development in Trentino, northern Italy.

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Developing sustainable cultural heritage destinations: which tools and governance model?

Simona Franzoni

ABSTRACT

The actors play – travel agencies, tour operators, tourism firms (accommodation, food, retail, etc.), local public authorities, third sector (for example, tourism cooperatives, cultural associations), etc. – a signif-icant role in the local community: they need the efforts of inter-institutional (public-private) cooperation in order to contribute, in relation to the type of interaction carried out, to the economic development and to increase competitiveness and tourism labour market.

Currently, SMEs based on artisanal activities are still struggling playing an active role as touristic actors in local communities and destination. On one side, artisans and craftsman are not yet fully aware of their potentialities as tourism service providers; local public authorities are still considering as main touristic products the historical heritage of their communities, rather than the ancient arts and crafts which char-acterise the cultural heritage of these destinations.

Tourist actors need to be always up to date in regards to tourist trends, but also need to be trend setters, setting the path towards new approaches towards tourism and travelling. The diversification of the tour-ism offer is due to the fact that new players (SMEs previously not involved in tourism) are involved in the offer of activities involving tourists, thus creating experience based products.

This means to involve all actors of the local communities (i.e. professionals, artisans, local dwellers, tourist firms, local public authorities, cultural associations, etc.) in valuing their cultural heritage and transforming it in experiential activities for tourists to live upon their arrival.

This study is aimed at: giving value to cultural heritage of local destinations; involving tourists in im-mersing activities and experiences; supporting the transformation of SME, especially those related to arts and crafts, so as to become tourism service providers by offering experiential activities to tourists; enhancing the network of relationships with the various relevant actors in order to create, maintain and develop sustainable cultural heritage destinations where public and private organisations work together to achieve common goals based on sustainable performance.

This study is mainly intended to answer the following questions: which governance model and tools might be able to build and manage a network system of integrated touristic services to develop sustainable cul-tural heritage destinations? Subsequently, the author intends to show a "good practice" developed in Italy.

Keywords: Destination governance, Arts and Crafts, Sustainability, Network.

1. Introduction

Tourism is a fundamental drive to economy. Annually 1.8 million firms, primarily SMEs, employ approximately 5.2 % of the total workforce in the European tourism industry, generating over 5% of EU GDP, a figure that is steadily rising. Tourism is, in fact, one of the very few economic sectors that wasn't negatively impacted by the economic crises of these years.

However, tourism is not only an economic drive: it is also an important instrument for reinforcing Countries repu-tation in the world, projecting our cultural and values, thus promoting the attractions, it is the result of centuries of cultural exchanges, linguistic diversity and creativity. This is the reason why it is fundamental for tourism and tourist actors to develop touristic products that fulfil both the need for a profitable activity, but also sustainable, cultural, experiential, and ethical approach.

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Experiential tourism products are closely related to sustainability, therefore the selection and involvement of SME supplying services with an eco-sustainable approach is of paramount relevance. This implies (UNWTO, 2004):

- To make optimal use of environmental resources that constitute a key element in tourism development, main-taining ecological processes and helping to conserve natural heritage and biodiversity.
- To respect the socio-cultural authenticity of hosting communities, preserve their cultural heritage in the broadest sense and their traditional values, and contribute to intercultural understanding and tolerance;
- To ensure viable long-term economic operations, providing socio-economic benefits equitably distributed among all the actors, in terms of stable employment, income opportunities and social services to host com-munities, and contributing to fight against poverty.

The sector's competitiveness is closely linked to its sustainability and experiential potential, as the quality of tourist destinations is strongly influenced by their enterprises, their natural and cultural environment, along with their integration into the local community.

The tourist destinations are thought of as precise geographical areas in which the tourism organisations (travel agencies, tour operators, hotels, restaurants, etc.), local public authorities (public transport, information points, etc.), third sector (tourism cooperatives, cultural associations, etc.) that are present attempt to make the areas more attractive by highlighting the value of the countryside as well as the local social, artistic and cultural traditions. Currently, SMEs based on artisanal activities are still struggling playing an active role as touristic actors in local communities and destination. On one side, artisans and craftsman are not yet fully aware of their potentialities as tourism service providers; local public authorities are still considering as main touristic prod-ucts the historical heritage of their communities, rather than the ancient arts and crafts which characterise the cultural heritage of these destinations.

It shows that, tourist destination becomes a network of relations between all of the actors both public and private that are involved in it. In tourism, the approach of the study from the perspective of the network has first of all a long and established tradition (Pavlovich, 2003).

The competitiveness of a tourist destination is not measured at the level of a single organisation but rather in the capacity of the operators involved in tourism to bring their forces together at the level of the destination itself. Therefore, the tourism system needs a model of governance where the system of decisions and actions aimed at consolidating and growing the sustainability of the territory and its destination by defining clear and shared objectives, actions and results for development between the private and public operators involved.

In this article, the author suggests a conceptual framework allowing attaining a governance model of the tour-ism system aimed at enhancing the network of relationships with the various relevant actors in order to create, maintain and develop sustainable cultural heritage destinations where public and private organisations work together to achieve common goals. These include the enrichment and attractiveness of the territories and their destinations, through appropriate integration of the expectations of tourists, the local community and the enter-prises that are part of it.

Furthermore, the author intends to show an initial application of the governance model through an Ital-ian-based case study.

2. Literature review and research design

A tourist destination founded on a network is characterised by the involvement of a broad and heterogeneous group of actors (public administration, firm, non-profit organisation, etc.) where each relevant actor covers a well-defined role both in terms of the contribution it makes as well as the expectations it creates in the territory (territorial areas characterised by an integrated offer of cultural, environmental and tourism attractions, includ-ing typical products of agriculture and local artisan production). Therefore, the tourist destination is a network of key stakeholders, directly or indirectly, involved in the co-design and co-production of tourist products (Dredge, 2006; Lemmetyinen & Go, 2009; Paget, Dimanche, & Mounet, 2010; Klijn et al, 2010).

According to the World Tourism Organisation (2004), the potential stakeholders in tourism at local destinations can be represented as follows: communities; public sector; private sector; non profit sector; NGOs; tourists.

The ability to satisfy the stakeholders' needs is realised through the development of a governance system that is able to bring together the contributions and influence the behaviour of the different actors towards common goals. This also means, to develop tourism destinations by giving sustainable value to their cultural assets made of history, art, crafts, traditions, folklore, events, and habits and to facilitate the entry of SMEs, in particular, the "arts and crafts" in a new markets, such as tourism (and vice versa the tourist use of new players and new tourist offer).

Tourist actors needs to be always up-to-date in regards to tourist trends, but also need to be trend setters, setting the path towards new approaches towards tourism and travelling. The traditional tourism sectors characterised by hotels, restaurants, tourist guide, etc. needs, therefore, to involve SME's (especially arts and crafts) into the tourism destinations by offering their business as tourism activities, to involve them in experience based tourism products, thus making them contribute to the valorisation of cultural heritage in the tourism field. The diversification of the tourism offer is due to the fact that new players (SME's previously not involved in tourism) are involved in the offer of activities involving tourists, thus creating experience based products which represent a further diversification which this project is addressing. Tourism products involve arts and crafts SME' as actors of new tourism offers which are strongly experience based.

In this scenario, the adoption of a new governance model of tourist destinations could represent the best way of guarding the autonomy of the single organisations and at the same time, creating synergies.

Therefore, the application of governance model could allow autonomous organisations that are part of the network to gain notable benefit in terms of rationalisation of the use of their resources as well as helping them achieve economies of scale and economies of learning which are linked to the principles of sustainability. Ac-cording to Provan and Kenis (2007, p. 3) «the advantages of network, coordination in both public and private sec-tors, are considerable, including enhanced learning, more efficient use of resources, increased capacity to plan for and address complex problems, greater competitiveness, and better services for clients and customers».

Who leads the tourist destination has the responsibilities to interact positively with all the actors of the sys-tem through the processes of coordination and integration. Who directs the tourist destination has the role to favour decision-making processes between the different actors that take part, each one with a different role and influence through the activation and the incentive of exchange of decisions among the different public actors (local public authorities, regions, etc.), profit actors (tourist firms, travel agencies, artisan, etc.) and non profit actors (cultural associations, tourism cooperatives, etc.).

The structure of the network (Agranoff, 2003; Provan & Milward, 2001) represents the body responsible for the governance by a logic of coordination and integration as well as the development of a system of interven-tions in response to the tourists' needs. The network structure could be entrusted to the "Network Management Organisation – NMO", entity of direction and coordination of the network, the structure of which can be influ-enced by the principles and rules that are in use in different Countries. In the tourism sector, the network struc-ture is defined as "Destination Management Organisation - DMO"

Why a network can improve the competitive capacity of its components it is necessary to have strong roles of higher-level governance, able to express a vision to develop the network, define the strategic objectives of the medium-long term and manage relationships and the contributions of participants in the network effectively. All tourist destinations that are created in order to achieve improvements in the territory are coordinated by the DMO to avoid overlap and redundancies of roles, functions and activities. In a territory, the number of tourist destinations depends on the attractiveness of this territory and on the level of sustainability expected (Dredge, 1999).

The DMO of a territory could be composed of important public and private actors with a high level of compe-tence and which is capable of leading all of the actors involved in the network to pursue performance of sustain-ability expected by the territory, the destinations and the organisations that are operating in this context. In general, DMO has the following tasks: firstly, to direct and guide with an approach of cooperation and inte-gration, where the ability to create consensus, sharing and convergence of interests around the common goals; secondly, to develop a network by coordinating services and interventions in order to achieve the sustainability of the tourist destination.

The single touristic destination presupposes the involvement of all actors with specific professional profiles and competencies that are involved in it, coordinated by entity "second level DMO" (assigned to public or pri-

vate - profit or non profit - organisations, including monocratic entity) that communicate with the DMO. There-fore, the DMO coordinates all second level DMOs that manage the single destinations: each "second level DMO" coordinates the key actors of each tourist destination. This structure can also be defined as "Multilevel DMO".

It is the growth and improvement of the operating conditions of the "intermediate bodies" (second level DMO) in the network, the link between the DMO and the autonomous organisations, that constitutes the most im-portant aspect for the future development of the governance of the destinations, that makes the top-down and bottom-up communication more rapid, efficient and effective.

Having said that, it is necessary to underline that the birth of the destination should not lead to the creation of superstructures and the consequent tightening of the system with consequent increase in overheads. Rather the approach should be geared towards flexibility, the generation of groups of relevant actors involved in order to achieve strategic objectives and results of benefit to the stakeholders who are directly involved in it and the community at large.

The decisional processes needed to direct, manage and control the common goals towards the sustainability performance of the tourist destinations. The relationship between the network management and the results of the network represents an action of the decision-making processes (Bramwell & Lane, 2000; Klijn et al., 2010). The traditional functions of planning, control, assessment and accountability of the results take on a new mean-ing, as they relate to the management of resources held by autonomous organisations (Agranoff & McGuire, 2001; Klijn et al., 2010).

In particular, the "second level DMO" will be oriented to guide, coordinate and control the correct and effica-cious transfer in the behaviours at the organisations involved. Each organisation shares what has been agreed and develops its own lines of policy coherent with the indications that have emerged at the level of the tourist destination (second level DMO) and the territory (level DMO).

Thus, the network management can be defined as processes of governance and the main objectives of which, are: the formulation of strategies at the territory, the development of integrated marketing plans, the develop-ment of sustainable services (carried out by the actors involved), the measurement of the network performance to achieve the final goals of the territory through the single tourist destinations and their organisations.

Measuring sustainable performance is important for motivating the actors and keeping their attention and support to the network. From an analysis of the literature (Bramwell & Lane, 2000; Hall & Lew, 1998; Stabler, 1997; Waligo, Clarke, & Hawkins, 2013), a shared vision emerges on the need to consider several dimensions and levels of performance of the network, starting from the article of Provan and Milward (2001). In order to measure and evaluate tourism performance, a set of indicators can be formulated, based on a thorough review of the relevant literature (Liverman et al., 1988; Marsh, 1993; Manning, 1999; Dwyer & Kim, 2003; Veleva & El-lenbecker, 2001; Bossell, 1999; Blackstock et al., 2006; Franzoni, 2015) and the several initiatives that provide methodological support for the identification of sustainable development indicators (UNCED, 1992; WTTC, WTO, EC, 1995; Global Reporting Initiative, 2002; UNWTO, 2004; OECD Tourism, 2013; European Union; 2013) with different levels of aggregation.

3. Discussion: First application of destination governance model.

The Veneto Region with its regulations (art. 12, Regional Law no. 11/2013) states that the coordinating organisa-tion of the thematic tourism system is designed to promote cooperation between the public and private entities which are responsible for the promotion and development of the supply of the system itself.

The coordinating organisation is represented at each destination by a single destination management organi-sation (DMO) for each thematic map identified by the Region ("Venice and the lagoon", "the Dolomites", "Green Mountain", "Garda Lake", "the sea and beach", "Pedemontana and foothills", "Terme Euganee and the Veneto baths", "the Po and its delta", "the City of Art, historical centres, walled cities and fortified systems, and Venetian villas"), and, for certain thematic maps (e.g. "the City of Art, historical centres, walled cities and fortified systems, and Venetian villas"), there will be more managing organisations for each tourist destination (second level DMOs), provided that municipalities (whether individual or associated) report at least one million tourist numbers per year, based on the 2010-2012 three-year average (Regional Resolutions no. 1870/2013 and no. 2551/2014).

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All DMOs will be coordinated by a regional committee for tourism policies, which aims to define the operational and programmatic choices of greater strategic value for tourism (art. 10, LR 11/13).

According to Article 9, each DMO, in compliance with legislation and regional planning, operates according to the destinations' modern forms of management to create partnerships and cooperation between public and private entities involved in the governance of the same, and in the development of tourism products. This is for reinforcement of the supply system and the joint management of information, reception of tourists, promotion and marketing of each destination's tourism products. Tourist destinations are considered to be locations or geographical areas where there is a combination of resources, infrastructure and services associated with a product or a range of tourism products.

It undoubtedly involves a DMO principle, which requires a strong awareness on behalf of the various actors that operate in the tourism sector. However, while fully respecting the functions, activities and goals that the regional law recognises, it will impose a new and modern approach in terms of culture and methodology.

The Region therefore intends, in accordance with regulations, to give the go ahead to lay foundations for a cultural shift and change in the destinations' approach, which will be able to offer one or more of the following through the DMO:

• territorial governance;
• organisation, management and updating of information on local tourism;
• qualification of the destination's services and tourism products;
• creation and development of partnerships and cooperation between public and private entities involved in the governance of the destination and its tourism products, in order to strengthen the system of supply and enable these parties to operate, as much as possible, in a unified manner within their promotion and mar-keting roles.

According to regional decree no. 2286 of 2013, which implemented law 11/2013, DMO activities comprise a stra-tegic dimension which includes: research and the enhancement of specificity, qualification and strengthening of the relational network, and sharing of marketing services. In addition, there is an operational dimension with economic-management monitoring, skills development and the handling of information. All this presuppos-es that the DMO comprises specific skills for: the development of strategies, the direction and governance of destinations, and communication and business negotiations, for the economic development of entrepreneurial activities.

The Region assumes there is an almost complete absence of managing organisations at the regional tour-ism system's destinations. It therefore believes it is important to operate, where possible, with a DMO that undertakes – at least initially – "round table discussions" regarding strategies between public and private, and between the different municipalities, in order to progress towards a truly organised coordination system for the management of the destination. This system may consist of mixed corporate structures, which are able to carry out direction of a destination, as well as having a strategy that includes the destination's different economic, public and entrepreneurial activities.

Therefore, although the regional law reiterates the importance of partnerships and cooperation between public and private entities, it allows the operators to select the coordination methods and operational links that they feel are most appropriate for their destinations.

The following describes the destination governance model case study. It involves five municipalities of the Province of Verona ("Valggio sul Mincio", Castelnuovo del Garda", "Bussolengo", "Sona", "Pastrengo"), which on 21st January 2015 signed an agreement regarding: a) construction of a network for the development of a tourist destination: "Entroterra Gardesano" ("Garda's up country"), with the purpose of promoting the inter-municipal territory in terms of their tourism, historical, cultural profile and their artisans and craftsman as tourism service providers (in addition to traditional tourism actors); b) the adoption of a specific action plan; c) on-site training of appropriate professionals as "Destination Managers".

The agreement stems from an assumption that the entire tourism chain requires an effective approach to the personalisation of services, with attention to their quality, and to the creation of sustainable value, through the appropriate integration of the local community's expectations, as well as those of the public and private firms involved. This will be followed by the development of tourist destinations in geographical areas with landscapes and cultural, artistic, and social traditions, where public organisations and tourism organisations (hotel, restau-

rant, artisan, craftsman, cultural association, etc.).

The network, which is currently represented by the "Entroterra Gardesano" destination's round table aims to promote improvement of its members' competitive abilities.

The signed agreement, which is valid for three years, aims to achieve the following objectives in its first year:

Establishment and management of the network

Establishment and management of the network to direct action that will be taken in the near future to combine the production, promotion and marketing of the tourist destination and its products. The network intends to raise awareness about local tourism as a resource for economic and professional development within regions and communities. Moreover, it is for the network to lay the foundations and foster specific collaboration between public administrations and those operating in this sector; from tourism infrastructure to the production of traditional goods, and food and wine products; from arts and crafts representatives, to the representatives of settings related to the historical and artistic heritage of the place.

To date, the network is characterised as a "round table" consisting of about 30 public, for-profit, and non-profit organisations: from the politicians of the five municipalities involved to the representatives of various associations (restaurateurs, hoteliers, etc.), from local artisans to the civil society. The parties involved provide contributions, insights, reflections, their own wealth of experience, and knowledge of the territory. Thanks to the attentive listening of the other participants and an intentionally constructive comparison it is possible to design and develop tourism products in line with the expectations of the target market. It is everyone's responsibility to become aware of (and learn about) their merits.

In order to promote the economic and cultural development of an area, it is necessary to make the local system an attractive and competitive territorial system. Here, attractiveness is intended for the local citizens, for whom the real added value lies in the territory's cultural aspects; in the interaction of intellectual resources (the quality of the people); in historical, artistic, and architectural features; and in the quality of life in these places. The cultural dimension, as an element of social cohesion, becomes a factor in the development and establishment of growth in local economies.

Drafting of the Action Plan

The network intends to formalise the summary of the comparison from the previous point by drafting the "Entro-terra Gardesano" destination's Action Plan, as it relates to a predetermined period of time:

• specific objectives to be realised;
• planned action to achieve the objectives;
• timelines for the realisation of these objectives and actions;
• economic and professional resources needed to achieve the objectives;
• results and outcomes to be achieved through implementation of the

Plan. Advanced Training Course for Destination Managers

The need for renewed professionalism, development of managerial skills, and integration/cooperation of the various public and private organisations belonging to the network, has led the five promoting municipalities to offer an advanced training course for Destination Managers. Destination Managers have the role of coordinating network members, taking action to enhance active participation, and possessing knowledge and values of the context. They will direct any action undertaken toward the setting, the local tourism market's potential, and con-crete operational tools to meet the challenges posed by the market itself.

From the experimental phase of the "round table", the five promoting municipalities intend to formalise the network through the creation of the "Entroterra Gardesano" destination's second-level DMO, which will work alongside other second-level DMOs that will be formed gradually. This DMO will have expertly trained individuals with skills and competencies to assume decision-making roles and ensure development of the network by set-ting strategic objectives to meet the expectations of stakeholders. They will also be able to effectively coordinate the relationships and contributions of network participants.

4. Conclusion

The model developed would find an effective application and should encourage the sharing of a common vision and purposes among all stakeholders. In this context each actor, according to its level of importance and defined responsibilities, takes part in the destination governance in order to participate to the tourist development of community and the economic growth of local, national and international territories. Accordingly, to involve actors of the local communities (i.e. professionals, artisans, local dwellers, tourism firms, cultural associations, local public authorities) in valuing their cultural heritage and transforming it in experiential activities for tourists to live upon their arrival, contributing to the creation of offers for tourists more environmentally and culturally conscious, who aim at getting a real and experiential understanding of the territory they are visiting. This means, to increase the competitive economic and socio-environmental results as well as to growth the number of sus-tainable firms contributing to the promotion of local communities.

The above considerations show, therefore, that the tourism actors needs to apply a broader approach that is increasingly oriented towards integration in contexts where tourism organisations operate. The advantages that an individual actor gets by participating in a network are immediately measurable referring to the possibility of sharing investments, exploitation of innovation and technology, containment and rationalization of production costs and the risks involved.

Cooperation between relevant actors in the tourism system highlights the strategic intent of the organisation to ensure a sustainable future. Therefore, skills and attitudes aimed at developing and promoting positive relationships with stakeholders with whom you share the advantages and/or disadvantages, related to the quality of the results, acquire strategic importance and are essential for economic and social development.

Therefore, the existence of an effective governance model in the tourism system contributes to the economic development and to increase competitiveness and labour market.

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Communicate, incorporate and appreciate: the role of network managers in working towards a resilient tourism network

Anne-Mara Gerrets, Egbert van der Zee and Dominique Vanneste

ABSTRACT

Tourism is through its composite nature a domain in which partnerships are a necessary ingredient for sustainable governance. Even though heritage sites are often the main focus of the tourist, the system surrounding the sites is crucial for tourist experience. This has led to a growing interest in tourism networks as a destination governance mechanism that can integrate tourism. Promising claims stating that tourism networks could provide a sustainable, inclusive and horizontally organized governance system, however, have seldom been stacked with empirical evidence. Tourism networks are facing the fear of becoming a buzzword and be relegated to the realm of destination management clichés.

This paper investigates the practice of tourism network management by posing the question to what extent networks can provide a viable governance approach for heritage sites and tourism destinations. Flanders, with its world famous art cities, renowned local and artisan products and lively contemporary cultural scene, holds heritage as an important tourism asset and features as a case study for this paper. From international to local scale levels: perspectives of networks operating on different scale levels are used to gain understanding in network governance. An in-depth qualitative study of 12 tourism networks through key stakeholder interviews with network managers (n 15) provides an insight into how tourism networks can become viable governance entities. First, a network manager often needs to levitate between private and public entities. In the case of Flanders, most networks were found to be heavily relying on support from public authorities, often Provincial governments, for their survival. Networks are often not resilient against changes in the political landscape or administrative reforms. Strong dependency on public entities causes an insecure future, a lack of long term planning and the inability to represent the network members in political matters. Second, it was found that network managers could strengthen the position of the network. Managers who are able 1) to form a vision that aligns the network members and 2) to involve their members more in the network were better able to sustain resilience in a network. Bottom-up network structures, acknowledgement of member involvement, trust and proximity play an important role in this process. Furthermore, it seems that it is not the network formation per se, but the process of networking by a broker that might be most beneficial for a heritage site or destination.

Keywords: tourism networks, network governance, stakeholder involvement, Flanders

Introduction

Managing tourism in the twenty-first century has become a complex business. A steady growth in numbers of international tourists, diversification in the taste and behavior of tourists, the arrival of ICT as provider of infor-mation and facilitator of tourism activities and a changing role of the state and public institutions in destination governance have changed the scope and scale of tourism (Dwyer et al., 2009). Henriksen and Halkier (2009) argue that, from a policymakers perspective, tourism made a shift from a localized industry aimed on attracting more tourists through promotional activities to a regionalized industry aiming on the creation of an innova-tion-based high value and quality tourism product which is attractive for new markets of tourists. To achieve this, destination managers and policymakers need to be able to cope with the increasing complexity of tourism and reconsider and reinvent their approaches in tourism management (Baggio et al., 2010; Brouder & Eriksson, 2013; Hartman, 2015; McKercher, 1999).

This changing scope has led to a growing interest in tourism networks as a governance mechanism that can integrate tourism by applying a relational perspective focused on cooperation. 'Cooperation, as a dynamic pro-cess-oriented strategy, may be a suitable means for managing turbulent planning domains at the local as well as the regional, national and international level' (Lemmetyinen & Go, 2009 p 33). A perspective studying tourism as a network can proof useful and relevant because it sees tourism as a complex relational industry, where different policy is made by different actors at different scale levels and in a different timeframe (Dredge, 2006). Promising claims stating that a management perspective focused on cooperation through tourism networks could provide a sustainable, inclusive and horizontally organized governance system, however, have seldom been stacked with empirical evidence (van der Zee & Vanneste, 2015). 'The question whether networks do promote better governance is still unresolved' (Beaumont & Dredge, 2010 p 11). Next to this, cooperation in the tourism sector 'neither obviously occurs nor is formally established' (Beritelli, 2011 p 609), even though tourism, through its composite nature, should be a sector in which cooperation features at the forefront of management approaches.

A growing body of literature and case studies indicate why stimulating cooperation and network formation is often troublesome and lagging behind other industries and sectors. First, 'supporting interconnectivity and interaction among actors involves an extensive governance system' (Hartman, 2015 p 11) which, nested in many scale levels and policy layers, is costly to establish and difficult to coordinate (Dredge, 2006). Second, according to Petrou et al. (2007) a misalignment between top down institutional arranged networks and bottom-up firm demands exists. As a result, network governance systems are often imposed on stakeholders without taking already present relationships, structures and preferences into account. Third, both public and private stakehold-ers expect tangible, short term outcomes and gains in return for investing in cooperation and network formation. The literature on tourism networks does not yet present convincing case studies presenting tangible outcomes and benefits of collaboration in tourism networks (van der Zee & Vanneste, 2015). 'The problem may be that in-tangibles such as tourist experience and quality of service are more difficult to set into quantifiable targets that can be monitored' (Petrou et al., 2007 p 435). In summary, questions remain on how tourism managers should deal with the complex, multi-scalar nature of tourism, taking into account the context of the destination and the tourism sector and deal with demanding public and private stakeholders with their own goals and hidden agendas.

Björk & Virtanen (2005 p213) stress the need of coordination of tourism networks by stating that there is a 'need for a convenor, i.e. tourism project manager who facilitates co-operation in tourism networks'. According to the study by Lemmetyinen & Go (2009), maintaining and coordinating a network requires actors with a spe-cific managerial talent, described as network 'champions'. Presenza & Cipollina (2010 p 28) add to this that in order to transform the theoretical added value of a network to an improved competitive position, a 'specific managerial talent […] could be regarded as one of the critical success factors' as they facilitate 'network sharing, acquiring and deploying knowledge'. While many descriptions and labels are given to this type of actor, this paper uses the term "broker" for a person or institution that has the goal to manage a network for a wide array of stakeholders and facilitate cooperation levitating between individual stakeholder interests and pressure by (public) funding organizations and political volatility.

Even though the role of the broker is becoming ever more present in tourism management as policy makers embrace the network perspective to tourism management, it is still unclear *how* brokers can successfully man-age networks and foster collaboration (Beritelli et al., 2015). A number of gaps are present in the literature on cooperation and tourism network formation. First, Zach and Racherla (2011 p 98) state there are methodological and theoretical shortcomings, as 'few studies apply robust theoretical models or contemporary techniques that explain the complexity of destination collaborations'. Second, Sørensen (2007 p 43) calls for a network research agenda that goes beyond an oversimplified one-fits-all perspective to network management by acknowledging 'network diversity and dynamics and that networks are heavily influenced by local contextual factors, e.g. the characteristics of firms, destinations and tourists, and thus evidently also by local destination developments and –simultaneously- globally changing tourism trends'. Third, Beritelli (2011) arguments that fostering coop-eration and network management is mainly an interpersonal business stressing the importance of personal skills, relations and actions of network managers. Studies on the nature of intra network communication and the

effects of trust and sympathy on network management and formation are needed. Last, Lemmetyinen and Go (2009) draw attention to the effects of management structures and dependency on (public) funding. They state

that networks relying heavily on a skilful individual (broker) and/or limited streams of (public) funding are very vulnerable, highlighting the need for studying network resilience by looking at intra network interactions as well as interactions between the network and external (public) funding bodies.

This paper investigates the practice of tourism network management by posing the question how cooperation in a network can be facilitated by the acts of a network broker and whether a network perspective can provide a viable governance approach for tourism destinations By comparing brokers active in network management on different scale levels and in different contexts related to tourism, this paper aims to give an insight into the factors that foster or impede network development and cooperation in tourism governance. This paper compares how different brokers manage a network, what impact the broker has on collaboration between stakeholders within the network and how the position of the broker is affected by external factors and context.

Theoretical framework

Relational perspective on tourism management

Following a neo-classical perspective to destination management, a destination can be regarded as a conglomeration of competing entities, managed by either champions in the industry that take the lead, or by government bodies that provide structure by applying policy and regulations (Lemmetyinen & Go, 2009; Presenza & Cipollina, 2010). The outcome is a top down system where a structure is provided in which the different stakeholders can compete. These systems are characterized by one way streams of communication, a low level of feedback opportunities and a rigid structure which is not adaptive to (global) change (Dwyer et al. 2009). To overcome the shortcomings of this management system, and to provide a perspective on destination management which fosters innovation and knowledge sharing (Sørensen, 2007), increase competitiveness (Denicolai et al., 2010) and in-crease the quality of the tourist experience (Go & Govers, 2000) an outcry has been heard towards implementing a relational perspective on tourism management (Morrison et al., 2004; Lemmetyinen & Go, 2009). This relational perspective ascribes competitive advantage to the formation of networks based on less formalized relationships based on trust, reciprocity, effective inclusive governance (Coase, 1939; Todeva & Knoke, 2005). Translated to a tourism context, Beritelli (2011 p 621) states that 'relevant actors cooperate with one another detached from formal professional or political bonds, on the basis of mutual trust and understanding reinforced by efficient and frequent communication'. The value of this soft side of management theory 'may turn out to represent more effective strategies than those embedded within the conventional business model' (d'Angella & Go, 2009 p 430).

Questions arise on how to stimulate cooperation among stakeholders in a tourism destination and man-age a destination applying a relational perspective. Zehrer & Raich (2010) acknowledge the complex nature of tourism to impede network formation and the necessity for 'some sort of management'. However, they ascribe an important role to tourism stakeholders self-organizing capacity to seek for collaborative relationships based on expected synergies and benefits that accrue from the collaboration. Beritelli (2011) applies game theory and social exchange theory to explain why stakeholder powered, bottom-up collaborative networks in tourism are seldom formed. A lack of knowledge, trust, resources and social capital drives stakeholders in a defensive po-sition, and thus not open to go into insecure collaborative relationships with other stakeholders. According to Beritelli (2011) cooperation is mainly an interpersonal business, in which sympathy, trust, understanding and communication fuel collaborative relationships. 'The origin of effective cooperation is produced spontaneously in the course of social interactions in networks of personal relations' (Nee in Beritelli, 2011 p 624). While factors impeding collaborative network development in tourism destinations are often described in the literature, an-swers to the question how a successful network can be developed remain unanswered.

Between grassroots and champions, leadership in relational tourism management

Even though some argue tourism networks should derive from sector led initiatives by private stakeholders and grassroots development (e.g. Tremblay, 1998), most scholars argue some sort of public sector management is

necessary to initiate stakeholder collaboration and network formation (Hall, 1999; Bramwell & Sharman, 1999; Jamal & Getz, 1995; Selin & Chavez, 1995). Especially in tourism, where the dominance of small and medium sized enterprises, of which many only partly related to tourism, impedes collaboration, some leadership is necessary. Even though the literature presents a scale of examples indicating the inability of public parties to organize tourism networks (van der Zee & Vanneste, 2015), they still are the most likely party to be able to achieve it. Destination management organisations (DMOs) are regarded as the most likely party to foster network develop-ment, as highlighted by Bornhorst et al. (2010 p 586) through posing the following question: 'If the DMO does not provide leadership and direction to tourism development in the destination, who will?'.

However, the role of these public bodies is restricted. 'Public sector support can facilitate a network and provide ongoing support, but it is the destination stakeholders who must operate the network' (Baggio & Cooper, 2010 p 1767). The challenge lies in the alignment between the public sector and other destination stakeholders. Volgger and Pechlaner (2014) highlight the importance of stakeholder oriented management approaches to ensure collective agency within a destination towards reaching shared goals. However, empirical insights highlight mismatches concerning the perceived role in networks between the public and the private sector (Saxena, 2005; Del Chiappa & Presenza, 2013), a biased position by public network organizations towards certain private stakeholders like hotels and major attractions (Sheehan & Ritchie, 2005), the inability of the public sector to represent and include the wide variety of stakeholders present in a destination in a tourism network and a lack of understanding of the path-dependent nature of network development and existence of rooted network structures in destinations (Beritelli, 2011; Petrou et al., 2007). In many cases, DMOs or other public organizations do not act as network facilitators, managers or brokers which causes a missed opportunity for enhancing collaboration in a tourism network and improving its competitive position (Del Chiappa & Presenza, 2013). Managing a contemporary tourism destination, however, entails managing relations and fostering collaboration.

The role of the broker in network development

Taking a role as network broker by facilitating stakeholder collaboration and managing inter and intra network relations is of paramount importance for contemporary tourism management organisations. Marsden (in Gould & Fernandez, 1989 p 91) defines brokerage as a process 'by which intermediary actors facilitate transactions between other actors lacking access to or trust in one another'. These brokers can both facilitate transactions and relation formation between stakeholders in a network as well as represent stakeholders towards external parties. In the former example, horizontal stakeholder networks (also known as the business network perspective, Van der Zee & Vanneste, 2015) are formed in which information can be shared, innovation can be fostered and an integrated consumption path offering valuable experiences for tourists can be formed. In the latter example, uniting and representing stakeholders through vertical networks can foster influence in policy making and secure access to, and management of resources (also known as the policy network perspective, Van der Zee & Vanneste, 2015). By improving the network structure though increasing network ownership and social capital among stakeholders, the network can become more self-sufficient and less reliant on broker activities by the public sector (d'Angella & Go, 2009). The literature on managing tourism networks and brokerage presents a list of prerequisites and lubricants for network development which should be included in network management. These are:

• Vision and goal formation - When the goals and interests of different stake- and shareholders do not coincide, are impossible to align or are regarded as inconceivable, forming and maintaining a network is impossible (Morisson et al., 2004)

• Proximity – Stakeholders that share values, are active in the same industry or sector or are located close to each other, in other words have a high cultural, economic, organizational or spatial proximity, are found to be more likely to go into collaborative relationships (Beaumont & Dredge, 2010; Scott et al., 2008).

• Trust & knowledge gaps – Beritelli (2011), when applying a game-theory approach to collaboration between stakeholders in tourism noted that stakeholders choose not to cooperate through a lack of knowledge and trust. Trust is also indicated by Beaumont & Dredge (2010) as being a precondition for network formation,

maintenance and success.

- Transparency – As collaboration is highly interpersonal, previous experiences foster or impede network formation (Beritelli, 2011). Being clear and open about network goals, agendas, decision making and stakeholder inclusion increases trust in, and legitimacy of network brokers and managing bodies.

- Local knowledge – when forming a network, attention must be paid to existing structures and relations in a destination or sector. Networks are not formed on a tabula rasa, but are highly path and context dependent. Without local knowledge, network formation will be futile.

- Communication – Communication between stakeholders, and between stakeholders and brokers or external organizations facilitates vision and goal formation and increases proximity and trust when conducted in a transparent way (Saxena, 2005). Communication that fosters network development must go beyond inform-ing stakeholders, and must include feedback mechanisms, stakeholder consultation and participation be-yond tokenism (Tosun, 2006).

Second, and less discussed in the tourism literature, the position of the network broker in comparison to stakeholders and external influential parties is important to determine their power, influence and network management options (Beritelli et al., 2015). The position of the broker determines the type of network. In tourism, three types of networks can be distinguished based on the structure of network management (Beaumont & Dredge, 2010; Provan & Kenis, 2007). First, there are lead organization-governed networks (LOG), where a coordi-nating role for public lead organizations drives the network. These networks are often centralized and top-down organized and focus either on policy formation and implementation, management of and access to resources or marketing and promotion of the destination (See e.g. Dredge, 2006). Network brokers in these networks are 'gatekeepers' through who stakeholders can gain access to decision and policymaking and who feed informa-tion back into the network (Beritelli et al., 2015; Gould & Fernandez, 1989). Second, opposing LOGs there are participant governed networks (PGN). These decentralized, bottom-up managed networks are linked by infor-mal, horizontal relations between stakeholders. This network structure facilitates information flows and sharing of knowledge, which fosters innovation (Scott et al., 2008), but are often volatile through the dominance of weak network connections and the lack of a central actor coordinating the network. Network brokers can take the role of 'coordinators' in trying to facilitate collaborative relationships within the network, or act as 'representatives' of the networks towards external parties (Beritelli et al., 2015; Gould & Fernandez, 1989). Third, there are net-work administrative organizations (NAO). These tourism networks are governed by a separate administrative body, often a DMO, which is not fully reliant on public support nor fully originating from network participants. The broker, in this case the administrative body, can take on the role of 'consultant', when facilitating stakeholder relationships within the network, or as a 'liaison', when connecting the network to external parties. The discon-nected position of the broker increases its independence and impartiality but also increases its distance to both the network and the public sector.

Methods

To gain empirical insights in internal and external factors of broker management that either impede or facilitate the successofa(tourism)network,aqualitativestudywasdoneamongnetworkbrokersinFlanders,Belgium.Forthisstudy,   in-depthkey-personinterviewswereconductedbrokersofnetworksdealingeitherdirectlyorindirectlywithtourism.

The key-person interview approach was based on Lemmetyinen and Go (2009), where in-depth interviews with brokers tourism networks were used to gain insights in the capacities needed to maintain network cooperation. Due to the fact that there is little known about tourism network management a qualitative research approach was most appropriate to explore the approach of network brokers. The advantage of in-depth interviews is the possibility for discussion, which may lead to new insights and information (Heiman, 2002). The interview was semi-structured with open-ended that left room for discussion. The topics discussed in the interviews were de-rived from the literature review of this paper and included topics like goal and vision formation of the network, the position of the network compared to its stakeholder and the public sector and how the broker actively man-aged stakeholder relationships.

The brokers were selected by their link to tourism and the scale level of operation. Because the way a broker interacts with both stakeholders as well as the public sector is influenced by the local institutional context and culture, this study focuses on brokers based in the same institutional entity (Dredge, 2006). Only brokers based in Flanders were contacted. With the exception of one internationally operating broker and one broker operating in the whole of Belgium, all networks were only active in Flanders. After research, 20 organisations who acknowledge themselves as 'network organisations' were selected and approached. In total, 15 brokers of 12 networks agreed to participate in the study. All interviews were held in Dutch or English, recorded, transcribed and analysed using NVIVO software. Quotes included in this paper from interviews in Dutch were translated to English by the authors.

In this study, it was chosen to focus on networks operating on different scales (from an European to a lo-cal level), in order to be able to compare the various networks and ways of broker management and to see what the internal and external factors are that influence cooperation and network success. One network was operating on European level, one on the national level, four on the Flemish level, three on the provin-cial level, one on a regional level and two on a municipal level. Furthermore, all of the networks were ei-ther directly or indirectly dependent on the Belgian government for subsidies or support, with the ex-ception of the international network, which was dependent on subsidies of the European Committee.

Results

An overview of tourism network brokerage in Flanders

Networks are an important governance mechanism in the Flemish tourism sector. Traditional as well as more recent organizations embrace networking as a tool to represent, coordinate, connect or even control the scat-tered landscape of stakeholders. This study found active tourism networks on all scale levels, from local intra municipal networks to networks connecting destinations on a European scale (see table 1).

Most networks were found to be active on either the provincial, or Flemish scale. The Belgian context, where governing tourism, leisure, heritage, enterprise and investment are tasks of the Flemish and Walloon govern-ment and not of the national government, explains the importance of the Flemish scale level. Network organi-zations catering for an entire sector, like heritage or attractions are therefore active on the Flemish scale level. Brokers focusing on cross sectoral destination networks are active on the lower scale levels, with an important position of the provincial level. Regional or local network organizations were found to be less present, and in-terviews with the included local tourism network brokers indicated that for them the network concept was still very new and unknown:

'In the past, it was all about relationships and getting to know people. Now, one
calls it 'networking'.' (Broker D).

Bigger network organizations with more staff, funds and access to information seem to be more aware of, for the Flemish tourism sector, novel management developments like the network perspective.

The majority of the networks are managed by an independent non-profit network organization (VZW in Flem-ish), described in the literature as a network administrative organization (NAO). In other cases, the public sector directly manages the network through lead-organization governance (LOG). When the network is self-organized, a partner-governed network (PGN) appoints a representative or forms a representative organization to manage the network. The role of the network brokers in these organization structures can be different. The main task for a network broker is creating and managing relationships with actors outside the leading organization. Often these stakeholders are paying members of the network who expect benefits to arise from their membership. In a PGN, the broker represents the interests of network members to external, often public sector, parties, while in

Table 1. Overview of tourism networks

Network	Scale	Focus	Size	Management	Structure	Clear vision & goals	Increase stakeholder proximity	Increase trust among stakeholders	Transparent & inclusive organization	Open communication and feedback mechanisms	Use of local knowledge and structures
A	Region	Sector & destination	Middle	Top-down	NAO (liaison)	■				■	■
B	Province	Multiple sectors & destination	Large	Top-down	LGO (gatekeeper)	■				■	
C	Flanders	Sector	Middle	Mainly top-down	PGN (representative)	■			■	■	
D	Municipality	destination	Small	Mainly bottom-up	NAO (coordinator)	■					■
E	Flanders	Sector	Large	Stepwise	PGN (representative)	■	■		■		
F	Province	Sector & destination	Middle	Mainly bottom-up	LGO & PGN (coordinator)	■	■	■	■	■	■
G	National	Sector	Large	Mainly bottom-up	NAO (liaison)	■	■		■	■	■
H	Flanders	Sector	Small	-	NAO (liaison)	■				■	■
I	Province	Destination	Large	Stepwise	LGO (coordinator)	■			■	■	■
J	European Union	Multiple destinations	Middle	Top-down and bottom up	NAO (coordinator)	■			■	■	■
K	Municipality	Destination	Small	Mainly top-down	LGO (gatekeeper)	■					■
L	Flanders	Sector	Middle	Mainly top-down	NAO (liaison)	■					■

Note. A grey area points out the availability of a certain aspect, while a white area indicates the non-availability of an aspect.

a LOG brokers act as gatekeepers identifying and supporting partnerships and initiatives that could benefit the destination. In a NAO, brokers act most often as a liaison, connecting network members with each other or with clients or as a coordinator that organizes events for its members or facilitates access to funding opportunities and knowledge.

Internal factors concerning the management structure

All interviewed brokers acknowledge the importance of a clear network vision and shared goals. The type of goals, however, differ strongly based on the structure and role of the broker. One of the brokers, broker H, has a liaison role that connects tourism businesses to knowledge institutions and training facilities. Coordinator J connects stakeholders and coordinates collaboration for sharing knowledge, creating new products and getting communal access to (European) funding. Broker C and E have the goal to represent their sector towards national and Flemish policymakers. Broker I, D, F and K all have the goal to strengthen the destination, but try to achieve this goal in different ways. Broker I & K both market their destination to an external public by selecting attractive examples from their networks and communicate these best practices to the public. Broker K, however, does this in a top-down manner as a gatekeeper where broker I coordinates the stakeholders and offers products in collaboration with willing stakeholders. A step-wise management structure with actors assisting the broker in the field and commu-nicating with the network stakeholders is a prerequisite for reaching this goal. The goals and game plan of broker D is comparable to that of broker I, but since this network is small and localized, an informal management structure can be applied to achieve the goals. Broker F is notable in this extent, since they promote the destination by pro-moting artisanal and local produce. Their management structure is therefore adapted to the type of stakeholders and is aimed to reach the goals by increasing the density of the networks by facilitating bottom-up collaboration among stakeholders and through this foster knowledge sharing, learning, innovation and network ownership.

In order to reach network goals through networked collaboration, the literature presents a number of prerequi-sites and lubricants (table 1). It can be argued that the type of network goals and network structure determine the importance of these lubricants for achieving the goals. This study found that especially brokers in top-down organized networks are less likely to acknowledge the importance of these lubricants and actively pursue them in their network management. Either a dominant position of the network organization (broker B) or inexperi-ence with network management of the broker (network K & L) cause a top-down management structure and little acknowledgement of vital instruments that foster stakeholder involvement and collaboration in a network. A couple of brokers during the interviews agreed that it is important, as a broker, to know the members in a network and to have insight in what is going on behind the network, either to be able to proclaim a clear view or to steer the network and to react on certain developments or events. Furthermore, these insights could be used when formulating an aim and vision, which are identifiable for members. Within networks, members have to move aside their own individual needs in order to fulfil the collective aim of a network. Therefore it is im-portant that the members could identify with this collective aim and see the importance of their contribution. The same goes for the vision, because the vision is like a common thread that holds the network together.

Internal factors determining the relational sphere within a network

Engagement

Networks lead by a broker with a more bottom-up approach were more likely to have active and engaged mem-bers. However, this is depending on various factors, according to one of the brokers:

'Who will participate? Yes, someone who is able to do it, who wants to do it and who is asked for it. Being

able to do it means a) being intellectually able, b) having the time to do it and c) having the means to do it.' (Broker E).

First of all, members should have the feeling that they can contribute something to the network by being an active member within the network. They need to see that there is something that the network can give to them and that they can give something back in return to the network. However, they should also feel intellectually able to contribute to the network. Furthermore, as working for the network requires time, members should also have the possibility to make time available for the network. Various brokers have indicated during the interview that this is one of the problems that they face while managing a network. Every member has his own busy agenda and combining all of these agendas, for example to plan a meeting, can be very hard for brokers. Additionally, mem-bers are also often joining other networks at the same time, which has a decreasing effect on their free time and willingness to contribute to a network. However, different brokers state that time is mostly related to priorities. If something, like the subject of an assignment (for example, sustainable tourism) is in line with the priorities of a member, then chances are high that the member is more engaged because he or she thinks it is important enough to spend time on. As one of the brokers indicate:

'So in some cases this will demand a little bit more work, a little bit more hours than the hours they have for their work, you know. And this kind of commitment is not the same for everybody, so that is why. Since there is someone that believes, then for this person it will not be a matter if they need to spend half an hour or one hour more to give us some good practices or to come to a meeting.' (Broker J).

Besides time, members should also have the (financial) means to be able to actively participate within a network. Finally they should possess the overall willingness to participate and they should be asked to actively participate within a network. This is where the role of the brokers returns, as he or she is the one who could activate mem-bers to participate by asking them personally to do some tasks or to put in some effort. Next, as one of the inter-viewed brokers mentioned, a general broker could also align tasks more in relation to the priorities of the mem-bers and support his members to give them the feeling of being intellectually able to contribute to the network.

Acknowledgement

Furthermore, acknowledgement was another important recurring theme discussed by brokers. Some of the bro-kers deliberately treat network members differently, while others pointed out that every members should be treated in the same way. According to one of the brokers:

'For us, all members are equally important. I think that this is crucial in an association or organization with members, otherwise if you treat people differently, it will not continue to exist.' (Broker C).

Inequality can quickly lead to a changing position of stakeholders towards the network, as one of the brokers explains from his own experience. Stakeholders will compare themselves with others in the network and when perceived to be treated differently than others, this could affect their engagement within a network.
 Next, it also important to acknowledge not only the members in the same way, but also to give attention to the effort they put in in the network. As one of the brokers mentions, a broker in general is soon inclined to ascribe the network's success to his own work. However, if this success is partly the result of effort of participating mem-bers, the broker should also give credit to them. When the effort of members is not acknowledged, members are likely to cease or decrease their activity in the network.

Trust and proximity

Trust seems to be an important element of connection between the actors and the broker. Face to face contact plays a crucial role within the process of developing trust. This is considered by a couple of brokers to be more effective

in building trust than for example contact by phone or e-mail. Networks with a smaller geographical proximity show that the small distance between the members and between the broker results in a greater sense of connect-edness: people would likely meet each other sooner and more often, which supports the development of trust. Nevertheless, networks with a less geographical proximity (like regional or national networks) show that it is not in particular the geographical proximity that counts, but that common grounds between people within a network in-fluences bonding. Other forms of proximity like organizational or cultural proximity seem to play an important role.

However, not all of the brokers actively try to bring network stakeholders closer together by creating an atmo-sphere in which stakeholders can meet, find common grounds (proximity) and grow trust in each other; which are necessary ingredients for further intra-network cooperation. A notable exception is network F, where the brokers have actively sought means to increase intra-network collaboration and succeeded in bringing a wide variety of entrepreneurs together on a regular basis. These meeting have increased network ownership and led to collaboration, cross feeding and innovative product development.

External factors: dependency on context and political landscape

Next to managing stakeholder relationships within the network, a broker also needs to deal with factors ex-ternal to the network. One of these aspects is the environment surrounding the network. First of all, this envi-ronment could either make or break the success of network in the starting phase. As some sectors are already mature and/or well developed, it is harder for a new network to develop and find its way in these sectors, unless a broker is able to show the added value the new network will bring to the sector and the stakeholders.

Next, all networks were found to be (in)directly dependent on the Flemish government for financial support. With the threat of public savings and the endangered existence of the provinces (which act as public funding), more and more brokers are suspicious about the continuation of their networks. One of the brokers shows his concerns:

'The future is compromised by the threatened survival of the province. This is what we are most concerned about. There is a party in Flanders, the N-VA, which wants to abolish the provinces. Our resources come from the province, so if that happens, we are forced to cease the network.' (Broker I).

Some networks were more in danger than others, but since 8 out of 12 brokers were active in non-profit network administrative organizations reliant on organizational and financial support from the public sector, most net-works experience an unsure future do to expected budget cuts and reforms of the public sector.

Lastly, some brokers mention the functioning of parties situated at higher levels as either a threat or some-thing brokers should take into account. A broker might be motivated to achieve a lot, but if he is dependent on decisions of higher level parties, this could have a decreasing effect on the success of a broker or a network in general.

Discussion

The global tourism sector witnessed a steady growth rate over past decades and expects this growth to continue into e coming decades. However locally, tourism sectors suffer from rapidly changing consumer tastes, ex-ternal ntextual influences like climate change or political disturbance, depletion and unequal distribution of valuable urces like access to cultural or natural heritage and fierce competition between destinations. 'The capacity to t tourism areas to changing situations is, therefore, a crucial property to sustain spatial and eco-

c development' (Hartman, 2015 p 3). A relational perspective on tourism management claims networked rnance could increase the capacity of the tourism sector to adapt to this changing context and change the

lifecycle of tourism destinations (Zehrer & Raich, 2010). The literature on tourism networks, however, presents valuable and valid explanations why successful network formation leading to tangible benefits for stakeholders and tourism destinations is often impeded (Dredge, 2006; Petrou et al., 2007; Del Chiappa & Presenza, 2013). This paper goes beyond the question why networks work or do not work in tourism and aims to give an insight into how to make networks work. Drawing on the argument by Beritelli (2011) that networking is an interpersonal business, studying networks from the perspective of individuals and their actions in brokering a network (as sug-gested by Lemmetyinen & Go, 2009) brings us valuable information on the practice of networks and networking in tourism.

This study found that the relational perspective on tourism management has found its way into the organization of the different aspects of tourism in Flanders. The public sector as well as associations of tourism entrepreneurs and stakeholders embrace the network perspective as a means to organize and coordinate sectors and destinations. In various cases, non-profit organizations are found with the main task to manage networks and foster intra and inter network collaboration. These organizations, as well as their counterparts active within the public sector or those representing the private sector fulfill the role of network brokers. These brokers have the task to 1) create and expand networks, 2) foster collaboration, strengthen intra network relationships and ownership through networking and 3) deal with the contextual factors influencing and threatening the network. Levitating between external pressure and internal expectations makes brokering a network a complex task, but of paramount importance for successful network development.

First, a wide acknowledgement of the importance of prerequisites for network formation, being the presence of a clear vision and goals through which stakeholders can be aligned as well as communication channels through which brokers and stakeholders can interact, has been found to be present in the included networks. The majority of brokers claim they work through a bottom-up management structure and are, sometimes through intermediaries, in close contact with the stakeholders in the network. The position of the broker in relation to the stakeholders in the network can be described by applying the model represented as the participation ladder (based on Arnstein, 1969, applied in tourism by Tosun, 2006). While some networks apply a top-down struc-ture, and merely inform stakeholders, others apply feedback mechanisms that allow stakeholder consultation. Relational tourism management through networks, however, needs to go beyond nonparticipation (informing) and tokenism (consulting), by empowering network members through establishing partnerships and delegating power. Strengthening the network through 'networking', e.g. supporting stakeholder collaboration, increasing trust and proximity between stakeholders, is in this manner an important task for brokers but in practice seldom actively pursued.

Second, tourism networks in Flanders were found to be highly dependent on public funding. This dependence on funding, mainly by provinces, reduces adaptability of networks and therefore their capacity to influence local economic, spatial and social development (Lemmetyinen & Go, 2009). The insecure future caused by a dependence on political decisions affects internal network ties, external relations and the likeliness the proposed network goals are reached (Dredge, 2006; Halkier, 2014). The findings in this paper indicate insecure futures due to reliance on public funding can highly impede the strength of networks and can cause entire networks to disintegrate. However, in some cases the stimulation of self-organization and empowerment of network members through networking activities by the broker have caused a more robust and adaptive network to evolve. This self-organization increases 'the ability of agents to change systems spontaneously without one single agent controlling the entire process' (Hartman, 2015 p 4).

Conclusion

A lack of empirical proof of the successful application of a tourism governance model based on networked stakeholder collaboration threatened to relegate it to the 'lexicon of planning clichés' (Hall, 1999). The tourism sector depends on collectively managed resources and through its composite nature needs integration in order to offer valuable experiences for tourists. On the other hand, the dominance of SMEs and lack of trust within the sector and between the sector and public governance reduces the likelihood of collaborative networks to develop. In many cases, public sector brokers, or network administrative organizations found to broker tourism networks are

not able to deliver the expected outcomes to stakeholders and policymakers. By comparing tourism networks and broker activities in Flanders, this paper concludes that applying a network perspective can be a successful governance mechanism for the tourism sector and for tourism destinations. In order to achieve this, however, network brokers or network administrative organizations need to invest in facilitating partnerships with and between stakeholders by increasing trust and proximity between stakeholders. Unfortunately, this paper found in the Flemish context that while many organizations state they apply a network perspective, broker activities focus on network formation and member consultation without actively pursuing stakeholder collaboration and networking. This causes networks to remain highly dependent on brokers, network organizations and the public sector who finances these organizations.

However, in some networks soft management approaches, like appreciating stakeholder efforts and incorporating them in network activities were found to increase stakeholder support and network ownership. The process of networking, which is in this paper defined as actively stimulating collaboration and relationship formation, is a difficult but highly important task for network brokers. The future of tourism management depends on these individuals with feeling for the sector and context in which they operate, the ability to place themselves in the position of the stakeholders, appreciate efforts and take a step back to make room for stakeholder initiated leadership.

Based on this study, we advise organizations and governments who wish to apply a networked governance perspective in a sector or destination to go beyond network formation and include active networking by brokers applying soft management approaches. Educational institutions should cater for this demand for a new generation network brokers by including soft management approach-

es in their curriculum and introduce students to the practicality of the daily lives of tourism entrepreneurs.

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An exploratory study of place attachment from a community perspective in a World Heritage tourist context

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ABSTRACT

Attachment to place is a common concept referring to human psychological connections with environ-mental settings. It has attracted increasing interest from tourism and leisure researchers when examin-ing attitudes and behaviors of tourists and host community. This paper aims to extend the current liter-ature to World Heritage tourist destinations by exploring the nature of the attachment to place among local residents in this integrative research context.

Semi-structured interviews were conducted with thirty-eight local residents living in Hoi An—a World Cultural Heritage site and a popular tourist destination in Vietnam. The qualitative data was analyzed us-ing NVivo 10 and a thematic analysis approach. Three inter-related aspects of people-place relationships namely place affect (affective attachment), place identity (cognitive attachment) and place dependence (functional attachment) emerged from the analysis, confirming the complexity of place attachment and its multifaceted nature in heritage tourism. Among the three elements identified, the residents' place affect was revealed to be strongly associated with the characteristics of the place, especially the World Heritage prestige. The residents' World Heritage place affect consisting of pride, happiness and honor, is important and central to the place attachment concept.

Keywords: place attachment, local residents, World Heritage tourist site

Introduction

Attachment to place is a common concept which originated from the psychology literature (Ramkissoon, Wei-ler, & Smith, 2011). It reflects psychological connections that people tend to develop with a place or a specific environment where they were born, stay or live (Hernández, Hidalgo, Salazar-Laplace, & Hess, 2007; Hidalgo & Hernández, 2001). Attachment to place helps the understanding of certain types of behaviors or attitudes, leading to managerial implications (Scannell & Gifford, 2010). Indeed, tourism researchers have paid increasing attention to this construct because empirical studies have provided evidence that attachment to place influenc-es visitors' loyalty, revisit intentions or pro-environmental behavioral intentions, resulting in potential changes in planning, management and marketing strategies for tourism development and environmental protection (Lee, 2011; Prayag & Ryan, 2012; Ramkissoon, Smith, & Weiler, 2013b; Yuksel, Yuksel, & Bilim, 2010).

The main objective of this paper is to explore the nature and the extent of attachment to place among residents to develop a better understanding of their attitudes towards the host environment. It is thought that this may influence the propensity to respond to the call for "sustainable protection, conservation and management" at World Heritage sites (World Heritage Committee, 2015, p. 23). Currently, over one thousand places in the world (for instance, cities, forests, islands, or mountains) are listed and classified by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as possessing outstanding physical and cultural values, which need to be conserved nationally and internationally. Many World Heritage sites become popular tourist attrac-tions with increasing visitation, which in turns, challenges the balance between the exploitation of heritages for tourism and the protection of their values. This kind of heritage tourist location is the focus of interest of the current study in the sense that it sets the context to help understand and examine the diversity of the connection between residents and the place, which in turn, acts as a basis for subsequent studies and practical implications of heritage tourism management and heritage conservation.

Literature review

As the concept of attachment to place is widely used across multiple disciplines, from psychology to applied sec-tors such as environmental management and tourism, the current literature witnesses no common agreement among researchers about how to define the concept and how to conceptualize it (Hidalgo & Hernández, 2001). A variety of terms, associated definitions and features of the attachment to place exists in the literature depending on the fields of study and applied settings (Halpenny, 2010).

Firstly, this place-related concept has been defined using various terms (Hidalgo & Hernández, 2001; Kyle, Graefe, & Manning, 2005; Ramkissoon et al., 2013b; Trentelman, 2009); in which, the more commonly employed terms include place attachment, sense of place, place dependence, place identity, place affect, place social bonding, and community attachment. It is recognized that certain degree of similarity occurs among these terms making them appear "confusing" (Trentelman, 2009), especially when some of them are viewed as components of a particular broader term.

In the interdisciplinary literature related to person-place bonding, place attachment is the most widely used term (Hernández et al., 2007; Prayag & Ryan, 2012). Frequently, place attachment has been regarded as an indi-vidual's emotional linkage to a particular environment (Shumaker & Taylor, 1983 as cited in Hidalgo & Hernán-dez, 2001; Vaske & Kobrin, 2001). However, this kind of definition is "too ambiguous" and does "not allow us to differentiate attachment from other closely related concepts" (Hidalgo & Hernández, 2001, p. 274). In line with this concern, other researchers conceptualized place attachment as an integrating concept of "affect and emo-tions, knowledge and beliefs, and behaviors and actions" (Kyle et al., 2005, p. 155), "an emotional, cognitive and functional bond with a place" (Halpenny, 2006, p. 2) when they attempted to capture multiple aspects of this construct. It has been extensively investigated in psychology, environmental psychology, natural resource management and recently, in tourism and leisure studies focusing on tourists' attitudes and behaviors. Howev-er, this construct does not attract much attention in the tourism literature related to community behaviors.

Sense of place refers to "an emotional or affective bond between an individual and a particular place" (Wil-liams, Patterson, Roggenbuck, & Watson, 1992, p. 31) or "the meaning attached to a spatial setting by a person or group" (Jorgensen & Stedman, 2001, p. 233). Commonly, it appears to be interchangeable with place at-tachment (Warzecha & Lime, 2001). However, as distinguished by Trentelman (2009), this term is more neutral than place attachment because it does not only emphasize positive psychological relationships as implied in place attachment, but also reflect negative connections of an individual to a particular setting. In Jorgensen and Stedman (2006), sense of place was used as an overarching concept due to its general meaning and place attachment was examined as a sub-dimension of sense of place because it focused on the specific element of positive emotions.

Place dependence is also one of the common place-related terms implying a functional attachment to a place and showing its significance in providing resources for an individual to fulfill desired needs (Moore & Graefe, 1994; Williams & Roggenbuck, 1989; Stokols & Shumaker, 1981 as cited in Yuksel et al., 2010). Place depen-dence can be expressed at a comparison level by evaluating how well a place satisfies an individual's needs in comparison with other alternative places (Jorgensen & Stedman, 2001; Yuksel et al., 2010).

Place identity concerns a personal connection to a place (through cognitive perceptions and thoughts) which is more complex and deeper than emotional linkage in ways that helps identify the self (Proshansky, 1978). The place may serve as a primary reference for an individual's own identity.

Place affect which focuses on affective attachment is viewed as an emotional feeling created by a particular place (Ramkissoon, Smith, & Weiler, 2013a; Yuksel et al., 2010). It emphasizes that emotion is important in the relationship between a person and environment (Altman & Low, 1992). This construct was introduced lately after some studies demonstrated that an emotional component can stand independently as a separate construct (Brocato, 2006; Ramkissoon et al., 2013a), whereas, another common perspective integrates it as part of place identity (Yuksel et al., 2010). Moreover, in the place-related literature, it argues that place attachment and place affect have some degree of overlap. In fact, they both share a common feature that they reflect the emotional attachment, which often causes confusion. However, from a multi-dimensional perspective, place attachment is regarded as an overarching concept and place affect emerges as its emotional component to emphasize a crucial but separate component of that larger concept.

Place social bonding emerged recently from the environment psychology literature emphasizing the social connection occurring through interaction with others in a physical environment (Kyle et al., 2005). To some extent, this construct shares a common meaning of connection to people rather to a place with the community attachment concept emerged from a sociology perspective. Community attachment cannot be ignored as it has been frequently examined in the literature of community attitudes towards tourism (Chen & Chen, 2010; Choi & Murray, 2010; Gursoy, Jurowski, & Uysal, 2002; Gursoy & Rutherford, 2004; Lee, 2013; Nicholas, Thapa, & Ko, 2009). Although this concept also reflects the human attachment and appears to be similar to place attachment (Trentelman, 2009), it is distinctive because it focuses on social relations between an individual and a specific community (Brehm, Eisenhauer, & Krannich, 2006) (or other people who live in the same place) "such as friend-ships, sentiment and social participation" (Gursoy et al., 2002, p. 86). It does not take into consideration the connection with the physical aspect of the place itself, which is equally important in many tourist destinations because local people always rely on their properties (for examples, houses, historic buildings and recreational facilities) as resources to assist them to achieve their economic goals (Stokol & Shumaker 1981, cited in Scannell & Gifford, 2010).

In sum, regarding tourism and leisure literature, more attention has currently been given to tourists' place attachment; however, community attachment has been more emphasized while dealing with local residents. In this particular study, the focus shifts to residents' attachment to a place rather than to a community to reflect the importance of physical element and the effects of heritage values associated with the kind of distinctive World Heritage tourist sites.

The second big issue in the literature relates to inconsistent findings of dimensionality of the construct. At-tachment to place is commonly considered as multi-dimensional, especially in tourism research or research us-ing tourism and leisure settings (Kyle et al., 2005; Ramkissoon et al., 2013b; Yuksel et al., 2010). However, with regard to the identification of dimensions, empirical studies have revealed varying results of number of dimen-sions with changing names. Primarily, place attachment was represented by two main components termed place dependence and place identity (Williams & Roggenbuck, 1989) which have been tested significantly (Gross & Brown, 2008; Williams & Vaske, 2003)Michael J.</author><author>Brown, Graham</author></authors></contrib-utors><titles><title>An empirical structural model of tourists and places: Progressing involvement and place at-tachment into tourism</title><secondary-title>Tourism Management</secondary-title></titles><periodical><full-ti-tle>Tourism Management</full-title></periodical><pages>1141-1151</pages><volume>29</volume><number>6</number><keywords><keyword>Involvement</keyword><keyword>Place attachment</keyword><keyword>Tourism experiences</keyword><keyword>Structural equation modelling</keyword></keywords><dates><year>2008</year></dates><isbn>0261-5177</isbn><urls></urls></record></Cite></EndNote>. However, Bricker and Kerstetter (2000) explored place attachment in whitewater recreationists and discovered a third dimension called life-style in addition to place dependence and place identity as sub-sectors of place attachment construct. This new component was not empirically supported in a service quality and satisfaction study conducted by Hwang, Lee, and Chen (2005) on a National Park's visitors whereas two other dimensions place dependence and place identity were confirmed. Kyle et al. (2005) examined the place attachment of visitors in a recreational setting (that is the Appalachian Trail in the United States) and revealed that it consisted of three factors labelled place identity, place dependence, and social bonding. Jorgensen and Stedman (2006) tested the construct of sense of place in lakeshore owners and identified three dimensions termed place identity, place attachment and place dependence. Yuksel et al. (2010) found supporting empirical evidence for three dimensions including place dependence, place identity and affective attachment in the structure of tourists' attachment to a summer holi-day destination while examining predictors of customers' loyalty. Ramkissoon et al. (2013b) confirmed that the visitors' place attachment is an overarching construct consisting of four dimensions namely place dependence, place identity, place affect, and place social bonding in the context of a national park in Australia in their pro-en-vironmental behavior research.

Given this current nature of the literature, the dimensionality identification of the construct of attachment to place appears to be challenging. Therefore, an exploratory approach was considered appropriate in this study. A multi-dimensional perspective which is commonly applied in tourism and leisure literature, is adopted to achieve a comprehensive understanding of residents' attachment to a World Heritage tourist site.
This paper is the first to explore the nature of residents' attachment to place in a cultural-based setting as the

majority of tourism studies have been conducted in natural-based settings. Particularly, the examination of this concept in a combined World Heritage and tourist context seeks to extend the literature and contribute to a bet-ter understanding of this important topic.

Research design

The selected research location was Hoi An city, the home to Hoi An Ancient Town—a UNESCO World Cultural Heritage site located in Quang Nam province in the Central region of Vietnam. According to UNESCO criteria (ii) and (v), Hoi An Ancient Town was inscribed in the World Heritage list as a typical case of a well-conserved tra-ditional international seaport in the South-East Asian region dated from the 15th to the 19th century (UNESCO, 1999). The local authorities have divided the historical buildings comprising residential houses, family chapels, communal houses, pagodas and temples into two heritage protection zones. They are named Zone 1—Intact protection zone (where all heritages must be conserved completely without any modifications) and Zone 2—the nearby area where construction is under restriction and regulated by the local government to monitor effects on the heritages (Hoi An Centre for Monuments Management and Preservation, 2008).

Since the World Heritage recognition in December 1999, Hoi An has received a significantly increasing num-ber of visitors with an average annual growth rate of 12.6% (during the period 2002–2013). In 2013, the total number of visitor arrivals to Hoi An reached 1.63 million, of which 50% were international tourists (Hoi An Sta-tistical Office, 2014). The city has become one of the most popular tourist destinations in Vietnam. Tourism and its related sectors have played the most important role in creating jobs for local residents (Hoi An Centre for Monuments Management and Preservation, 2008) and they have contributed significantly to the local economy (70% of total GDP in 2013).

According to Hoi An's Statistical Office, the city has a small-sized population of 93,508 residents (in 2013). Thousands of people still live inside and around the Ancient Town, making Hoi An a distinctive living heritage place. This issue, together with a large number of visitor arrivals, has presented challenges to heritage conserva-tion and sustainable tourism development.

The study was conducted from September to October in 2013, targeting adult local residents who live in the urban areas of Hoi An city (around and inside the Ancient Town) for at least one year. A qualitative research approach was adopted because this study is the first one of its kind exploring the place attachment in the distinctive context of a World Heritage tourist site. As the quality of information gathered is a key issue, a com-bination of non-probability sampling techniques was utilized. They included referral sampling (or technically called snowball sampling which entails a participant being asked to recommend or suggest further names of people they know) and convenience sampling (based on the researcher's network with tourism professionals in Hoi An). As a result, thirty-eight participants were recruited and interviewed face-to-face. The interviews were semi-structured and conducted on an individual basis. Participants were asked about how they felt about the city after the World Heritage inscription while living or working there, and how they connected to Hoi An as their hometown and as a World Heritage site. These interviews were conducted in local language (that is Vietnamese) and audio-recorded for transcribing purposes. The collected textual data was coded and analyzed using the QSR NVivo 10 software and a thematic analysis approach. Similar feelings and thoughts shared by participants were grouped into themes in reference to the definitions of place-related concepts.

Results and discussion

Thematic analysis revealed that affective attachment, cognitive attachment and functional attachment were three major themes generated to reflect various aspects of the concept of attachment to place. The results are summarized and discussed as follows:

Place affect

A variety of positive emotions were identified based on the feelings that participants shared about Hoi An.

Fifty-three percent of interviewees expressed a collective pride of the fact that their hometown was recognized as a World Heritage site. Many of them used the word "very", "so" or "really" to emphasize a strong degree of

their pride. "I am really proud when many people from other countries in the world and in Vietnam know my little hometown—Hoi An due to its World Heritage recognition" (ID 8, 32). Some of them emphasized that they were proud of a specific feature of Hoi An, for instance, "the good character of Hoi An's residents has not changed much, making me feel full of pride" (ID 16).

Their pride is closely linked to other significant emotions including happiness and honor. Firstly, approximately forty-two percent of participants said that they were happy, glad or pleased when their hometown was listed as a UNESCO World Heritage site. "The city has developed significantly since the World Heritage inscription. This makes Hoi An's people including myself really happy" (ID 34). In addition, they explained the main reason for their happiness was that the World Heritage reputation had brought multiple socio-economic benefits to them. "Thanks to the heritages, more and more visitors are coming to our city, and tourism has developed quickly, which helps increase our income and improve our standard of living" (ID 18, 27, 36). Moreover, they com-mented that residents who went away to earn their living when Hoi An was a poor area, are returning to the city due to an increase in tourism-related employment opportunities. Secondly, another result indicates that twen-ty-six percent of participants were greatly honored for the World Heritage prestige of their city. They explained that they had such a special emotion (as a combination of pride and happiness) because "Hoi An is only a poor and small city, but received a significant award at a worldwide level" (ID 4, 29), and "the heritages of Hoi An are unique in the country" (ID 10).

From what the participants expressed, it is likely that their positive affective feelings with Hoi An are strong-ly associated with its World Heritage prestige and the subsequent rapid growth of tourism achieved from this reputation. While previous studies (Kyle et al., 2005; Ramkissoon et al., 2013b)Gerard</author><author>Graefe, Alan</author><author>Manning, Robert</author></authors></contributors><titles><title>Testing the dimensionality of place attachment in recreational settings</title><secondary-title>Environment and Behavior</secondary-ti-tle></titles><periodical><full-title>Environment and Behavior</full-title></periodical><pages>153-177</pages><vol-ume>37</volume><number>2</number><dates><year>2005</year></dates><urls></urls></record></Cite></EndNote> have measured general emotional attachment to the place without specifying the types of emotions and without referring to specific features of the particular natural-based settings, this research reveals that the characteris-tics of World Heritage tourist place create a distinctive affective aspect of the attachment in local residents. This special element can be termed the World Heritage place affect.

Place identity

The thematic analysis shows that participants made a connection between their identity and the features of the city when many of them felt proud of being a resident of Hoi An, a World Heritage site. Apparently, they expressed one aspect of their pride emotion which is often viewed as part of the affective attachment or place affect. Rather, they emphasized that the World Heritage prestige of the place made them feel distinctive. This identity element is supported by the explanation that they were glad when other people recognized they came from a well-known World Heritage site. It can be noticed that the place identity did not emerge as strongly as the place affect did due to only twenty-six percent of interviewees sharing this feeling.

Place dependence

Forty-two percent of participants clearly expressed that their attachment to Hoi An city was strong due to various activities. Therefore, their bond to Hoi An is not simply a kind of emotional feeling but more about a reliance to satisfy their functional needs. The first and the most common aspect of their place dependence is that they attached to the place for living. Specifically, they enjoyed living in Hoi An because "this is a really easy place to live" (ID 31), they got used to the local lifestyle, and the quiet atmosphere, and they felt comfortable while living with people that they knew. Some participants compared Hoi An with other cities in Vietnam and they concluded that Hoi An was the best place for them to live. In addition, others commented that Hoi An World Heritage site was the best place for them to work as they could not find out any better jobs in tourism in other places. To some

extent, it can be argued that the tourism features of Hoi An contribute to making the local residents attached to the place by satisfying their living and working needs.

Overall, the results reveal the emergence of three main aspects of people-place bonding namely place affect (affective or emotional attachment), place identity (cognitive attachment), and place dependence (functional attachment). The analysis of the participants' comments indicates that their emotions (place affect) connect to how they evaluate the influence of the city of Hoi An on their identity (place identity), and how they feel about living or working in Hoi An (place dependence). Although the findings are preliminary, they suggest that these inter-related features reflect an overarching concept termed place attachment. Therefore, to a large extent, the results support the dominant perspective of multidimensionality about the nature of place attachment in tour-ism literature. Moreover, they also indicate the complexity of place attachment in an integrative World Heritage and tourist context.

Among the three components identified, the residents' place affect was found to be closely related to the World Heritage prestige—one key feature of the city. This World Heritage place affect emerged as the most dom-inant element in a cultural-based tourist setting due to the highest percentage of participants who showed their interests and shared their positive feelings. The result supports the view that emotional bonding is important to the concept of place attachment (Altman & Low, 1992).

Conclusion

The results of this study contribute to the literature in various ways. Theoretically, this paper has provided some insights into the residents' attachment to an integrative World Heritage tourist site, which is considered as an emerging context in tourism research related to people-place relationships. Although the study is exploratory in nature, the results bring a better understanding of how the place attachment of host residents was shaped and structured in this particular cultural-based setting. Three aspects of people-place attachment namely place affect, place identity and place dependence were identified, which were interconnected, suggesting that place attachment is an integrating concept of three features from a methodological perspective. This finding is consis-tent with previous studies in the literature in the sense that although preliminarily, it supports the multidimen-sionality approach to the nature of place attachment in tourism research.

Importantly, the study reveals the emergence of the World Heritage place affect comprising pride, happiness and honor, which is central to the place attachment. This component was closely associated with the distinc-tive features of World Heritage prestige of the setting. The finding suggests in-depth theoretical points on the measurement of emotional attachment by referring to specific characteristics of the setting rather than simply measuring the general bonding.

In summary, these primary results indicate that the host residents have a strong and positive attachment to their World Heritage tourist place, and the distinctive features of this kind of place including World Heritage prestige and multiple tourism benefits influence the way the residents' place attachment is shaped. Under-standing the nature of the attachment between host residents and this special setting would be useful for local policy makers who view the place from a heritage perspective and tourism resource perspective. Specifically, consistent with other studies, the results imply that due to the positive nature of their attachment to the place, local residents tend to protect it or to use it in a responsible way (Vaske & Kobrin, 2001). Therefore, the study suggests that local authorities might increase the active role of the host community as the heritage owners in the implementation of heritage conservation. Moreover, local government might refer to this people-place bonding in encouraging a community to use their resources in a better way for tourism development. Obviously, in order to make stronger recommendations for managerial implications, additional work is needed to statistically vali-date the dimensionality of place attachment construct in the World Heritage tourist context. In addition, another worthwhile area to explore would be an investigation of how place attachment influences community attitudes or behaviors towards tourism in this cultural-based tourist setting.

Figure. Location of Hoi An city in Vietnam

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The Influence of Tangible Cultural Heritage on The Economic Sustainability of a Tourism Destination – The Case of The Historical Complex of Split With The Palace Of Diocletian

Ingeborg Matečić

ABSTRACT

The objective of this paper is to critically analyse the influence of tangible cultural heritage on the economic sustainability of a tourism destination. Within the concept of sustainable tourism development, economic sustainability is essentially concerned with maintaining economic activities related to tourism without damaging the natural or social environment. It is based on sound and effective economic development and optimal management of resources. Since the economic sustainability of tourism development requires an economic valuation of both natural and social resources and the inclusion of its value in the overall economic system of a tourism destination, in general, it was necessary to estimate the value of tangible cultural heritage as a cultural tourism resource, in particular to analyse its influence on the economic sustainability of a tourism destination.

The main research objective set for the purposes of this paper is to determine how and to what extent the estimated value of tangible cultural heritage influences the economic sustainability of a tourism destination. The research was conducted on a UNESCO cultural heritage site, namely the Historical Complex of Split with the Palace of Diocletian and the associated tourism destination of Split. Using the maintenance cost approach to estimate the cultural heritage's economic value represented a reasonable option as the costs of protection and restoration often justified cultural heritage financing and management. The economic sustainability indicators of tourist arrivals and overnight stays were chosen on the basis of economic viability as economic viability is set as a priority in sustainable tourism development agenda. Regression and correlation analyses were used to determine the direction and strength of tangible cultural heritage's influence on the economic sustainability of a tourism destination. The correlations indicated the existence of effects of tangible cultural heritage main-tenance and protection costs on the economic sustainability of tourism destination.

Keywords: tangible cultural heritage, sustainable tourism development, economic sustainability

Introduction

Given the complexity of tourism system, tourism development in a sustainable manner represents a major challenge for the management of a tourism destination. Numerous studies have shown that tourism destinations with their distinctive cultural or natural resources represent one of the main attractions for international tourists (e.g., Deng, King, & Bauer, 2002; Bonet, 2003; Dritsakis, 2004; Bille and Schulze, 2008; Cooke and Lazzaretti, 2008;) and cultural or natural attractions lead to increased tourism demand (Yu-Wen, Hui-Lin, 2014:47). As the upward trend in the number of international tourist arrivals is present on the global tourism market and tourism has experienced continuous expansion (UNWTO, 2015), the need to protect and preserve cultural heritage sites as cultural attractions is a reasonable response to such tourism development.

The concept of sustainable tourism development relies upon its principles. Tourism scientific literature cites a number of principles of sustainable tourism development, which can be reduced to three basic ones: the principles of environmental, socio-cultural and economic sustainability (Owen, Witt, Gamon, 1993; Coccoss-is, Nijkamp, 1995; Glasson, Godfrey, Goodey, 1995; Coccossis, 1996; Gartner, 1996; Tisdell, 1999). Economic sustainability often represents "the use of various strategies for employing existing resources optimally so that responsible and beneficial balance can be achieved over the longer term"[1]. Sustainable tourism development

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1 *Business Dictionary (2014) Economic Sustainability. Available at:* http://www.businessdictionary.com/definition/eco-nomic-sustainability.html. *Accessed 10.2.2015.*

within such concept of economic sustainability is essentially concerned with maintaining economic activities related to tourism without damaging natural or social environment (Gartner, 1996:510). The economic sustainability of tourism becomes meaningful when it is compatible with the ecological and socio-cultural sustainability principles and it is no less important than all others in any tourism development (Mowforth, Munt, 2003:99-103). Economic sustainability is based upon sound and effective economic development and optimal management of resources (Čavlek et al., 2011:419), both natural and cultural. Since the direct and indirect economic effects of tourism are considered to be a benefit for a tourism destination, some of the stakeholders usually have a growing appetite to enlarge that activity. Budimski claims that "economic sustainability should be ensured through striking a balance between the interest groups which participate in generating financial benefits out of tour-ism" (2014:72). Maintaining economic activity related to tourism becomes a more complex topic when cultural heritage is considered. As regards cultural tourism attractions, economic sustainability requires an economic evaluation of cultural resources and the inclusion of their value in the entire economic system of a tourism desti-nation (Bartoluci, 2013). However, as cultural heritage is considered to be property of historical, cultural and so-cio-economic importance in modern society (Hubbard, 1993; Riganti, Nijkamp 2007) and cannot be considered an ordinary capital good (Throsby, 1999), having both economic and cultural values incorporated in its essence, the questions of value and valuation processes present one of the basic issues in determining the influence of tangible cultural heritage on the economic sustainability of a tourism destination.

Economic valuation of tangible cultural heritage

Tangible cultural heritage gives rise to two types of values, economic (market values) and non-economic (cul-tural, aesthetic, spiritual, historical, symbolic, social, etc.) values (Nijkamp, 2012; Throsby, 2012), which subse-quently produce impacts within a tourism destination. Total economic value can be referred to as the use and non-use value (Pagiola, 1996), the concept itself deriving from environmental economics. Specific characteris-tics of the tangible cultural heritage valuation process along with its methods lie in the distinctive aspects of cultural heritage's value.

Non-economic valuation of tangible cultural heritage originates from the application of qualitative methods used as valuation techniques in cultural anthropology. These methods serve to asses socio-cultural values at heritage sites. The results of using such methods would help many different cultural heritage stakeholders in a tourism destination comprehend the complexity of social relations and cultural dynamics while trying to preserve and manage cultural heritage site as well as maintain balanced relationship between local community and tourists (Low, 2002).

On the other hand, economists have acknowledged that culture does not perform well in the market as other assets do since it has a public character; it is a merit good; and its cost structure is different from regular market goods (Snowball, 2008:23). As the estimation of the economic value of cultural heritage preservation has been increasingly recognized as a fundamental part of cultural policy (Davies 1994; Darnell 1998; Nuti 1998; Pearce, Mourato 1998;Creigh-Tyte, Dawe, Stock 2000; Frey 2000; Throsby 2001; Maddison, Mourato 2002; Navrud and Ready 2002) the need to find a suitable economic assessment framework has arisen. Among others, the cost versus benefit of cultural heritage preservation in order to estimate cultural heritage's value emerged as a very important framework of economic analyses for making policy decisions (HTM, 2003; O'Brian, 2010:4). Following this statement, a cost-benefit analysis is defined as an "analysis which quantifies in monetary terms as many of the costs and benefits of a proposal as feasible, including items for which the market does not provide a satis-factory measure of economic value" (HMT 2003:4). Two aspects of the definition provided are of utmost impor-tance in the economic valuation process. Namely, the notion of quantification of costs and benefits in terms of monetary units and market which fails to determine adequate measure of economic value, in other words, goods and services that are not traded in the market and therefore do not have a price. Nonetheless, a considerable amount of cultural goods and services are exchanged in the markets, such as cultural tourism, performing arts, antiques, paintings, and books (Mourato, Mazzanti, 2002). Moreover, cultural heritage values are sold not only

on the cultural tourism market but on the tourism market in general since general types of tourists also visit cul-tural heritage sites while being, for example, on a "sun, sea and sand" vacation. These tourists are attracted by the cultural offer while already being in a tourism destination, but their main motive for travel was not cultural experience (Tomljenović, 2006). Even on those mentioned markets pricing policies are many times controlled, non-competitive, and arbitrary, and price discrimination is not effectively implemented (Beltran, Rojas, 1996; Hett, Mourato 2000; Mourato, Mazzanti, 2002). Not having a price does not equal not having a value but equals problems of its calculation. Adopting the maintenance cost approach to estimate cultural heritage's economic value would represent one option since it has "...often justified cultural heritage financing and management" (Mourato, Mazzanti, 2002:53). The criticism pointed towards this approach is that the cost of maintenance and preservation of cultural heritage site may underestimate its non-use benefits provided to the public. In order to make cultural policy decisions based on total economic value, an accurate analysis of both cost and benefits should be conducted.

Methodology

Primary research was carried out on a tangible cultural heritage of the highest degree of recognition, a cultural heritage site under the UNESCO patronage. Such tangible cultural heritage is included in the World Heritage List (WHL) primarily due to the size of its intrinsic values. Its non-market, cultural values (aesthetic, spiritual, histor-ical, symbolic, social, etc.), and subsequently market or economic values, are recognized throughout the world. Therefore, the research was conducted on the Historical Complex of Split with the Palace of Diocletian and the associated tourism destination of Split.

An attempt to estimate the value of cultural heritage was made using the maintenance cost method based on available secondary data. The maintenance cost method served as a guiding tool in identifying the main variable for the valuation of tangible cultural heritage in a tourism destination and its influence on the economic sustainability of a tourism destination. Pacheco and Erviti argue that "the valuation of the cultural asset implies the determination of an actual value that depends on the costs that occur during its useful lifecycle" (2011:6). In the case of immovable assets with an average service life of 50 years, according to Pacheco and Erviti, "the initial or production costs represent an average proportion of 20-25% of the total costs and the remaining 75-80% cor-responds to maintenance and operational expenses" (2011:6). Furthermore, since the cultural heritage's service life needs to be prolonged for the necessity of cultural value preservation (Pacheco, Erviti, 2011:6), heritage's economic value could be reflected in the maintenance cost. Therefore, the independent variable for the val-uation of cultural heritage in a tourism destination is the cost of protecting and maintaining tangible cultural heritage under UNESCO protection, while the dependent variable is economic sustainability with sub-variables representing chosen economic sustainability indicators. The time frame within which the aforementioned data was collected included the year of cultural heritage's inscription on the WHL until the year 2013.

The economic sustainability indicators of tourist arrivals and overnight stays were chosen on the basis of the economic viability criterion. Economic viability is listed first among a list of 12 aims of sustainable tourism de-velopment (Goodwin, 2013) and therefore represents a reasonable criterion for indicator selection. On the other hand, the indicators of tourist arrivals and overnight stays may be found unsustainable. In some cases the massive numbers of tourist arrivals and consequently overnight stays represented a risk to the environmental and socio-cultural sustainability as the carrying capacity of a tourism destination was exceeded. Therefore, the dependent variable is the economic sustainability of a tourism destination presented by a group of dependent sub-variables such as tourist arrivals and overnights in a tourism destination. Data collected for the purpose of testing hypotheses is presented in Table 1.

Hypotheses tested for the purpose of this case study are as follows:

H1: The cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian affects the increase in tourist arrivals in a tourism destination.

H2: The cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian affects the increase in overnights in a tourism destination.

The hypotheses assume that the cost of investing in the protection and maintenance of tangible cultural heritage of the Historical Complex of Split with the Palace of Diocletian has a positive impact on the dependant variables representing economic sustainability.

Methods used to test the hypotheses were the following: descriptive analysis on the basis of linear graphs to analyse trends of time series and econometric analysis, namely a correlation and regression analysis. Before conducting the correlation analysis, two transformations of variables were carried out. First, the values of the maintenance costs were deflated using the consumer price index with the base year 2010=100 to eliminate the impact of inflation, that is, the values of costs were reduced to the real values by using the consumer price index. Both variables were logarithmized afterwards. Such transformation is normal in case of time series because it eliminates the potential issue of heteroscedasticity and variability of the errors. The correlation analysis was used to determine the existence of correlations between variables. Possible dependence between variables was tested using the simple linear regression model. The correlation analysis aims to determine, graphically and by using numerical indicators, the existence of a correlation, the direction and the strength between independent and dependent variables. The EViews software was used for data analysis. The method of least squares was used to estimate the values of the simple linear regression parameters and diagnostic tests were conducted prior to analysing the estimated parameters for the purpose of assessing the validity of the model, that is, the presence of any autocorrelation and heteroscedasticity issues were tested. Furthermore, it was tested that the assumption of normal distribution of relation errors is satisfied.

Firstly, the assumption of mutual non-correlation of the first-order random variable was tested and the Breus-ch-Godfrey test was conducted for this purpose. The Ljung-Box test was conducted for the purpose of testing the autocorrelation between the first-order relation errors up to order *k*, which means that all autocorrelation coef-ficients equal zero and that the series of relation error terms is a purely random process. The White LM test was also conducted, which null hypothesis assumes the homoscedasticity or invariability of the errors. Finally, the assumption of normal distribution of errors was tested for the regression model by using the Jarque-Bera test. It uses the residual skewness coefficient and kurtosis coefficient estimated using the method of least squares and tests whether or not they significantly deviate from the normal distribution values.

Research results

A descriptive analysis of trends showed an increase in tourist arrivals at an average annual rate of 11.4% between years the 1996 and 2013. A significant decrease in the number of tourist arrivals was recorded between the years 1991 and 1995, resulting from the Homeland War. Since the costs of the protection and maintenance of Split's historical complex and the Diocletian Palace recorded a positive trend between 1996 and 2013, a common trend was also observed for both variables. The results of the correlation analysis showed that the Pearson correlation coefficient equals 0.7077, which means that the correlation between the observed variables is positive and mod-erately strong, but also statistically significant because the p-value of 0.0010 is lower than the 5% significance level. Therefore, a linear correlation exists between the variables of tourist arrivals and costs of protection and maintenance of Split's historical complex and the Diocletian Palace.
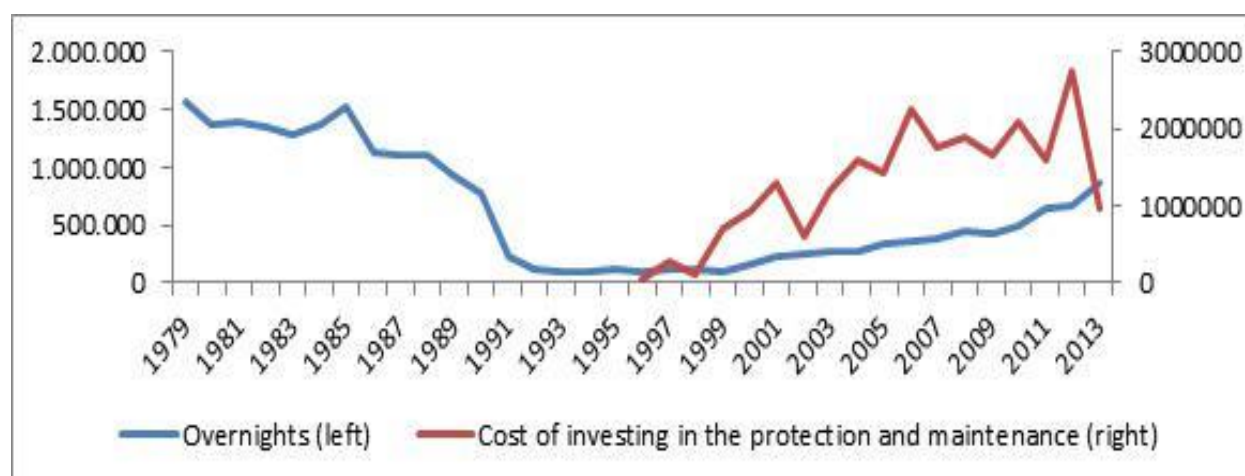
Furthermore, the number of tourist overnights in Split also constantly increased between 1996 and 2013, however, at a higher average annual rate of 13.11%. A significant decrease in the number of tourist overnights was observed between 1991 and 1995 due to the Homeland War. Similarly, the costs of the protection and maintenance recorded a positive trend between 1996 and 2013 and a common trend was observed for both variables as well. The results of the correlation analysis showed that the Pearson correlation coefficient equals 0.6635, which means that the correlation between the observed variables is positive and moderate, but also statistically signif-icant because the p-value of 0.0027 is lower than the 5% significance level. Therefore, the conclusion is that a linear correlation exists between tourist overnights and costs of protection and maintenance of Split's historical complex and the Diocletian Palace. Graph 1. and Graph 2. provide comparisons between the respective trends in the number of tourist arrivals and overnights in the tourism destination of Split and the costs of protection and maintenance of the Historical Complex of Split with the Palace of Diocletian.

Graph 1 *The cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection and tourist arrivals in Split from 1979 to 2013*
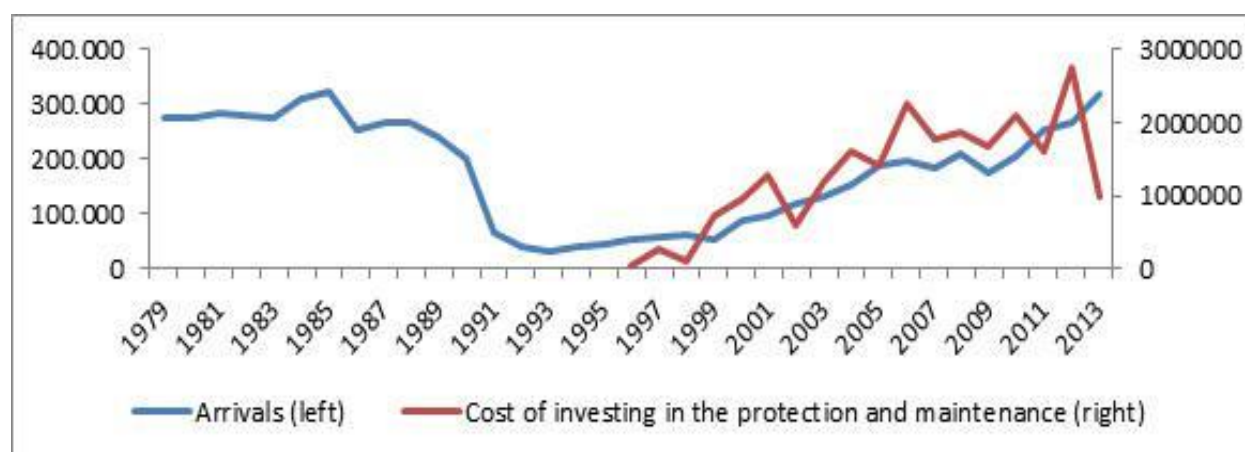
Source: prepared by the author

Graph 2 *The cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection and overnights in Split from 1979 to 2013*

Source: prepared by the author

Furthermore, the results of the regression analyses regarding dependant variables of tourist arrivals and over-nights are presented in Table 2. and Table 3.

Table 1 *Data collected for the tourism destination of Split*

Year	Cost of protection	Tourist arrivals	Number of overnights
1979		277110	1573516
1980		276929	1376266
1981		282030	1394123
1982		279120	1358248
1983		277075	1275955
1984		308996	1367431
1985		323749	1514693
1986		254630	1125316
1987		266922	1100230
1988		266458	1108418
1989		240288	929700
1990		201412	769488
1991		65043	222136
1992		39797	116539
1993		32433	86534
1994		41610	101070
1995		45894	111796
1996	43.200,00	52832	106041
1997	280.000,00	56853	110199
1998	100.000,00	62199	120797
1999	720.000,00	53446	100573
2000	950.000,00	86786	172257
2001	1.295.000,00	98653	227428
2002	600.000,00	119454	242506
2003	1.186.992,10	129480	264494
2004	1.602.280,60	152380	264266
2005	1.425.000,00	187086	345495
2006	2.245.000,00	196523	367089
2007	1.760.000,00	185718	374107
2008	1.880.000,00	211299	457010
2009	1.670.000,00	176 185	427 108
2010	2.080.000,00	203 539	498 547
2011	1.600.000,00	252 287	639 889
2012	2.740.000,00	265 630	678 401
2013	980.000,00	318 057	861 606

Source: prepared by the author on the basis of data collected from the Croatian Bureau of Statistics (1979-2013), Tourism, cumulative data from 1979-2013, Zagreb: CBS and Ministry of Culture (1996-2013) Programme for the protection of immovable cultural properties for the 1996-2013 period. Zagreb: Ministry of Culture.

Table 2 *Results of the regression analysis regarding tourist arrivals*

		Coefficients	Standard Error	t Stat	P-value	R Square
Split	Intercept	5.9953	1.4553	4.1195	0.0008	0.5009
	Cost of investing in the protection and maintenance	0.4189	0.1045	4.0071	0.0010	

Source: prepared by the author

Table 3 *Results of the regression analysis regarding overnights*

		Coefficients	Standard Error	t Stat	P-value	R Square
Split	Intercept	6.3327	1.7604	3.5972	0.0024	0.4403
	Cost of investing in the protection and maintenance	0.4486	0.1265	3.5477	0.0027	

Source: prepared by the author

The linear regression model which analysed the dependence of the number of tourist arrivals on the cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection in Split showed the following results. The estimated regression coefficient is 0.4189 and therefore positive, which means that the relation between tourist arrivals and the costs of protection and maintenance is positive, which was confirmed by the correlation analysis as well. Namely, it is estimated that, if the cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian increases by 10%, the number of tourist arrivals will increase by 4.189% on average. To test whether or not the independent variable is redundant in the model, a t-test was conducted and its empirical value equals 4.0071, while the relevant p-value is 0.0010. This indicates that, given a significance level of 5%, the investment costs variable is significant in the model. After assessing and interpreting the parameter and testing the significance, it is necessary to test the represen-tation of the regression model by conducting a determination coefficient analysis. It indicates the proportion of dependent variable's variability i.e. the number of tourist arrivals explained by the regression model. The closer the coefficient value is to 1, the more representative the model will be. In this case, the determination coefficient is 0.5009, which means the assessed regression model interpreted 50.09% of all deviations in the number of tourist arrivals in Split.

The linear regression model which analysed the dependence of the number of tourist overnights on the cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian in tourism destination of Split showed the following results. The estimated regression coefficient is 0.4486 and therefore positive, which means that the correlation between the observed variables is positive. In other words, it is estimated that, if the cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection increases by 10%, the number of tourist overnights will increase by 4.486% on average. To test whether or not the independent variable is redundant in the model, a t-test was conducted and its empirical value in this case equals 3.5477, while the relevant p-value is 0.0027. This indicates that, given a significance level of 5%, the investment costs variable is significant in the model. After assessing and interpreting the param-eter and testing the significance, it is necessary to test the representation of the regression model by conducting a determination coefficient analysis. In this case, the determination coefficient is 0.4403, which means the as-sessed regression model interpreted 44.03% of all deviations in the number of tourist overnights in Split. Based on the research results, it may be concluded that both of the given hypotheses are confirmed.

Research limitations

The Historical Complex of Split with the Palace of Diocletian was inscribed on the list in 1979 when the Republic of Croatia was a constituent of former Yugoslavia. The data for the 1990-1995 period could not be collected due to political issues such as the disintegration of Yugoslavia and the Homeland War. For that period of time, all in-vestments in the protection and maintenance of cultural heritage were discontinued. The data for the 1979-1990 period is archived in Belgrade, the former capital of Yugoslavia, and could not be obtained. Another research limitation could be related to the sample of the time series model. To be representative, the sample requires a timeline of at least 30 years, preferably 100 and ideally over 100 years of collected data. In the case of this research, this kind of requirement could not be met due to the significance of the year the respective cultural heritage sites were included in the UNESCO WHL.

Conclusion

The correlations indicated the existence of effects of tangible cultural heritage maintenance and protection costs on the economic sustainability of a tourism destination. Specifically, increased costs of protection and mainte-nance of the Historical Complex of Split with the Palace of Diocletian subsequently caused an increase in the number of tourist arrivals and overnights. Moreover, increased costs of protection and maintenance of the cul-tural heritage site resulted in a greater increase in tourist overnights than in tourist arrivals. This result is consis-tent with the theory according to which a cultural tourism and heritage tourism offer extends a tourist's stay at a tourism destination and therefore reinforces tourists spending. Furthermore, an upward trend for both variables representing the costs of maintenance and protection of the cultural heritage site, tourist arrivals as well as overnights was identified for the same period of time. Growing amounts of investments coincided with a growing number of tourist arrivals and overnights. It could be argued that the reason for such distribution of data lies in simultaneous development of awareness of the value and the role cultural heritage plays in society in general, in particular with respect to tourism supply and tourists, as well as the stakeholders in a tourism destination.

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Localization of National Tourism Organizations' websites: How are World Heritage Sites portrayed online by European destinations for different markets?

Emanuele Mele, Silvia De Ascaniis and Lorenzo Cantoni

Abstract

The internationalization of tourism, fueled by advantageous socio-economic and political conditions as well as by the new opportunities given by Information and Communication Technologies, has pointed out the importance of both translating accurately destinations' websites and taking scrupulous care of the online presence and promotion of heritage tourism destinations. New inbound markets not only need appropriate tourism and hospitality products and services, but also a tailor-made communication, which takes into consideration their cultural background, language, and preferences. This kind of cultural trans-lation, which varies from adaptation of units of measure and calendars, to images and videos, up to elab-orating distinct online texts, is called "localization". Even though there is a widely recognized importance of localization practices for the sales and marketing sector, the topic is under-researched in the tourism domain. In the research presented in the paper, localization activities concerning the presentation and promotion of UNESCO World Heritage Sites (WHSs) in three websites of European National Tourism Orga-nizations (NTOs) were analyzed. Drawing from usability inspection methods, user scenarios were elabo-rated to perform a systematic content analysis of the online contents referred to UNESCO WHS across the Italian and US-American editions of the three websites. The content analysis was based on the cultural framework for the evaluation of cultural values on tourism destination websites proposed by Tigre Moura et al. (2014). Results showed that content managers paid great attention to localizing the content con-nected to UNESCO WHS, confirming most of the hypotheses based on Hofstede's cultural model.

Keywords: eTourism, ICT, Localization, World Heritage Sites.

Introduction

The internationalization of tourism and the extensive number of prospective travelers browsing the web to in-form their travel decision (Law, Buhalis, & Cobanoglu, 2014) has increased the relevance of localizing destina-tion websites (Cyr & Trevor-Smith, 2004). Localization can be defined as a set of processes aimed at "modifying products or services to account for differences in distinct markets" (LISA, 2007, p. 11). Once transferred into online communication, in addition to translation of textual content, localization of websites includes activities as adaptation of videos and graphics to meet cultural needs and preferences of specific markets (Tigre Moura, Gnoth, & Deans, 2014). Different kinds of variation include modifications of time and date formats, units of mea-sure, and symbols, which are considered as instrumental for a smoother understanding of the pieces of informa-tion provided to the online visitor (De Troyer & Casteleyn, 2004; Singh, Furrer, & Ostinelli, 2004; Al-Badi & Naqvi, 2009). Localization becomes an even more important issue when it comes to online representation of heritage sites, which attract visitors with different preferences and motivations worldwide (Poria, Biran, & Reichel, 2009). Following this line of thought, researchers have proven the importance for heritage sites to be communicated and promoted on the web (Jolliffe, Rowe, & Davis, 2002), also as a way of supporting their sustainable devel-opment (Rivas, Gazizova, Marchiori, & Cantoni, 2013). However, little research has been done in terms of heri-tage interpretation online (Mitsche, Reino, Knox, & Bauernfeind, 2008) and how multimedia content is actually adapted for distinct geographical markets (Cappelli, 2008).

Literature Review

Over the centuries, culture has been defined by social scientists in numerous ways (Wallerstein, 1990). The English word culture derives from the Latin *cultŭra*, which comes from the verb *colere* that means "to cultivate". More specifically, when the verb was used in the context of the land or the country, it meant to cultivate the earth, while when it addressed the human being, it pointed at the preparation and development of the human intellect and skills. The past principle of the verb *colĕre* is *cultus*, translated into the English word *cult*, which de-picts the act of worshipping God. Nowadays these diverse facets are condensed into the concept of culture: the set of practices applied for the cultivation of the land according to the customs of distinct human communities; human intellect and skills continuously require to be nurtured with education and exercise in order to become civilized adults; the spiritual dimension strongly affects all the other parts of human life (Aaron & Hamoodi, 2009). Following the etymology, culture can be defined as shared, learned, and discerning patterns of thinking, which build the way a group of people behave, feel, and think in a certain social environment (Hofstede, Hofst-ede, & Minkov, 2010).

Individuals from a given culture follow cultural values as a set of normative standards, which direct their preferences for certain situations over others when experiencing sensations and feelings for what a person may define as, for example, safe or unsafe, moral or immoral, good or evil (Trompenaars & Hampden-Turner, 1997). Thus, these intangible aspects of a culture appear to guide behaviors, aims, and goals of people belonging to a given society and they can be used as a way of clarifying actions made in order to comply with societal necessi-ties and requirements (Lord & Brown, 2001). Due to their independency from specific situations and contexts in everyday life, the examination of cultural values has allowed researchers to conceptualize cultural differences both at the national and organizational level (Smith, Peterson, & Schwartz, 2002).

The investigation of cultural values has been mainly performed using frameworks related to cultural dimen-sions, and have been classified depending on the number of variables into the following models: single di-mension models, multiple models, and historical-social models. All of them regard culture as a measurable and quantifiable group of values, which are gathered by using structured questionnaires. The gathered data are statistically analyzed and compared across countries in order to attribute cultural scores to certain cultural dimensions, which mirror their breadth and direction (Morden, 1999). Cultural models have been applied for a wide variety of cases ranging from product design (Razzaghi, Ramirez, & Zehner, 2009) and marketing (De Mooij & Hofstede, 2010) to e-commerce platforms (Singh, Furrer, & Ostinelli, 2004) and multinational companies' websites (Yalcin, Singh, Apil, & Sayfullin, 2011).

Among the frameworks applied for the analysis of cultural values, Hofstede's has been appointed by re-searchers as the most consistent one (Tang & Koveos, 2008). Of course, his study is not immune from criticism that, for example, questions the relevancy of the methodology, together with the supposition regarding the cultural sameness of nation's populations (Jones, 2007). The framework elaborated by Hofstede is defined as a multiple dimension model, composed by a factor analysis of 32 questions on values and perceptions across 40 countries. The model depicts culture as a set of four bipolar dimensions: Individualism and Collectivism, Power Distance, Uncertainty Avoidance, and Masculinity and Feminity (Hofstede, Hofstede, & Minkov, 2010). Another research covering 23 countries contributed to the addition of another dimension that concentrates on the con-trasting long-term and short-term perspectives on life and work: Confucian dynamism or Long-Term Orientation versus Short-Term Orientation (Hofstede, Neuijen, Ohayv, & Sanders, 1990).

The world of the web does not appear to be exempt from the influence of cultural values in terms of prefer-ences for website design and multimedia content (Singh, Zhao, & Hu, 2005). LISA (2007) defines the activities of cultural adaptation of a product or software as "localization", which can be broken down to a set of processes that aim at "modifying products or services to account for differences in distinct markets" (p. 11). Once trans-ferred into online communication, in addition to translation of textual content, localization of websites includes activities as adaptation of videos and graphics to meet cultural needs and preferences of specific markets (Tigre Moura, Gnoth, & Deans, 2014). Different kinds of variation include modifications of time and date formats, units of measure, and symbols, which are considered as instrumental for a smoother understanding of the pieces of information provided to the online visitor (De Troyer & Casteleyn, 2004; Singh, Furrer, & Ostinelli, 2004; Al-Badi

& Naqvi, 2009). Due to the relevance of measuring cultural values in online communication, Singh et al. (2005) elaborated a successful model to support companies in their online localization strategies for the Chinese market (Yalcin, Singh, Apil, & Sayfullin, 2011). The framework comprises Hofstede's cultural dimensions, except for the Masculinity and Feminity dimension, and Hall's bipolar dimensions of High-Context (HC) and Low-Context (LC) cultures (Hall, 1976). The same model has been used for the study of cultural values on tourism destination websites by Tigre Moura et al. (2014), who also omitted the dimension of Masculinity and Feminity for low reli-ability.

Existing cultural studies on heritage sites and heritage-related tourism pursue a variety of goals, which vary from the importance of providing distinct interpretations according to the audience (Poria, Biran, & Reichel, 2009) to the importance of the web to develop and promote sustainability for heritage-related tourism (Rivas, Gazizova, Marchiori, & Cantoni, 2013). However, little research has been done on the way heritage sites are adapted and communicated online for different audiences (Jolliffe, Rowe, & Davis, 2002). Moreover, there is the need for an analytic method to measure the representation of cultural dimensions, which accounts for the flexibility and non-linearity of tourism websites architecture. Thus, this research concentrates on the localization of online conte te related to cultural values of UNESCO WHS on destination websites, pursuing the goal of pro-posing an analytic method to analyze and measure how they are represented.

Research Design

The research analyzes the representation of cultural values on UNESCO WHS-related webpages on NTOs' web-sites and the way WHSs are communicated and adapted for distinct audiences.

The US-American and the Italian editions of three NTOs' websites were analyzed: Austrian National Tourist Office, Innovation Norway, and Polish Tourist Organization. These three websites were chosen above others, because of their great efforts in diversifying the multimedia content of the US-American edition from the Italian edition. To serve the scope of the study, four cultural dimensions were taken into account: Individualism and Collectivism, Uncertainty Avoidance, Power Distance, and High Context and Low Context.

Individualism (IND) and Collectivism (COL) dimension is described as the extent to which people integrate into groups. While individualist cultures give attention to personal achievements, collectivist cultures regard group objectives and goals as the most important. United States is described as being one of the countries with the highest IND levels (cultural score of 91). Whereas, Italy is characterized by being a fairly individualist country (cultural score of 76), with collectivist influences from the southern part of the nation (Hofstede, Neuijen, Ohayv,
& Sanders, 1990; Hofstede, Hofstede, & Minkov, 2010). On this base, the first hypothesis can be formulated as follows:
• *Hypothesis 1*: The UNESCO WHS-related webpages of the US-American edition of the NTO's website show **higher Individualism** levels than the UNESCO WHS-related webpages of the Italian edition of the NTO's web-site.

Power Distance (PD) dimension is described as the extent to which people accept discrepancies in the distribu-tion of power within institutions of any kind. Countries with high PD are characterized by the tolerance of such inequalities. While United States shows low PD levels (cultural score of 40), Italy is outlined by an acceptance for inequalities in decision making (cultural score of 50) (Hofstede, Hofstede, & Minkov, 2010). Consequently, the second hypothesis can be formulated as follows:
• *Hypothesis 2*: The UNESCO WHS-related webpages of the Italian edition of the NTO's website present **higher Power Distance** levels than the UNESCO WHS-related webpages of the US-American edition of the NTO's website.

Uncertainty Avoidance (UA) dimension measures the extent to which people accept unclear and vague situations during their life. A society with a high score of UA is characterized by strong aversion toward uncertainty and the strong willingness to avoid it at any cost. While United States is characterized by low UA (cultural score of 46), Italy scores high on this dimension with a cultural score of 75 (Hofstede, Hofstede, & Minkov, 2010). Therefore, the study hypothesizes as follows:
• *Hypothesis 3*: The UNESCO WHS-related webpages of the Italian edition of the NTO's website show **higher**

> **Uncertainty Avoidance** levels than the UNESCO WHS-related webpages of the US-American edition of the NTO's website.

High-Context (HC) and Low-Context (LC) dimensions express the extent to which people depend on the context and code of communication. Individuals belonging to HC cultures tend to communicate in an indirect way. They often combine body language with verbal communication. As opposite to that, LC cultures are characterized by a strong preference for a direct way of communication, where all verbal messages are clear and brief. While United States is described as a LC country, Italy is outlined by HC culture (Hall, 1976). The fourth and fifth hypotheses can, thus, be expressed as follows:

* *Hypothesis 4*: The UNESCO WHS-related webpages of the Italian edition of the NTO's website show **more** signs of **High-Context** communication than the UNESCO WHS-related webpages of the US-American edition of the NTO's website.
* *Hypothesis 5*: The UNESCO WHS-related webpages of the US-American edition of the NTO's website show **more** signs of **Low-Context** communication than the UNESCO WHS-related webpages of the Italian edition of the NTO's website.

Methodology

The analysis of cultural values and localization practices on UNESCO WHS-related webpages of NTOs' websites was performed by combining in a pioneering way 1) usability and 2) content analysis.

Usability is defined as the extent to which a software can be used by given users with satisfaction in order to reach certain goals with efficiency and effectiveness in a specified context of use (ISO 9241-11: D 3.1). The two most applied methods for usability analysis are: usability inspections and empirical tests. The latter includes the so-called "user scenarios" (i.e. realistic stories of the use of an application), which serve as a way of analyzing the layout, architecture, and multimedia content of a website. A user scenario is composed by a user profile, user goals (i.e. the expected outcome), and the activities required to reach such goals (Cantoni, Di Blas, & Bol-chini, 2003). Following these criteria, three user scenarios (whose goals were identical for both US-American and Italian websites' editions), with a mean of 3.5 tasks each, were elaborated in order to simulate a realistic navigational pattern of online visitors from the US-American and Italian-speaking geographical markets seeking information about UNESCO WHSs on European NTOs' websites. For what regards the website of Austrian Nation-al Tourist Office the goals of the user scenarios were as follows:

* Retrieve general information about the UNESCO WHSs in Austria
* Retrieve information about the UNESCO WHSs in Vienna
* Retrieve information about the UNESCO WHS Baroque city center of Salzburg

For the website of Innovation Norway, the goals of the user scenarios were as follows:

* Retrieve information regarding the UNESCO WHS Røros
* Retrieve information regarding the UNESCO WHS Geirangerfjord

For the website of Polish Tourist Organization, the goals of the user scenarios were as follows:

* Retrieve information regarding the UNESCO WHS Cracow' historic center
* Retrieve information regarding the UNESCO WHS Toruń's historic center
* Retrieve information regarding the UNESCO WHS Old Town of Zamość

As far as the second point is regarded, each landing page visited while executing the user scenario was analyzed according to an adaptation (written in *italics*) of the framework for the evaluation of cultural values on tourism destination websites (see **Table 1**) proposed by Tigre Moura et al. (2014). Furthermore, while the evaluation used by Tigre Moura et al. (2014) included the value "not depicted", the present study classified each element that would belong to one of the Cultural Categories along a 5-point Likert scale from "scarcely depicted" to "promi-nently depicted". Those Cultural Categories with no associated values were classified as "not found" (N.F.) and they were omitted from the overall mean. The decision was dictated by the fact that the analytical method used took into account only the UNESCO WHS-related pages of the tourism websites and, consequently, it would have been inappropriate to label an element as "not depicted" (when instead it could have been shown in one or more pages that were not taken into consideration). For the measurement of Cultural Values, the research used the criterion of repetition, already employed by Tigre Moura et al. (2014), and added a second and a third crite-

rion called "relative size" and "positionality prominence" respectively. The criteria were elaborated as follows:

- *Relative size*: The relative dimension of a text box, picture or video when compared to the relative dimension of those elements that belong to the same multimedia content categories. Thus, the text boxes present on the websites were classified according to their relative size from the biggest to the smallest ones and then measured against a 5-point Likert scale. The same process was then applied for images and videos, which were regarded as being part of the same multimedia content category.
- *Repetition*: A numerical value was assigned every time an element belonging to a specific Cultural Category would appear. After that, the values were summed up and assessed against a 5-point Likert scale.
- *Positionality Prominence*: This criterion came from the assumption that the more a specific element was pre-sented in the upper part of the webpage, the more importance it was regarded to have in order to reach the website's communication purposes. Webpages were divided horizontally in five geometrically equal areas and decreasing grades were assigned from a 5-point Likert scale to the elements present in each area from the top (classified with the highest grade "5") to the bottom of the page (classified with the lowest grade "1"). The multimedia content that was found between two areas would get the grade of the first upper area to which it belonged.

While playing the user scenarios for the UNESCO WHS-related webpages, those cultural elements, which were not addressed by the framework proposed by Tigre Moura et al. (2014), were analyzed and reported. Such multi-media content is: currency symbols, units of measure, and calendars (De Troyer & Casteleyn, 2004; Singh, Furrer, & Ostinelli, 2004; Al-Badi & Naqvi, 2009). The localization activities regarding these elements were studied for both editions of the websites.

Results

For measuring the depiction of cultural values on UNESCO WHS-related webpages for the US-American edition and Italian edition of the sampled destination websites, two realistic stories were elaborated for each destina-tion website. The goals of the user scenarios were all feasible and were kept identical for both the US-American and the Italian-speaking geographical markets. Such decision was made in order to avoid affecting the com-parability and the validity of the results within each website. This analytic method served as a structured way of finding and reporting all the multimedia content that would belong to any of the categories that were part of the Cultural Dimensions analyzed. In order to collect data in a proper way, adaptations (written in *italics*) were applied to the framework proposed by Tigre Moura et al. (2014), making it appropriate for the websites analyzed. In the grid of the results (see **Table 2**), the countries representing the European NTOs were abbreviated in the following way: Austria "AT", Poland "PL", and Norway "NO". The US-American edition was abbreviated in "usa" and the Italian edition into "it".

Results showed that the UNESCO WHS-related pages of the US-American editions of Austrian National Tourist Office and Innovation Norway scored lower in IND than the respective Italian editions. Whereas, the UNESCO WHS-related pages of the US-American and Italian editions of Polish Tourist Organization did not present any relevant difference (see **Table 2**). Therefore, hypothesis 1 was not confirmed.

The UNESCO WHS-related pages of the Italian editions of the three sampled websites scored higher in PD than the respective UNESCO WHS-related pages of the US-American editions (see **Table 2**). Therefore, hypothesis 2 was confirmed.

The UNESCO WHS-related pages of the Italian editions of the three sampled websites scored higher in UA than the respective UNESCO WHS-related pages of the US-American editions (see **Table 2**). Therefore, hypothesis 3 was confirmed.

The UNESCO WHS-related pages of the Italian editions of the three sampled websites scored higher in HC than the respective UNESCO WHS-related pages of the US-American editions (see **Table 2**). Therefore, hypothesis 4 was confirmed.

The UNESCO WHS-related pages of the US-American editions of Austrian National Tourist Office and Innovation Norway scored lower in LC than the respective Italian editions. Whereas, the UNESCO WHS-related pages of the US-American and Italian editions of Polish Tourist Organization did not present any relevant difference (see **Table 2**). Therefore, hypothesis 5 was not confirmed.

For what regards the localization activities addressing those cultural elements, which are not covered by the framework elaborated by Tigre Moura et al. (2014), the content analysis bounded to the executed user scenarios provided the following outcomes. Austrian National Tourist Office's website showed localization activities for both US-American and Italian-speaking geographical market that covered currency symbols, calendars, units of measure for measuring temperature degrees (Fahrenheit and Celsius degrees for US-American and Italian editions respectively), and search engines results. More specifically, the prices were displayed in Euros for the Italian edition and American Dollars for the US-American edition; the week-calendar for the US-American edition would start on Sunday and finish on Saturday, whereas the week-calendar for the Italian edition would start on Monday and finish on Sunday; the internal search engine would respond to keywords in English or Italian accord-ing to the edition selected. Polish Tourist Organization's website presented localization activities for currency symbols for both US-American and Italian-speaking geographical markets. Finally, Innovation Norway's website adapted units of measure for both US-American and Italian editions (respectively miles and kilometers).

Conclusions, Limitations, and Further Work

This research has elaborated a methodology in order to measure and report localization activities applied to UNESCO WHS-related webpages in European NTOs' websites. The framework has combined in an innovative way user scenarios execution and content analysis following the Cultural Dimensions of Hofstede et al. (2010) and Hall (1976), which were encompassed also by Tigre Moura et al. (2014). The analysis of UNESCO WHS-re-lated webpages on three important European NTOs' websites has confirmed most of the hypotheses originated from the study performed by Hofstede et al. (2010) and one hypothesis from Hall's (1976) cultural studies. The research has underlined the fact that great attention has been dedicated by content managers into adapting the multimedia content related to UNESCO WHSs in order to reach in a more efficient and effective way the US-Amer-ican and Italian-speaking geographical markets. More in-depth investigation is required to improve the method-ology used as well as to conduct research on those destination websites that show a lower degree of localization activities for UNESCO WHS-related webpages. Moreover, it is necessary to study the internal procedures and objectives held by NTOs when it comes to promotion, communication, and sustainable development of UNESCO WHSs through online communication. At this regard, it will be instrumental to do research on the impact (in terms of efficiency and effectiveness) that such cultural adaptations have on the intended audiences. These fu-ture steps will allow for a stronger analytical base, which is highly required not only for studying the issue at the academic and scientific level, but also to provide advices for all managers and practitioners that are involved in communicating and promoting UNESCO WHSs online.

Table 1. Proposed adaptation of the cultural framework for the evaluation of cultural values on tourism destination websites.

Cultural Dimension	Cultural Categories	Operationalization
Collectivism	Community relations	*Presence of* sustainable tourism activities, activities relating to involvement of the local community; an emphasis on social responsibility
	Clubs or chat rooms	*Presence of* member's clubs, chat with destination agents, chat with interest groups, message boards, discussion groups and live talks, social network sites
	Family theme	Pictures of families, pictures of teams of employees, groups of tourists, emphasis on team and group activities and tourists as a family
	Newsletter	Online subscriptions, magazines, and newsletters
Individualism	Independence theme	Images and themes depicting self-reliance, self-cognition, achievement, isolation and self-fulfillment
	Uniqueness of the destination	Emphasis on the unique features and differentiating aspects of the destination
	Personalization	Features such as attractions recommendations and *accommodation experience recommendations*, individual acknowledgements or greetings from the destination, travel planners, *tour operators,* web page personalization, and customized travel packages
Power Distance	Destination hierarchy info	Information about destination managers, politicians, local government or administration and hierarchy of the tourism sectors
	Pictures of celebrities	Pictures of important people related to the destination and titles of the people in the contact information
	Proper titles	Titles of the important people related to the destination and titles of the people in the contact information
	Vision statement	Statement about the destination from destination managers or people who represent power in the society
Uncertainty Avoidance	Customer service	FAQs, tourist service, tourist contact, tourist service emails and toll free numbers available 24 hours
	Tradition theme	Emphasis on history, emphasis on respect, veneration of elderly and the culture, and phrases like "most respected destination", "keeping the tradition alive", "for generations", etc.
	Local services	Contact information for local tourism-related companies such as hotels, travel agencies, *tour operators*, restaurants, and others; also contact information for personal safety services, such as police and hospitals
	Visualization of the place	Maps of the destination and reference to geographical localization, virtual tours, live webcams, weather charts, etc.
	Local terminology	Use of country-specific metaphors, name of festivals, puns, a general local touch in the vocabulary of the web page
High Context	Aesthetics	*Attention to aesthetic details such as: currency, textual correctness, plug-ins and links, redundancy, and responsive webpage*
	Feelings and emotions	*Pictures and themes reflecting love and harmony appeal*
	Politeness and indirectness	Greetings from the destination, images and pictures reflecting politeness, and use of indirect expressions like "perhaps", "probably", and "somewhat"; overall humbleness of in the destination philosophy and information
	Soft sell approach	Use of affective and subjective impression of intangible aspects of a product or service and more entertainment theme to promote the destination
Low Context	Hard sell	Discounts, promotions, coupons, and emphasis on products and services advantages using explicit *or implicit* comparison
	Rank or prestige of the destination	Features like destination's rank in the country, listings, and numbers *or text* showing the growth and importance of the destination
	Use of superlatives	Use of superlative words and sentences: like "we are the number one", "the most visited destination", "the leader", and "world's most famous"

Table 2. Means of Cultural Dimensions and Cultural Categories.

Cultural Dimensions	Representation on Website	Mean AT_usa	Mean AT_it	Mean PL_usa	Mean PL_it	Mean NO_usa	Mean NO_it
COL	Community relations	2.82	2.86	N.F.	3.67	3.80	3.97
	Clubs or chat rooms	2.30	1.90	3.00	3.12	2.33	2.55
	Family theme	3.57	2.64	2.44	3.22	3.71	3.80
	Newsletter	2.16	2.92	2.49	2.48	2.14	2.02
		2.72	**2.58**	**2.65**	**3.12**	**3.00**	**3.08**
IND	Independence theme	2.95	2.70	3.32	3.26	3.93	3.88
	Uniqueness of the destination	3.75	3.62	3.42	3.44	3.39	3.39
	Personalization	3.38	3.80	3.35	4.06	3.69	3.56
		3.36	**3.37**	**3.36**	**3.59**	**3.67**	**3.61**
PD	Destination hierarchy info	2.29	N.F.	2.75	2.86	1.56	1.92
	Pictures of celebrities	N.F.	2.58	N.F.	3.08	1.81	N.F.
	Proper titles	1.98	2.75	2.92	3.18	1.64	2.17
	Vision statement	N.F.	N.F.	N.F.	N.F.	N.F.	N.F.
		2.14	**2.67**	**2.83**	**3.04**	**1.67**	**2.04**
UA	Customer service	2.85	2.72	3.02	3.16	1.78	2.01
	Tradition theme	3.19	3.55	3.19	3.70	2.20	2.31
	Local services	2.59	3.33	3.16	3.46	3.70	3.77
	Visualization of the place	2.69	3.42	3.34	3.18	3.39	3.82
	Local terminology	2.25	2.92	2.44	3.10	2.87	2.76
		2.71	**3.19**	**3.03**	**3.32**	**2.79**	**2.94**
HC	Aesthetics	4.00	3.00	2.00	2.00	3.00	5.00
	Feelings and emotions	2.62	3.22	3.67	3.67	2.57	2.80
	Politeness and indirectness	1.89	2.45	N.F.	N.F.	N.F.	3.19
	Soft sell approach	3.03	3.69	3.06	3.47	2.97	3.00
		2.89	**3.09**	**2.91**	**3.05**	**2.85**	**3.50**
LC	Hard sell	2.21	2.58	N.F.	N.F.	3.07	2.70
	Rank or prestige of the destination	1.90	2.70	3.14	N.F.	1.56	2.31
	Use of superlatives	2.61	3.28	2.82	3.00	2.36	2.13
		2.24	**2.85**	**2.98**	**3.00**	**2.33**	**2.38**

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The potential of the intangible attachment between people and places

Heba Sherif Mourad

ABSTRACT

The paper discusses the potential of the intangible attachment between people and places. The intangible attachment that exists in the expression of that place/ building to the world, carrying meaning that is culturally, socially, and contextually ingrained. The paper also widens the meaning of 'heritage' and discusses that everything that carries meaning and memory has a value and is worthy of conservation and rehabilitation, and the act of conservation and rehabilitation should not focus only on safety factors and aesthetics but should focus on and address the intangible attachment between people and places as well. The paper discusses the challenge of re-addressing buildings/ places connected to unpleasant memories, and the conflict that happens between wanting to erase this memory and on the other hand noticing its cultural value from the collective memories and benefiting from it in the present time. The paper presents a case that aroused many debates for a couple of years in Egypt; the National Democratic Party head quarters in the center of Cairo. The building was set on fire by the protestors in the 25th of Jan-uary revolution (2011) and survived the fire, and then it was demolition in 2015 despite much criticism. The fact that it symbolized oppression and corruption and looked ugly from the fire made it difficult for the public to decide whether they were with or against the demolition. This paper was studied to help prevent further losses of valuable buildings and cultural identity of Egypt. The information collected can be used to help deal with the conservation and rehabilitation growing public debates in Egypt and create a starting point for a long term productive development that can empower the community (culturally, socially, and economically) and revitalize the tourism industry as well. As a conclusion a basic simpli-fied diagram was made to help deal with valuable buildings/ places related to collective memories with long-term urban strategies without over looking present time. The diagram focused on that the heritage should be separated from history, and that what mattered was not the past but our relation with it. The final challenge, as learned from Rome's case in 'Via Tiburtina' an ancient road with a great cultural and historical value, existed in integrating the remains into contemporary structure; providing public access to the heritage and providing appropriate preservation measures at the same time, and most important-ly changing our perception of 'remains' from risk to potential.

Keywords: Place/building expression, cultural sustainability, heritage management, difficult heritage, collective memories, demolition of 'NDP' building in Egypt

Introduction

People often underestimate the value of a building or a place's expression and intangible meaning; overlooking its potential to empower the community (culturally, socially, and economically). On top of that there comes a special challenge when the building / place is perhaps related to difficult times and memories. People become hesitant and unsure about its value, and tend to want to erase this difficult memory and any physical evidence related to it. The paper discusses the potential of the intangible attachment between people and places. The intangible attachment that exists in the expression of the place/ building to the world, carrying meaning that is culturally, socially, and contextually ingrained. Considering cultural sustainability in long-term sustainable urban development plans was addressed. Even if a place/ building is not officially recognized as heritage, just a

familiar place that was used in the production of collective memories would serve as good as heritage. Meaning and memory were discussed as attributes that contribute to the value of places.

The paper discusses then the challenge of re-addressing buildings/ places connected to unpleasant memories, and the conflict that happens between wanting to erase this memory and on the other hand noticing its cultural value from the collective memories and benefiting from it in the present time. The case of the National Democratic Party building in Cairo (NDP) was analyzed, as for some people the building symbolized the fate of a dictatorship, while for others it represented chaos and violence. People became hesitant of the building's expression to them, and it was finally demolished by the government's orders in 2015.

But rather than fretting over lost opportunities, focusing on a sustainable urban development plan for the valuable buildings and places was encouraged to prevent more losses, and learn from past mistakes. Efficient ways of maintenance and long term development of places with value were stated. The case of via Tiburtina in the suburbs of Rome was later mentioned as an example to learn about the importance of convenient public ac-cessibility to maintain valuable places. Finally, a basic simplified diagram was made to help deal with valuable buildings/ places related to collective memories with long-term urban strategies without over looking present time. The results could help deal with the conservation and rehabilitation growing public debates in Egypt and create a starting point for a long term productive development that can empower the community (culturally, so-cially, and economically), revitalize the tourism industry as well.

The importance of heritage practices for cultural sustainability

One of the most popular topics that became very essential in the last couple of years is 'sustainable development' which is defined by the World Commission on Environment and Development for the United Nations General Assembly in 1987 as meeting the needs of the present without compromising the ability of future generations to meet their own needs. (Vermontfolklifecenter: Cultural Sustainability Institute) Long term thinking and planning for the future generations has become a must to promise a suitable respectable life for the coming generations. Sustainable development has become an essential concern regarding the economic, social, and environmental fields. Sustainable development should also cover the identity and culture of the community; 'cultural sustainability', and preserving the cultural identity of the population are not less important than the more popular fields in sustainable development (economic, social, and environmental).

There are multiple possible contributions of culture to sustainable development. Culture contributions to sustainable development can be categorized into three types, as shown in figure 1: Culture 'in' sustainable development, culture 'for' sustainable development, and culture 'as' sustainable development. In 'Culture in sustainable development', culture can act as a supportive role alongside the ecological, social, and economic considerations, expanding the conventional sustainable development. In 'Culture for sustainable development', Culture can act as a guiding role to balance and guide sustainable development between ecological, social, and economic needs, that grow from human culture and needs. In 'Culture as sustainable development', culture can act as the overall structure for achieving the aims of sustainable development by recognizing that culture is the root of all human decisions and actions. Culture and sustainability begin to intertwine and distinctions between the economic, social, and environmental dimensions begin to fade. (Dessein, Soini, fairclough, & Horlings, 2015) And from here shines the important role of conservation and rehabilitation of our "heritage"; beyond just saving old buildings and places, to providing cultural sustainability and guaranting as possible a sustainable development for the city.

Investing in 'heritage' has many benefits as well for example: job creation, local economic development, and city branding, which attracts local and international tourism, helps the city attract investments and talented people. "Heritage anchors people to their roots, builds self-esteem, and restores dignity. Identity matters to all vibrant cities and all people." says World Bank Vice President for Sustainable Development Rachel Kyte. (World bank, 2012) Therefore, under the umbrella of sustainable development, it is critical to quit focusing only on con-ventional 'improvement' works of our 'heritage' or 'historic' buildings and places, and focus more on investing in our cultural heritage by long-term urban strategies that study the integration of the old and new developments; studying the possibilities of rehabilitation of the old valuable buildings or places that are deserted and no longer

in use so that the future generations can benefit from preserving the cultural identity of the population as well. There have been debates whether there is something such as 'heritage' in the first place; only related heritage practices. (Harrison, 2010) But the important issue is preserving the memories that require remembering, to survive from generation to generation and act as collective memories. Therefore heritage practices should not focus on aesthetics only but in fact it should address the intangible attachments between people and things and focus on the thinking (long term planning) more than the doing (conventional renovation works). Even if a place or building is not officially recognized as heritage; if it is just a familiar place that was used in the production of collective memory, then it serves as good as heritage. But of course there is a relation between listing something as heritage and its perceived significance to the society, and having the society appreciate heritage is critical.
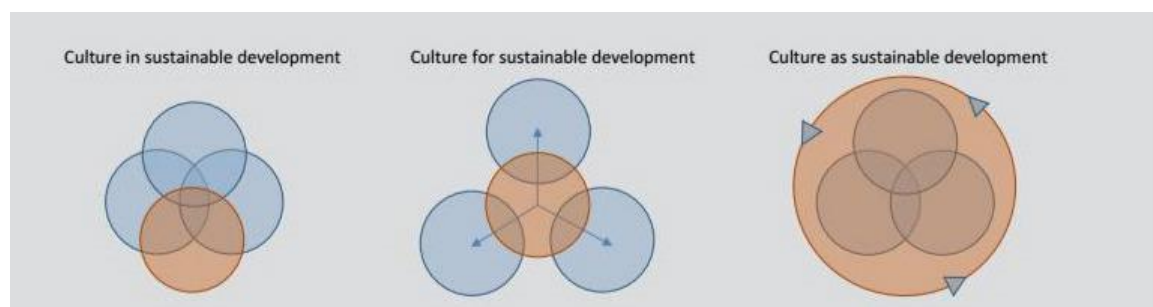
FIGURE 1.The three roles of culture in sustainable development (Dessein, Soini, fairclough, & Horlings, 2015)

Dealing with places associated with unpleasant memories
(The National Democratic Party building in Cairo)

One of the most important benefits of a places and buildings of heritage is their expression to the world and car-rying of meaning, 'meaning' that is culturally, socially, and contextually ingrained. (Hall, 1990) "What commands our attention and what we remember about places depends as much upon ourselves as on the physicality of the objects and places themselves." (Lawson, 2001) Meaning and memory of heritage carry an intangible value to people. Heritage acts as an evidence of past events; documenting these events in a way that is more fair and transparent than history books, that could manipulate some events in someone's favor than others. Memory and history are far from being the same; on the contrary they can be the total opposite. Memory is life subject to remembering, and forgetting, or distortion. History on the other hand is the reconstruction of the past, always problematic and incomplete. (Benton & Cecil, 2010) Heritage including buildings, monuments and sites enrich memory; even the skeletons of old buildings with their original function no longer needed or forgotten constantly remind us of past glories and provide a language for expressing present and future aspirations.

It is a challenge to re-address unpleasant memories, while finding a decent, proper way of telling them in the future. (Tvedebrink & Fisker, 2014) The difficult question is not what should be preserved in the cultural heritage, but what should be remembered. Many of the physical traces carry material evidence of the (war- revolution…) but also valuable knowledge rooted in the stories and collective memories linked to the places. (Tvedebrink & Fisker, 2014) Physical remains from certain periods of time that we don't know how to deal with, or cultural heritage that is seen as neither being beautiful, nor useful, or that is linked to tragic events – our uncomfortable or even painful heritage can be called difficult heritage. (Weiler, 2014) We can shift our focus from trying to forget this difficult heritage and start to learn even from the terrible experiences that this difficult heritage represents; reinterpreting heritage in a way that it leads to something more constructive. During the late 19th century and forth, war muse-ums, monuments, and memorials evolved greatly where architects created architectural environments as material manifestation, and symbolic marks on difficult heritage. These museums, memorials… etc. presented historical evidence; seduced the public to celebrate national values, honoring heroic acts. Today they became popular tour-ist attractions inviting audience to relieve different cultural heritage through archival photos, videos, soundtracks of war, or actions taking place. (Tvedebrink & Fisker, 2014)"The heritage becomes a stage where you recall the sad memories and conflicts related to the different actions." (Tvedebrink & Fisker, 2014)

The case of the National Democratic Party (NDP) building can be considered a case of difficult heritage. It was set on fire on the 28th of January 2011(figure. 2, 3), during the mass protests against Egypt's former president Mubarak, but it survived the fire. For some, the building symbolized the fate of a dictatorship, while for others it represented chaos and violence. Architects, activists, and government officials have debated the fate of the building. Soheir Hawas, a board member of the National Organization for Urban Harmony (NOUH), which is re-sponsible for creating the list of Egypt's protected architectural landmarks, said that it was structurally possible to renovate if there was a will, and other experts were willing to make further examinations, but the Egyptian government ordered the demolition of the NDP building in the center of Cairo in 2015, despite criticism as the building was considered part of Egypt's architectural history that witnessed history in the making and was part of Egyptians' collective memory. (Ateyya, 2015)

FIGURE 2.The NDP on fire during the 2011 revolution. (Osman, 2015)

FIGURE 3.The NDP building after 28 January 2011. (2014) Retrieved September 11, 2015 from http://www.middle-east-online.com/?id=173655

The Building was previously included it in the list of buildings with architectural heritage value in Egypt (Ateyya, 2015). It was designed by the famous architect Mahmoud Riad, who was named by many scholars, architects, government organizations and world leaders to be one of the pioneers of modern Egyptian architecture. (Riad, 2015)The building was designed to house the permanent office of the Cairo municipality and was opened in 1959. (Gulhane, 2015) Egypt's ruling powers have occupied the building for decades. In 1966, president Gamal Abdel Naser used the building as the headquarters for the Arab Socialist Union. In 1978 the building witnessed Egypt's political shift toward a multiparty system, when President Anwar Sadat used it as the main office of the National Democratic Party (NDP). The building was office to other governmental agencies as well, such as the national council for human rights and the national council for women. (Ateyya, 2015) The building was a famous icon on the Nile River, It appeared in many Egyptian classic movies, like "A husband's confessions" in 1965. (figure.4)

FIGURE 4.A scene from the classical movie "A husband's confessions" with the NDP building in the background (Wahab, 1965)

Despite the building's architectural and historical value it was decided for to be demolished in 2015 as seen in (figure 5.), even the general public associated the building with the National Democratic Party; symbolizing corruption, therefore not minding it to be destroyed, although the building could have been a standing triumph over corruption. But the people responsible couldn't see a future for the not so beautiful remains of the building, and could not visualize a development and maintenance strategy for the value behind the apparent ugliness; which is the meaning this building carries and the intangible attachment between it and the people exists in the collective memories.

This building, as a burnt ruin, does not symbolize corruption as much as it represents the nation's revolt against it during the 2011 revolution. By eradicating the complex, you are allowing the collective conscious to forget that these events ever took place, but by repurposing the building one can see how the building now belongs to the public. (Riad, 2015)

But then, rather than fretting over lost opportunities, a sustainable development for the future must be encouraged. The long-term urban strategies should not of course overlook the present time by being over occupied with future plans with respect to the past. Heritage should be separated from history; it is the repackaging of the past for present purposes in a way that the past is celebrated. What matters is not the past but our relation with it. And once we label something as heritage whether it's a building or a place, it acquires a certain allure that excludes it from the daily life experiences and becomes part of a magical experience. (Benton & Cecil, 2010)

Due to the existence of many heritage projects that needs conservation and rehabilitation and at the same time many heritage boards perhaps working on lists of heritage objects and procedures for conservation. Perhaps there is the risk of gradually generalizing the subject, when each case can be a unique case by itself. With the probability of neglecting social aspects and concentrating only on the visual aspects; repainting, fixing structural problems...etc Therefore dealing with heritage case should be unique according to its story, while other heritage case should not be generalized but we can extract beneficial lessons from these cases.

FIGURE 5.Demolition of the NDP building in 2015. [Picture taken 30 September 2015]

Efficient ways of maintenance and long term development of places with value (Learning from Via Tiburtina in Rome)

There are many problems of course that stand against the idol way of the conservation and rehabilitation of valu-able buildings and places, especially if the value is not visibly clear to the decision makers and the public. The most three obstacles that might challenge conservation and heritage management can be related to the follow-ing issues: Risk of bureaucracy and contradictory decisions, integration of remains into contemporary structures, and limitation of heritage management to fixing visual aesthetics, structural problems; physical things.

But as key factor to maintain and developing places of value for the present and the future, it is very import-ant to realize that objects of heritage are embedded in the experience created by various kinds of users and the people who manage this experience. Art in general is worthless without the spectator, and what the spectator (critic) makes of the art work. So in addition to concentrating on heritage (things) we should learn the varying perspectives, or subjects' position on heritage, because actually the success of the conservation of our heritage relies really on 'maintenance' which the public would not bother their selves with, unless the building is publicly used and benefitted from. (Harrison, 2010) To accomplish this public appreciation of the heritage or a form of re-lationship between the people and these places, there must be some kind of integration of this heritage with the modern life and the existing urban fabric of the city. There must be a dynamic relationship between the people of the present and the heritage of the past in a way that the past is celebrated by the people of the present when experiencing of the place. The importance of a good relation between people of the present and the heritage of the past has become an essential issue to preserve this heritage for the people in the future. Therefore the accessibility to the heritage is very important now, but there is a fine line between integration of the heritage in

favor for people to access, and on the other hand people literary living in heritage. So the challenge might be in integrating the remains into contemporary structure; providing public access to the heritage and providing appropriate preservation measures at the same time. Visions of accessibility must be studied and decided upon; determining the level and the way of public interaction or contact with the heritage. By guarding the heritage only; without providing convenient accessibility (for example by fencing it), the only ones benefiting really from the heritage are the archaeologists. But then we should at the same time protect it from bad usage.

The case of via Tiburtina in the suburbs of Rome can be a good example to learn about the importance of con-venient accessibility to maintain valuable places. Via Tiburtina was one of the most dynamic Roman roads which originated as a cattle-trail long before Rome became the 'Rome'. It connected Rome with 'Tivoli', an important commercial center and military stronghold which throughout history was the key to Rome. Via Tiburtina carried a high historical and cultural value. It is now visually clear but physically inaccessible as seen in (Figure 6.), it has great cultural value, and collective memories that are not benefited from and before, since it was 'no man's land' it deteriorated, became filled with illegal buildings as a result also of population increase. According to Allanne Klynne (2009), almost every archeological discovery along Via Tiburtina has disappeared under modern buildings or decayed from neglect. (Klynne, Where have all the ruins gone? Chasing the past along Via Tiburtina, 2009) We have to change our perception of the remains from a risk and regard them as a potential. Studying the suitable scenarios for integration of the remains with the contemporary structures; providing public accessibility in addition to protection and conservation from external factors.

Instead of just isolating areas, more emphasis should be directed to question how remains can be integrated into contemporary structures. The goal should be to generate nodes which also have meaning for local citizens, instead of clinging to a protection of the crumbly past of our nostalgia. (Klynne, Where have all the ruins gone? Chasing the past along Via Tiburtina, 2009)
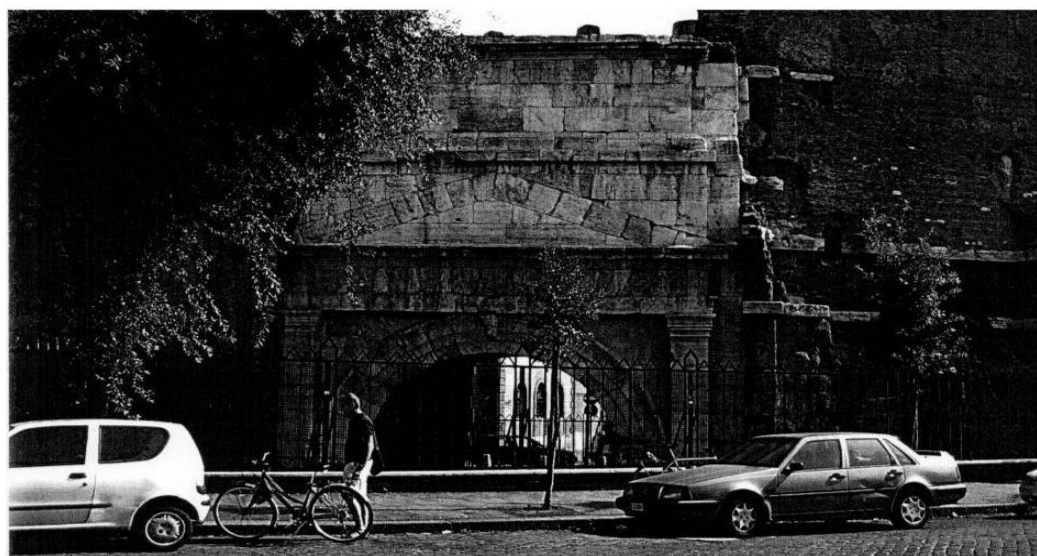

FIGURE 6.Tiburtina gate seen from the busy street next to termini railway station. 'The old road pavement still visible but not accessible; as the site is fenced in from both sides (Klynne, Heritage on the road: a dead end or a way out, 2009)'.

The old road pavement still visible but not accessible; as the site is fenced in from both sides.
(Klynne, Heritage on the road: a dead end or a way out, 2009)

Conclusion

To help deal with the conservation and rehabilitation growing public debates in Egypt and create a starting point for a long term productive development, it is important to recognize that the value of the cultural heritage

and identity of any city is priceless, and should be put in consideration in long-term sustainable development plans. Investing in 'heritage' has many benefits like: job creation, local economic development, and city brand-ing, which attracts local and international tourism. Heritage anchors people to their roots, builds self-esteem, and restores dignity. Heritage and historic buildings carry meaning that is culturally, socially, and contextually ingrained. Meaning and memory of heritage carries an intangible value to people. Heritage acts as an evidence of past events; documenting these events in a way that is more fair and transparent than history books. A place that was used in the production of collective memory, serves as good as heritage. That's why it was a pity losing the NDP building in Cairo that survived a fire in the Egyptian 2011 revolution and a great architectural icon by the Nile river.

This paper was studied to help prevent further losses of valuable buildings and cultural identity of Egypt. As a conclusion a basic simplified diagram was made to help deal with valuable buildings/ places related to collec-tive memories with long-term urban strategies without over looking present time (figure 7.). The diagram focuses on that the heritage should be separated from history; it is the repackaging of the past for present purposes in a way that the past is celebrated. That's why regarding places like the NDP building, that are perhaps related to unpleasant memories, we should shift our focus from trying to forget this difficult heritage and start to learn even from the terrible experiences that this difficult heritage represents; reinterpreting heritage in a way that leads to something more constructive. What matters is not the past but our relation with it. The importance of a good relation between people of the present and the heritage of the past has become an essential issue to preserve this heritage for the people in the future. Therefore the accessibility to the heritage places and buildings is very important, but there is a fine line between integration of the heritage in favor for people to access, and on the other hand people literary living in heritage. So the challenge, as learned from Rome's case in 'Via Tiburtina' is in integrating the remains into contemporary structure; providing public access to the heritage and providing appropriate preservation measures at the same time, and changing our perception of 'remains' from risk to po-tential.
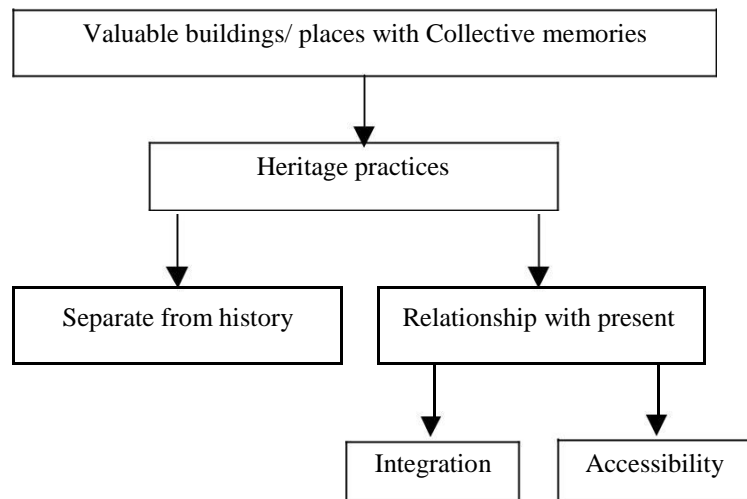

FIGURE 7.Simplified proposal for dealing with valuable buildings/ places related to collective memories

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Who takes the lead in initiating cooperation in a cultural net-work and why?
A case of a rural Finnish destination

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ABSTRACT

Value co-creation stemming from a cultural heritage and specific local needs is the key element of the process of building a brand identity, particularly in the context of cultural entrepreneurship. Based on the literature on branding and networking our study aims to identify the processes that advance the dis-tinctive branding of a destination by analyzing the prerequisites for building a joint brand in a collabo-rative network. We wanted to study who takes the lead in coordinating cooperation in cultural networks, and who initiates value co-creation processes. Furthermore, we wanted to examine how various actors perceived the coordinating role of the municipality.

Our case study is from a small rural destination in Finland where the municipality has taken the ini-tiative to lead and coordinate the value co-creating processes in branding the destination. The empirical data were collected through participative observation and in-depth interviews with municipal represen-tatives, entrepreneurs and members of associations, and the third sector, and also from a local media, policy documents and web sites. A multidimensional concept assigned the acronym BRICK, which stands for: Benefits, Risks, Interaction, Coordination, Keenness was used to analyze the data.

Our findings show that the development process is still ongoing, and running alongside the cultural and historical perspectives, has been the commercial side of the process addressing the issue of boost-ing the attraction of the area as a tourism destination. Consequently, the role of value co-creation as an outcome is expanding in terms of affinity, and that of external coordination is diminishing.

Our study findings contribute to the theoretical discussion on leadership in the research domain of place branding. The process of building the joint brand for a destination can illustrate to practitioners how to apply academic theory to a real branding case.

Keywords: branding, coordination, cultural networks, creative clusters, cultural heritage

Introduction

This study aims to identify the processes that advance the distinctive branding of a destination by analyzing the prerequisites for building a joint brand in a collaborative network. Recent studies on tourism and the creative economy emphasize the need for cross-sector collaboration and convergence to stimulate innovation and devel-opment (OECD, 2014). Cultural heritage based spaces acting as realms of a tangible and intangible environment involve the individual and shared experiences of the members of the local community; experiences that have the potential to spur entrepreneurial activity that in turn offers an opportunity to capture new value from modern con-sumption demands, many of which are associated with culture and the environment. Consequently, entrepreneurs in cultural tourism, as in any business, are seen not as independent entities acting on their own in the market, but as interacting with the other actors in the network (Lemmetyinen, 2015; Håkansson and Snehota, 1989; Ford et al., 1998). Small firms rapidly growing in number in the cultural industries are essentially too small to have formalized control or coordination and consequently tend to operate in networks with others (Hesmondalgh, 2013). This results in a destination's stakeholders having to adopt new ways of coordinating the production of creative culture. However, initiating or coordinating cooperation may be difficult, given that the actors represent their own sectors and fields which means that networking is not self-evident (cf. Tinsley & Lynch, 2001). Recent

literature calls for the development of practices for collaborating with partners (Barczak, 2012) and extending the co-creation to include more stakeholders (Frow *et al.*, 2015). Moreover, Grönroos (2011) and Grönroos and Ravald (2011) state that direct interaction among the co-creating partners is essential for value co-creation to happen. Saraniemi and Kylänen (2011), in turn, emphasize branding as a powerful marketing weapon for destinations.

In our study, we aim to identify the processes that advance the distinctive branding of a region by analyzing the prerequisites for building a joint brand in the collaborative network. The questions that guide the research are: (i) Can we identify a clear initiator or coordinator who takes the lead in coordinating the cooperation in cultural networks and initiates the value co-creation processes? and (ii) How do the actors perceive the coordi-nating role of the municipality and how are those perceptions explained? Our case study is from an Ironworks Village in Finland where the municipality has taken the initiative to lead and coordinate the value co-creating processes in branding the destination.

The paper proceeds as follows: First, a review of the literature on networking and branding is introduced. The next section illustrates the context of the study, and then we present the case of the *Ironworks Village* in Finland. The case study is followed by a review of the findings and the paper concludes by detailing the most important of those findings and making some recommendations for future research.

Literature Review

This section reviews the literature on networking and branding focusing on the coordination of cooperative cultural networks. According to the network-based academic literature, firms and organizations do not act independently in the market (Håkansson and Snehota, 1989; Ford et al., 1998), but have to interact with other firms and organi-zations (Grandori and Soda, 1995; Ritter and Gemünden, 2003). This agglomeration of interdependent organiza-tions then forms an industrial network (Möller and Halinen, 1999; Wilkinson and Young, 2003; Batt and Purchase, 2004) or cluster (Lorenzen and Foss, 2003; Novelli, Schmitz and Spencer, 2006), which in turn creates value as an entity (Lemmetyinen, 2010; Niu, Miles, Bach and Cinen, 2012). *Public sector coordinators* of cooperative cultural networks may be local (Bramwell and Sharman, 1999), regional (Pavlovich, 2003; Saxena, 2005) or national (Riege and Perry, 2000) actors. A local municipality may take a leading or coordinating role in the (most frequently EU-fi-nanced) funding projects (see Lemmetyinen, 2010), and search for strategic partnerships (Dredge, 2006).

Bianchini and Ghilardi (2007, 285) note that those responsible for branding a place should be aware not only of the traditions of its cultural heritage but also of the contemporary socio-economic reality and the cultural life and representations of the locality. Cooperating in networks helps actors to see the benefits of cooperation, and to recognize and develop their capabilities for network management. Such capabilities include building up the brand identity of the region or network, learning, and value creation, and network management and orchestra-tion. Developing the cultural business and utilizing cultural tourism in order to exert a positive influence on the regional economy, culture and environment require resources. The coordination of cooperative cultural networks facilitates the use of cultural elements not only in tourism but also in other fields of the creative cultural cluster. A joint region or destination brand could be considered a tool of cooperation that helps to harness place brand-ing through cultural entrepreneurship (Lemmetyinen, 2010, 2015). The important thing in committing to a joint brand is that the actors are able to share common values stemming, for example, from the heritage of the place. It is also important for actors to agree on a joint direction for their activities under a joint brand umbrella. Rel-evant questions in the context of cultural cooperative networks are: What are the views of the network actors involved in building a brand identity? How might these views be integrated so as to ensure a more coherent brand-building process? The mental structure of coordinated cooperation rests on the common values of the actors, which are manifest in the joint *place* brand. Thus the need for external coordination is diminishing on this level in relation to the more basic levels. What is important is for the actors to feel an affinity that, according to Lemmetyinen and Go's (2010) interpretation reflects how the network-based community commits to its joint values, awareness of cultural aspects, shared vision, and brand performance. In initiating the branding process the stakeholders also have to share their vision of the planned architecture, with its phases of forming the brand portfolio, defining the roles, relations and structures of the brand portfolio, and finally its presentation in a graphic design (cf. Aaker & Joachimstahler, 2000).

Research Design

We wanted to study who takes the lead in coordinating cooperation in cultural networks, and who initiates value co-creation processes. Furthermore, we wanted to examine how various actors perceived the coordinating role of the municipality. To do so, we observed the process of building a brand identity of a small rural destination in south-western Finland. The representatives of the municipality have been active in promoting the place as a wellbeing destination based on its cultural heritage, and have also sought out partnership (see Selin and Chavez, 1995) and networking opportunities.

Case of the Ironworks Village

The ironworks was founded in the late fifteenth century and has been in the hands of one of Finland's oldest family businesses since Ahlström bought the ironworks in the 1870s. Even today, there are two big international companies in the Village maintaining industrial functions. The surrounding area is known for yielding prehistor-ic archaeological finds. The Ironworks Village has a rich industrial history and architectural value, and having emerged around the iron and paper industries, the Ironworks Village is an interesting and culturally relevant des-tination. A well-known Finnish architect Alvar Aalto left his mark there in the 1940s, and there are some artists and craftspeople working and living in the area forming a regional artists' network. Ahlström still owns many of the historic buildings in the Ironworks Village that once housed company officials and employees, and accord-ingly the firm had a major influence on the development of the ironworks complex. The company was previously involved in the discussions on creating a joint brand for the Ironworks Village but changes to senior personnel at Ahlström meant the connection to the other interested parties weakened. A couple of years ago, a new Ahlström CEO revived the cooperation when launching a new service business line. The company targets business-to-busi-ness clients and groups, and considers local small businesses, for example, small handicraft artists, art galler-ies, and wellbeing businesses among the potential partners of Ahlström. In recent years, the municipality has made several attempts to attract new visitors and residents to the area. It has launched a development project funded by the EU that aims to strengthen brand building based on the cultural heritage of the place.

Data and analysis

The empirical data were collected through participative observation (cf. Tedlock, 2000) and in-depth interviews (cf. Riessman, 2004) with municipal representatives, entrepreneurs and members of associations, and the third sector, and also from policy documents and web sites. One source of data is the local newspaper which regularly reports on the Ironworks Village. Two of the researchers participated in the planning of interventions for the area and also attended many of the related events (cf. O'Donnell and Cummins, 1999). Taking an ethnographic ap-proach, the researchers were able to "enter into firsthand interaction with people in their everyday life" (Tedlock, 2000), and to observe cooperation in the field as a process, in this case following developmental activities. The cooperative activity aimed to promote value co-creation processes in coordinating networks of actors; it is an approach used sporadically in the prior research on business networks. Earlier studies on the tourism business have predominantly focused on network structure (e.g., Scott, Cooper & Bagglio, 2008; March & Wilkinson, 2009). The third author of the current study is a personnel manager of the municipality involved and is respon-sible for the leisure and tourism services, a position that offered a unique insight into the process. Table 1 sum-marizes the data sources and illustrates the researchers' interaction with them.

In Table 1, the data collection methods used during the longitudinal research process are presented, and the various forms of the researchers' interactions with the data sources briefly described. The study focuses on the value creating processes of the cultural network and how various actors perceive the coordinating role of the municipality by analyzing the cooperation among municipality authorities, other public sector agencies, private entrepreneurs and third sector representatives, as well as residents, visitors and other collaborators in the net-work of the Ironworks Village (see Figure 1).

Table 1 Interaction with data sources

Data collection method	Participative observation/ interaction with stakeholders	Interviews/ interpretations of stakeholders' views	Media analysis/ critical interpretations of outsiders' views	Visitor and resident feedback/ self-criticism
How? Where? When?	One of the authors is a personnel manager in the municipality. Two of authors have cooperated for several years with municipality staff at seminars, official/ unofficial meetings, events etc.	The authors interviewed three municipal staff, five entrepreneurs, and three members of associations and other third sector representatives. Interviews were transcribed.	The authors collated articles published in the local media, reporting the development process in the Ironworks Village.	One of the authors could follow the process from the inner circle and record comments made directly by visitors and residents.

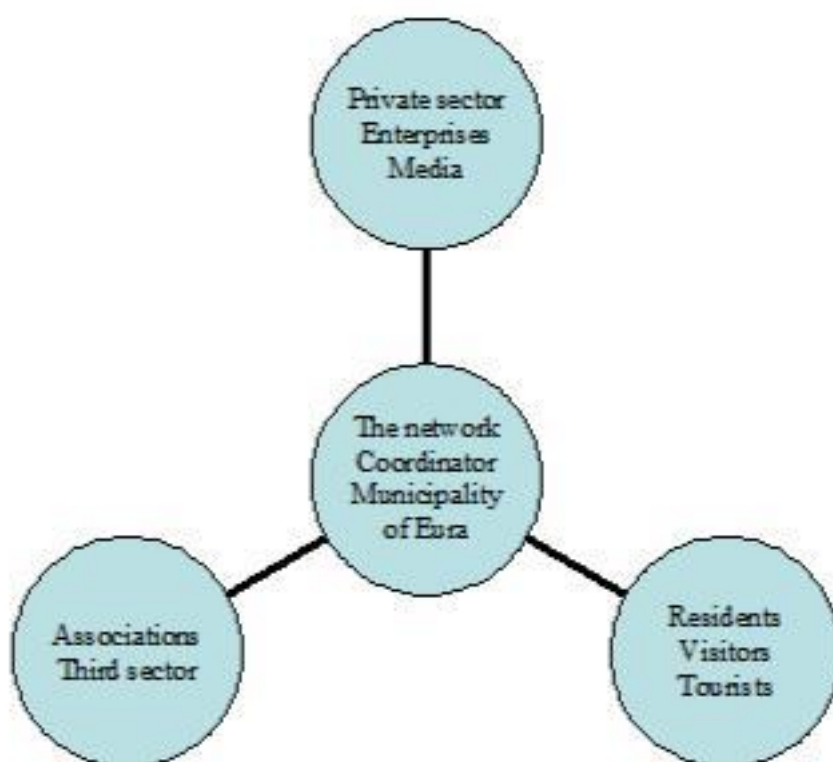Figure 1 The stakeholder groups in the Ironworks Village network

Figure 1 presents the stakeholder groups in the studied network and illustrates the poly-vocal approach adopted (see also Buchanan and Dawson, 2007; Lemmetyinen and Go, 2010). When studying networks, this approach makes it possible to explore areas of potential interest that have probably remained unstudied for methodolog-ical reasons. The research process spanning more than three years generated a large amount of data that has been collated and analyzed. As a compound outcome of the observed process of building a brand identity for a small rural destination, the current study proposes a multidimensional concept assigned the acronym BRICK, which stands for: Benefits, Risks, Interaction, Coordination, Keenness (Lemmetyinen, Lepistö, Suomi & Niemi-nen, 2015).

Results and Discussion

When they discussed the role of the municipality in initiating the brand identity building process, the time con-cept of the informants differed interestingly and at the same time naturally. The Personnel Manager, who has been in charge of the tourism and leisure sector in the municipality for several years, and is member of the de-velopment team of the Ironworks Village, emphasizes that:

When the developmental activities started in 2013, the first thing to do was to list the actors and their brand, and the role of the municipality (Eura) - the initiator - was to bring the coordination and communication between the actors. (Personnel Manager)

The Cultural Manager of municipality has adopted a long-term perspective and actually started to coordinate some of the key stakeholder groups as early as the beginning of the 1990s. She says that the enthusiasm for cooperation has varied considerably over the years, but is currently very strong:

For 15 years, and arguably even longer, we've gathered the actors of the Ironworks Village together for a meeting at least once a year. Everyone in the area then knows what everyone else is working on. During the last two years these gatherings have reached a totally new level and explored new dimensions, and this will offer new opportu-nities for cooperation.
(Cultural Manager)

Both managers realize the unique historical value of the area:

The area around the Ironworks Village was a notable residential area as much as one thousand years ago, as evidenced by Luistari [a prehistoric area], which is the largest Viking cemetery in Finland and in the Nordic countries. The Village itself was formed around the refining of iron ore and the emerging paper industry almost 330 years ago. This was naturally the origin of the Blacksmiths' Road around which the Ironworks Village was formed. (Personnel Manager)

The Ironworks Village utilizes its history as the foundation of its future, but as the Cultural Manager states:

The brand cannot contain absolutely everything that there is in the area but somehow it has to be the distinctive-ness of the place…nice events and ...local food and the things specific to the Village, such as the region's history and the landscape.

The statements of the municipality representatives are confirmed by the view of the Service Manager of Ahl-ström, who says that the company has a long tradition, a strong cultural heritage, and an extended industrial history, which it has used in building its identity, and its corporate image:

We certainly have the company roots here and it is wonderful that there are still these operations and functions. One of the most important functions of the Ironworks Village is that there is life, and that is in my view a good base for the service business. (Service Manager)

Many of the entrepreneurs sense that they have their roots in the Ironworks Village and it is rather easy for them to tell people about its history.

Several important families have a stake in the industrial history of the Ironworks Village including the Creutz , Timmy, Falck, and Ahlström families, and it is the industrial conglomerate of the last of those that still owns most of the old buildings in the Ironworks Village. Antti Ahlström came to the Village in 1873 and he took the ironworks into a new era by starting a wood processing industry. The buildings currently around the Ironworks Village were built in the eighteenth century and the architectural layers from various centuries remain visible. In addition, as the Personnel Manager points out:

Yes, the Ironworks Village is one of the few ironworks in Finland still in operation. (Personnel Manager)

Although the Ironworks Village has a long and rich industrial and architectural heritage, the local people have not always been aware of it. As the Cultural Manager states:

People aren't that well informed about the history of the area or its special features. Traditionally, the Ironworks Village was part of an industrial company and outsiders were not permitted to go there. The local people don't know enough about the area and its value, but the situation has changed as new people have moved in… But there are empty locations which are suitable for new business, but there is little interest.

There are many remarks in the data that most of the entrepreneurs have been devoted to the area already from their childhood and they have a wholehearted commitment to the brand identity of the place. However, this does not mean that they would not see issues that could have reached a deeper level of cooperation, especially as regards the municipality as well as the role of Ahlström. Some of them are opposing to the dominating role of both of these players and appreciate a more equal relationship as a norm.

The architectural reputation of the area is well-known, particularly outside the Ironworks Village and abroad particularly among architects. Several remarks made in the interviews with both the representatives of the mu-nicipality and local entrepreneurs demonstrate an awareness of this fact.

*Architecture should be the central point in the development of the Village. In international architectural circles, Finnish architecture is "the thing"…but it's not just about Alvar Aalto the architect and other well-known big Finn-ish names, but also about the long history and the historic buildings of the Village. And then, of course, around the world, the Village could find recognition through the networks of people interested in industrial heritage. (*Cultural Manager)

At the official and unofficial meetings and events concerning the Ironworks Village and in local media it is impos-sible to avoid hearing of the role of the design and architecture of Alvar Aalto. Aalto's work is one of the main at-tractions of the Ironworks Village. Aalto's terraced house (1939) and *Jokisauna* (river sauna) are noted as superb examples of modern functionalism and experimental architecture. The Jokisauna (now a Design Sauna) is an ex-ample of the use of the industrial heritage of a place being transformed to embrace entrepreneurial activity and is one of the landmarks of the Ironworks Village. In the 1940s, the building functioned as both sauna and laundry for the factory workers; today it houses an elegant cafeteria decorated with Aalto furniture, a design shop, an art gallery – and a sauna. It is evident that the representatives of the municipality, entrepreneurs, residents, and visitors agree on the fact that the distinct brand of the Ironworks Village is rooted in the strong industrial and architectural heritage of the place. The Personnel Manager makes the point as follows:

First, understanding the history of a place is the first step to make something in common along the way to a new brand for the Ironworks Village. And second, knowing your strengths can take your awareness to a new level. Without the history of the industrial families for example, the famous architect Alvar Aalto might never have been in the Ironworks Village. (Personnel Manager)

There are new members in the network, but some have been cooperating with each other for some considerable time. The artists and handicrafts artisans, for example, have established a tight network. Here the role of the municipality has been important, as it has coordinated marketing activities.

Then we've these artists and handicraft artisans with whom we've had long-term cooperation. "Eura by hand" (a network of local artists and artisans) has been a key partner in the development of the Village. (Cultural Manager)

The network actors have agreed ongoing service development plans to promote the area as a wellbeing destina-tion with a focus on culture:

We are just running a project to develop services related to wellbeing at work…companies can buy local cultural products and services and suchlike. (Cultural Manager)

The small entrepreneurs involved in culture and wellness consider the coordinating role and the practical contri-bution of the municipality to be extremely important, as expressed by an entrepreneur:

We've had common exhibition presentations, so in this way we've made progress. (Entrepreneur)

The form of cooperation has varied over the decades, but the municipality has always played a major role in co-ordinating activities; the reason apparently being because there is no one else to take the coordinating role. The major industrial enterprise, Ahlström, is perhaps too big, too independent, and too business-oriented, whereas the micro firms of the Ironworks Village lack resources (time and money) and perhaps the ability to network.

The municipality has made attempts before to maintain contact with actors simply by producing common bro-chures, for example. But now it's a completely different sphere that exists in cooperation and this makes it pos-sible to cooperate in a totally different way. In an ideal situation there should be a cooperation organ…but, of course, it requires one actor that can push cooperation forward. But there is currently no other actor than the municipality that can do tangible work. (Cultural Manager)

The attitudes toward cooperation have evolved over the years but it is not until recently, there has been a new lease of enthusiasm::

Figure 2 Today's Blacksmith's – parts of the network have melded together
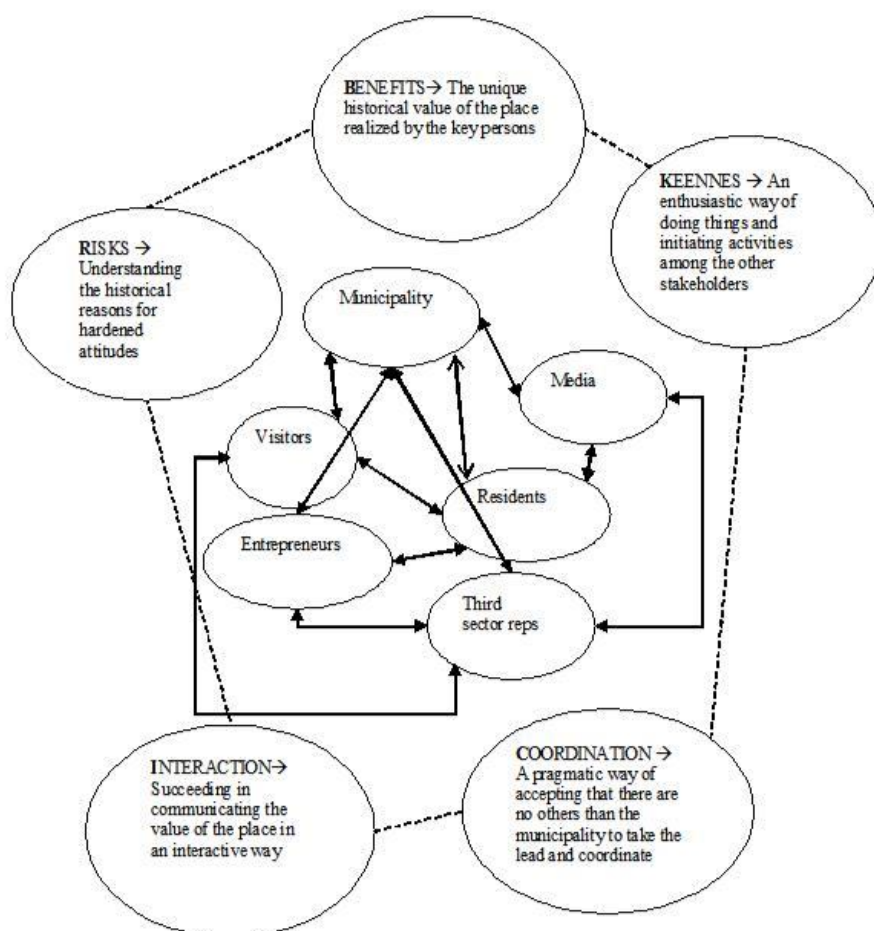
Just recently, there has been a new lease of life and enthusiasm. There was a period 10–15 years ago when coop-eration didn't happen that much…I've just been excited about it all, and if someone else has been enthusiastic so have I. (Cultural Manager)

It seems that Ahlström company also values the cooperation in the area and is committed to work for a joint brand.

The relationships between the actors in the network are illustrated in Figure 2 below, which employs the BRICK analysis model mentioned above. All the stakeholders of the network are listed at the top of Figure 2. The model applied permits the analysis of the benefits, risks, interaction, coordination, and keenness of the actors. The BRICK-dimensions help to illustrate how the actors' perceptions of the value creation process have melded to-gether (Gadamer, 2004; Lemmetyinen et al., 2015)

Most of the actors in the network now realize the unique historical value of the place (**B**enefit). This process has initially been catalyzed by the Cultural Manager of the municipality. The important point is that when she started her work many years ago, she understood the potential obstacles hindering the local people from identifying themselves with the history of the location (**R**isks). She also realized that changing attitudes would take a long time. In her interview, and also during the many meetings with her, she pointed out the critical moments during her career when the stakeholders, entrepreneurs, and residents began to see the value of the Ironworks Village and to identify themselves as part of the history of the place. When communicating the value of the place to the stakeholders, the leader of the cultural sector in the municipality succeeded in turning a one way communication model into an interactive one, and consequently the stakeholders started to meet together regularly, so that each was aware of what the others were doing. One enduring example is that of a group of artists and handi-crafts producers who market their work in jointly produced leaflets (**I**nteraction). It seems that the actors in the network have taken a pragmatic approach to coordinating and leading their activities, the municipality itself has sanctioned this role, and today the personnel manager responsible for tourism and leisure services cooperates with the Cultural Manager on coordinating the network (**C**oordination). The cooperation is characterized by an enthusiastic way of doing things and initiating activities among the other stakeholders (**K**eenness).

CONCLUSIONS

Value co-creation stemming from a cultural heritage and specific local needs is the key element of the process of building a brand identity, particularly in the context of cultural entrepreneurship. We adopted a poly-vocal ap-proach to analyzing the destination brand-building process in the context of studying a cultural network. Among the stakeholders were four major international corporations, tens of smaller enterprises, public sector organi-zations, several associations, individual artists, and residents. With the municipality acting as coordinator, the network started to build a brand architecture based on a shared vision of the future. The process of building the brand of the Ironworks Village, also made visible the relationships of the different actors and their brands. The brand portfolio of the participants was created and the stakeholders started to communicate with each other in face to face meetings. The vision was defined in quite general terms so as to facilitate it being widely accepted. The graphic identity of the Ironworks Village was created by an advertising agency and is free to use for all the network members. As the brand architecture moves beyond the building phase, the area will also need working tools for the evaluation and in-action processes. The development process is still ongoing, and running along-side the cultural and historical perspectives, has been the commercial side of the process addressing the issue of boosting the attraction of the area as a tourism destination. Consequently, the role of value co-creation as an outcome is expanding in terms of affinity, and that of external coordination is diminishing. In other words, the actors have a more equal role in terms of instigating initiatives to co-create value in *cultural creative clusters*, which represents a poly-vocal perspective on coordinating cooperative cultural networks.

Theoretical implications

Our study findings contribute to the theoretical discussion on leadership in the research domain of place brand-ing. The evidence gathered also enhances understanding of how the process of building a brand identity is con-nected to the community's attachment to the cultural heritage of a place. Our justification for using a multi-au-thored discourse approach is that it offers a more holistic view of marketing.

Managerial implications

The process of building the joint brand for the Ironworks Village can illustrate to practitioners how to apply academ-ic theory to a real branding case. The example offered by the municipality of Eura in taking on the coordination of the branding process can illustrate best practice for other destinations. One group discussion in the course of the current case illustrated why it was the municipality that took the lead. The feeling in the group was that it was an appropriate solution first because the area fell under the administrative control of the Eura municipality and also because the municipality had the credentials to represent the public. The process was equated to coordinating a group of volunteers, because each actor could decide whether to be involved or not, and if they got involved, on their level of commitment. The most active groups came from the service business and public sector segments.

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The museum offering system from the experiential perspective: the National Gallery of the Marche case study

Tonino Pencarelli, Emanuela Conti and Simone Splendiani

ABSTRACT

In light of evolving cultural consumption, the aim of the present study is to understand the characteris-tics and potentialities of museum offerings, analyzed from an experiential perspective (Pine, Gilmore, 1999). In particular, two research questions are considered:

- 1) How does the marketing approach of museums change if one moves from a logic based on services - the *service logic* - to one based on experience – the *experience logic*?
- 2) How does the National Gallery of the Marche of Urbino apply the experiential management approach to marketing?

To answer the first research question, we carry out a literature review of service marketing (Grönroos, 2011; Grönroos, Gummerus, 2014), experiential marketing (Pine, Gilmore, 1999; Schmitt, 1999; Pencar-elli *et al.*, 2015; among others), and cultural marketing (Colbert, 2000; Kotler, Kotler, 1998) and we sug-gest a conceptual framework for the museum service offering.

The second research question is answered through the case study analysis of the National Gallery of the Marche, based in Urbino, a city which was one of the most important centers of the Renaissance period in Italy and which is a World Heritage Site, today. Some managerial implications and future research directions are also discussed.

Key words: museum offering system, value creation, service logic, experience logic.

1. New trends in cultural consumption and the need for museums to adopt a strategic approach

In recent years, the consumption of culture has increased and the way it is used has also changed (Casarin, 2009), in line with the evolution of life practices and consumption in general.[1] An important premise to keep in mind is that the value attributed to culture depends heavily on the subjective response of the users (Bour-geon-Renault, 2000) and on the high level of cultural education of cultural consumers (NEA, 1998a; Deveux, 1994; Lemmons, 1996; McCarthy *et al.*, 2004), as well as on the fact that they have had exposure to art since childhood (Bourdie, 1979; Di Maggio, Ostrower, 1990). However, consumer behavior studies on the consumers of artistic products (Collodi, Crisci, Moretti, 2005, 2008, 2009) and of museums (Falk, Dierking, 1992; Prentice, Davies, Beeho, 1997) have pointed out that cultural consumers not only seek an educational enrichment but want to live a holistic and engaging experience (Pine, Gilmore, 1999). Such an experience should provide plea-sure, fun, and emotions[2] as well as satisfy the desire for people to get together and share experiences (Bour-geon-Renault, 2006; Ferrari, Veltri, 2008; Addis, 2010)[3].

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[1] For an analysis of the evolution of postmodern consumers see, for example, Fabris, 2008, and Ferrero, 2013.

[2] Hirshmann and Holbrok (1982) state that people consume to benefit from a positive experience with a prod-uct/service whose characteristics are known as the "3F" fantasies, feelings, and fun. More in general and to delve into the benefits/sacrifices tied to cultural consumption, see Pekarik *et al.*, 1999; Kotler, 1999; Pentice, Davies, Beeho 1997; Kotler, Kotler, 2000; Aurier, Passebois, 2001; Falk, Dierking 1992.

In addition, cultural consumers are more and more interested in co-creating their experience (Vom Lehn, 2006; Stumpo, 2006; Conway, Leighton, 2009), by means of technology to be used at the "cultural site" (Addis, 2010; Neuhofer *et al.*, 2014), a trend which is consistent with the increase in "active" cultural participation[4] (e.g., painting, playing an instrument, creating videos, etc.). It is also important to stress that technology could help visitors to enjoy art and culture in a more effective manner than the traditional teaching aids found in museums (Kefi, Pallud, 2011), but technology should not substitute these aids (Addis, 2005; Pujol-Tosto, 2011) or limit the opportunity to live authentic experiences (Pine, Gilmore, 2007).

Thus, cultural consumption can be interpreted from the perspective of the experience economy model (Pine, Gilmore, 1999). It is based on the idea that, nowadays, people are primarily looking to find satisfaction in the consumption of goods and/or services that are "experientialized" (Schmitt, 1999, 2003) or in the direct access to unique and memorable experiences or transformations (Pine, Gilmore, 1999; Ferraresi, Schmitt, 2005; Addis, 2005; among others).

In light of these considerations on the transformation of cultural demand, one naturally wonders about the role and the mission of Italian cultural institutions. Italian law defines a museum as "any permanent structure, which acquires, conserves, categorizes, and exhibits cultural objects for purposes of education and study" and that is considered one of the Institutes & Places of Culture (Legislative Decree 42/2004, Art.101). Thus, a museum is counted among those institutions that offer a public service, if State-owned, or a socially useful private service, if privately owned. The mission of cultural institutions is therefore twofold (Colbert, 2000; Chong, 2002; Rispoli, Brunetti, 2009): to protect and to promote the cultural heritage they contain. Some authors expand the spectrum of the purposes of cultural institutions, including in their mission the preservation of the museum over time, the spread of aesthetic values, the protection of community interests, the quality of the offering, and economy of management. The literature on cultural heritage management recognizes, moreover, the complexity of the supply of services provided by museums. According to some authors, this is expressed through three fundamental dimensions (Zorzi, 2002): extension services (designed to spread knowledge of the museum's cultural project and promote tours of the facility), welcoming services, and supplementary services.[5]

For that matter, an analysis of the Ministerial data on extended services provided by Italian museums reveals an interesting growth trend in these services, meaning they have greater weight in the total revenues. They greatly surpass the revenues deriving from ordinary entrance fees.[6]

Such data would strongly suggest the need for museums to take a strategic approach typical of service companies (Norman, 1985; Lovelock, Wirtz, 2007) and tied, therefore, to the principles of service management (Golinelli, 2008).

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[3] For an international review of cultural consumption research see Casarin and Moretti, 2011.

[4] In particular, active cultural participation means the production and/or the dissemination of cultural content, often outside the market circuits, and through the use of digital technologies (e.g., Photoshop), which have become more and more user friendly, and the Internet, especially Social Networks.

[5] This approach is also viewable in the Landscape Code of 2004, where art. 117 considers a series of "additional services" that are therefore complementary to the core component.

[6] From 1999 to 2011 revenues from extended services more than doubled, going from 19,512,382 € to 44,563,470 € (+128%), even taking into account the general slowdown registered in the last year of reference, i.e. 2012 (-3.56% compared to 2011). Among those services showing a sharp increase, the most notable are advanced ticket sales, followed by audio guides (+698% compared to 1999) and food service (+220% compared to 1999).

2. Towards a value creation model for museums : from the "service-logic" to the "experi-ence-logic" approach

Viewing cultural institutions as service companies (Borgonovi, 2000; Turrini, 2009) can be the starting point for setting up a service offering linked to the preservation, and therefore the enhancement, of cultural heritage.[7]

According to the "augmented service offering" model (Grönroos, 2009), what service companies supply is composed of a basic core package of essential services (in our case, the use of cultural heritage), facilitation services (without which these essential services could not be supplied), and supporting services, aiming to differentiate their offerings from those of competitors. In addition to the basic package, that represents the "technical" quality, there is also the functional dimension inherent in the process of service delivery. This consists of three elements on which to act: accessibility of service, customer-supplier interaction, consumer participation.

According to the "service logic" (Grönroos, Gummerus, 2014) approach, value gets created in customer processes, and value creation is customer-driven. In particular, value *in use* is uniquely, experientially, and contextually determined and perceived by customers. Furthermore, it should be noted that customers are increasingly co-creators of value, that the value for customers and businesses is created, not in a single transaction, but in the long-term (Grönroos, 2009), and that it is a cumulative process (Grönroos, Gummerus, 2014). Thus, suppliers are called upon to facilitate the process of creation and enjoyment of the value (Vargo, Lash, 2004; Lush, Vargo, O'Brian, 2007; Grönroos, Gummerus, 2014). Furthermore, the in-use value for the customer is created not by the customer alone or by the company alone, but it is co-created by the company with the customer (Grönroos, Gummerus, 2014).

Instead, according to the experience economy model (Pine, Gilmore, 1999), which was developed in the for-profit contexts (Petkus, 2004), a museum visitor can be considered a simple, passive receiver of undifferenti-ated economic proposals, but s/he can also be an actor who is heavily involved in the process of cultural produc-tion and consumption of high intangible value. In fact, a visitor can live a personalized and engaging experience that has a higher added value than merely a service. After having had a number of such experiences, s/he may be the object of a *transformation* that changes the individual at the physical, intellectual, or spiritual level.

Drawing on these models and in light of the extant literature on cultural management (Colbert, 2000; Chong, 2002; Kotler, Kotler, 1998), it seems plausible to imagine a series of steps that could help guide the strategic formulation phase of a cultural institution/museum that is oriented towards an experiential approach (Fig. 1).

1. Developing the experience concept. The concepts of service, experience, and transformation qualify the needs and the functions that they are intended to satisfy within the logic of value creation. This implies studying the demand, designing the customer value proposition, defining the mode of delivery, and communicating the offer.

Experiences are output from a higher added value-creation process than services; they are personal events aimed at advanced users who want to participate actively and be personally involved at a level that is physical, emotional, intellectual and even spiritual (Pine, Gilmore, 1999).

Transformations consist of repeated experiences which cause a physical or intellectual transformation in the individual (Pine, Gilmore, 1999). Museums can propose experiences and/or undifferentiated transformations aimed at any target audience or these experiences and/or transformations can be designed for specific visitor segments (e.g., students, children, families, etc.).

What kind of experience do we want the visitor to have?

2. Building the experience. The heart of the model considers the cultural offering system of museums to be a package consisting of the "core" experience that is built for visitors and bundled with facilitating and supporting services which can be offered to users according to the resources available.

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[7]
For more on the topic of strategic development of cultural organizations, see N. Kotler, F. Kotler (1999) and Casarin (2009).

What are the components of the experience that the cultural offering intends to provide?

3. Delivering the experience. Once the "what to offer" has been established, all the moments of truth between supply and demand must be analyzed.[8] It is important to pay attention to the physical context in which the cul-tural consumption takes place (the building and its layout) and the intangibles (temperature, air quality, colors, etc.) that affect the distribution of the created value. In addition, it is necessary to take into account the following three factors (Grönroos, 2009):

- *the accessibility of the offer*, understood as the way in which the museum allows visitors access to services, experiences, and transformations[9];
- *the interaction* between the visitor and the museum, a factor closely related to the previous one, which con-sists in making easy and fluid exchanges between the users and the front line staff, facilities, technology, etc.[10];
- *the active role of the visitor,* meaning that museums must support the visitor participation at all stages of the supply, or even in the design phase, of the service, experience, and/or transformation (e.g., in terms of ideas of how to improve or innovate services/experiences/transformations), delivery (careful listening, questions addressed to the guides, etc.), control, marketing (purchase of tickets on-line), and communication (off-line and on-line word of mouth).[11]

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[8] The Pine and Gilmore (1999) model suggests that museums should tap into the idea of the theater as a mod-el, to properly set the scene, get into characters, and intentionally enter into contact with the audience. In particular, if museums want to offer experiences, they should, according to the Authors, apply the following rules:

1. Thematize the experience, i.e., dramatize it by creating a story to help visitors participate, in harmony with the character of the museum;
2. Leave an indelible impression on visitors;
3. Eliminate anything that distracts visitors from the theme;
4. Ensure that visitors buy souvenirs as tangible evidence of the experience;
5. Set the entrance fee as a function of the value of the experience;
6. Remember that the more sensory an experience is, the more memorable it is;
7. Convey the idea that the visitor is buying an experience when s/he pays for a ticket.

[9] Accessibility can be broken down as follows (Pencarelli, 2013): physical, or how to get in contact physically with the museum and with the front-office (ticket, guides, etc.), temporal (opening times), spatial (ease of reaching the museum), procedural (ease with which visitors activate procedures, e.g. on-line ticket purchase, use of audio-guides, etc.), economic (the price of the ticket and of additional services), information (quality and usability of information for visitors provided via telephone, the Internet and the time needed to get the information).

[10] More precisely, there are interactions with:
 - the front-office, especially the person at the ticket office and the museum guides;
 - the physical resources of the production system/service delivery (collections, bookshop, café, etc.).
 - systems that allow the realization of the service/experience/transformation (through museum guides, es-pecially);
 - other visitors or stakeholders who are involved in the process of service delivery.

[11] The user's role has become so central that service management literature goes so far as to state that firms cannot create or add value, as often claimed in the traditional goods-dominant literature, but can only make value propositions and

then, if accepted, co-create value through service provision. In a globally competitive world it becomes increasingly im-portant for the value propositions to be compelling.

How should the interactions between the museum and the visitor and among visitors themselves be managed?

4. *Communicating the experience.* This step involves using various communication tools and approaches (e.g. advertising, public relations) to the market segments (Colbert, 2000; Kotler, Kotler, 1998).

What communications policies and tools should be adopted for current and potential visitors?

5. *Monitoring the perceived quality.* This means looking at the gap between users' expectations and their per-ceptions (Hoffman, Bateson, Iasevoli, 2007) regarding the experiential offering. It is a fundamental activity that makes it possible to identify dissatisfaction factors that hinder value creation (Pencarelli, 2013). Every museum organization must perforce decide what measurement tools to utilize, what approaches (in terms of timeline, method, etc.) to adopt, and above all, how to effectively use the information gathered (Colbert, 2000; Kotler, Kotler, 1998; Chong, 2002).

How can visitors' perceived quality of the cultural offering be measured?

6. *Organizing, training, and motivating employees.* In the area of internal resources, applying an organizational model that is able to develop an approach to the experience, as just described, means that attention must be focused on the front office personnel who are responsible for moments of personal interaction (Kotler, Kotler, 1998). In order to do this, the organization must use levers such as empowerment and training. Moreover, it is necessary to mobilize resources and external expertise (Kotler *et al*. 2002; Anderson, Narus, 2004). In order to implement a competitive offering system – especially for small museums - reducing the limits of small size, e.g., through the museum networks[12] which can generate benefits in terms of efficacy (adding value to visitors) and efficiency (Zorzi, 2002; Montella, 2008; Golinelli, 2008; Bagdadli, 2001; Pencarelli, Splendiani, 2011).

How can the personnel coming into contact with visitors be put in the spotlight so as to increase the perceived value?
How can the network of stakeholders who contribute to the experiential offering be coordinated?

3. Methodology

The case study method (Yin, 2009; Eisenhardt, Graebner, 2007), suitable for describing the complex reality of museums, is consistent with the qualitative methodology and the exploratory and descriptive aims of the present work. The National Gallery of the Marche, of Urbino, is the object of the case study and one of Italy's most significant museums of the Renaissance era. It possesses a portfolio of experiential offerings that are all connected to the Renaissance as the central theme.

In this study, different survey techniques have been used to ensure the validity of the results, in particular:
- Semi-structured, in-depth personal interviews with the Superintendent and with the managers of the museum under examination in the period July-August 2015;
- Semi-structured interviews with the City Councilor for Culture and the City Councilor for Tourism of the town of Urbino in the period August-September 2015;
- Analysis of secondary data such as statistics on the entrances to the museum and a customer satisfaction survey carried out by the museum;

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[12] The benefits of museum networks include the search for economies of scale and diversity through the shar-ing of common services, the development of learning economies, the greater ability to raise funds, and the condition of complementarity of cultural resources.

Fig. 1 – Rethinking the museum service offering according to the
experience-logic Source: our data and concepts.

- Analysis of information available on the museum (e.g. the website);
- Participant observation in some museum events by one of the Authors.

The interviews were recorded and transcribed and, to enhance the reliability of the data and ensure greater authenticity, the text was coded by the researchers involved, going to the extent of conducting the so-called cross-reliability (inter-code-reliability) (Miles, Huberman, 1994) test. Throughout this study we have tried to en-sure credibility (or internal validity) through the triangulation of the data and approval of the research report by "informants" (Seale, 1999; Denzin, Lincoln, 1994; Yin, 2009; Bryman, 2013).

4. Findings

In this paragraph the National Gallery of the Marche of Urbino will be analyzed by using the strategic approach of the experience-based model proposed for museums (Fig. 1). Therefore, in Table 1 the six steps that make up the museum management model will be examined individually.

Table 1 – The experience-based strategic approach of the National Gallery of the Marche of Urbino

Six Steps of the experience-based strategic approach	*National Gallery of the Marche*
1. Developing the experience concept	Portfolio of experiences and transformations aimed at the general public, schools, and teachers: - "core" experiences, of varying richness and participatory nature, connected to the general museum visit for permanent exhibits (for all visitors); - "core" experiences, of varying richness and participatory nature, connected to temporary exhibits (for all visitors); - experiences/transformations connected to learning workshops in which there is an introductory lesson and a workshop activity in the museum (for school-age children of Urbino); - experiences connected to the final workshop events (for families of the children involved and any interested spectators); - experiences/transformations connected to professional development courses on Renaissance life in the Ducal Palace (for teachers of elementary through high school level schools).
2. Building the experience	**Core experience:** visiting the cultural heritage housed in the museum (approximately four thousand works of art) **Facilitating services:** ticketing and information, checked bags, cloakrooms, and restrooms; **Supporting services**: bookshop, café, guided tours managed by external professionals, education and training services.
3. Delivering the experience	**Physical accessibility:** the museum is open every day from 8:30am to 7:15 pm, except on Monday afternoons. It can be reached easily by both private and public transportation. Moreover, wheelchair access is guaranteed on the first floor of the museum; plans are underway to make all of the halls equally accessible. **Informational accessibility:** information can easily be obtained on the website, www. artimarche.beniculturali.it or from the tourist information offices (IAT) of Urbino, both of which provide a list of tourist guides. However, there is no dedicated website. _{2.5 euros for special categories (art school teachers, conservation and restoration do-} **Economic accessibility**: For people under 18 and over-65 entrance is free. There is an entrance fee of 5 euros for adults between the ages of 18 and 65 and a reduced fee of cents, etc.). Tickets can be bought online. _{interact when they take part in workshops, and teachers can interact when they attend} **Active role of the visitor:** visitors may ask questions during guided tours; students can courses.
4. Communicating the experience	The museum communicates through: - www.archimarche.beniculturali.it, the cultural Superintendence website; - the *National Gallery of the Marche* Facebook page and App; - posters and flyers for events held in the museum; - direct personal contact at the Tourist Offices (IAT) of the city.
5. Monitoring the perceived quality	The museum has occasionally conducted customer satisfaction surveys, but this is not planned as an ongoing activity.

6. Organizing, training, and motivating employees	It is a State-run museum which employs 148 staff persons who also work in other museum institutions. The organizational chart is complex and multi-level.[13] The person at the top is the Museum Director who is also the Cultural Superintendent; as concerns the management of the museum, he and other ranking officers have the power to submit proposals to the Ministry of Culture for the purchase of new works of art to include in the museum's collections. It is up to the Ministry, then, to see to the purchases once they are approved. Two thirds of the museum staff are employed in the "enjoyment and enhancement" area, of which approximately 80 are in charge of building security and opening; of these, eight are on rotating turns in educational activities. The remaining employees are evenly distributed among the "protection, knowledge, and documentation", "legal-administrative", and "accounting" areas.
	Employees are constantly being trained in technical areas (security, information tech-nology, etc.), but there is no system of incentives in place, nor are there any *ad hoc* training courses specifically aimed at creating value for the visitor.
	The museum is not part of any established museum network; it manages its relationships with its secondary stakeholders in an informal way, by acting as a sort of "director" of the network. The secondary stakeholders are, in particular, schools located in the city and in the province, local administrators with whom the museums plans the educational workshops and professional development courses for teachers, tour guide associations that work with the museum, and other cultural associations in the city that can be visited with the "Urbino tourist card".

5. Discussion and conclusions

In this final section we will discuss the findings and managerial implications of the case study presented. Future research paths will also be mentioned.

The analysis of the National Gallery of the Marche of Urbino (summarized in Table 1) shows how the museum adopts an experience-based strategic approach to management (Figure 1). It highlights the critical issues to be faced in order to increase the value of the offering from an experiential perspective.

As regards the first point, it is clear that the museum possesses a good portfolio of experiences (and transformations) for various segments of its targeted audience. They range from the core experience of a museum visit aimed at the general public to the didactic experiences/transformations aimed at school-age students, to the experience tied to the final workshop events open to the public, and finally, to the experiences/transformations connected to the professional development courses (in History Art, of Painting, etc.) aimed at teachers. Although the value perceived by cultural consumers heavily depends on their level of education and motivation, the case-study museum contributes to creating value for the visitor by creating experiences (step 2 – *Building the experience*) that also utilize facilitating services (ticket office, cloakroom, restrooms) and supporting services (café, book/gift shop, guided tours, educational activities and professional development). In this case, among the facilitating services offered by the museum, the guided tours are only provided by external professionals. Nevertheless, visitors can still enjoy and take advantage of an "active experience" by asking questions. What emerges is the fact that the museum is lacking in video screens and new interactive technology which would al-low a more active consumption of the cultural heritage offering it proposes. The other experiences, i.e., learning and professional development, are designed to be both learning and entertainment experiences in which the active participation of the target audience is expected. All of the experiences offered by the Urbino gallery have an aesthetic value, because they are staged in the Ducal Palace, and an entertainment value, because visitors can spend time in the café and gift shop, as well.

The next three steps go hand in hand. The case study has shown (step 3 - *Delivering the experience*) that the experiential offering is easily accessible on the physical level (hours, parking, etc.) and the economic level (lower

entrance fee than the average charged by other Italian museums). Nonetheless, the degree of accessibility could be improved in the area of information; this should be addressed urgently and could be achieved by creating a dedicated website and by managing social media sites more effectively. Creating an ad hoc website would help to improve the communication process (step 4 – *Communicating the experience*) for the museum's experiential offering, thus generating value for its visitors before, during, and after their "consumption" of the experience. Currently, the museum's communication with its visitors does not reflect the state of evolution of information and communication technologies because it is founded exclusively on the tools and channels of a traditional communication mix (posters, flyers, PR, and direct contact in the front office). Moreover, the communication pro-cess between the museum and visitors is not sufficiently open to listening to customer feedback regarding the quality of the services received. In fact, the case study also revealed the lack of a planned and constant system for monitoring the visitors' perception of the quality of the offering (step 5 – *Monitoring the perceived quality*); this has only been carried out sporadically.

Finally, the case analysis has brought to light the fact that the organization of and staging of the experiential products of the Ducal Palace of Urbino falls primarily to internal personnel, whereas there is a markedly weak capacity to mobilize complementary external resources that are indispensable to the success of the museum's initiatives, particularly in managing relationships with tourist offices and with tourism organizations. Even the professional development and incentives programs for museum employees, geared towards increasing the val-ue of the visitors' experience (step 6 – *Organizing, training, and motivating employees*), are inadequate and show ample room for improvement.

The study also revealed scarce strategic awareness concerning the effective and efficient management of output with high added value carried out in the aim of creating value. If it is true that Italian museums, in general, need greater managerial and marketing competency (Casarin, 2009; Severino, 2011, among others), in the case of the National Gallery of the Marche in Urbino what must be better developed are the managerial and marketing processes that are so fundamental for the creation of value in an experience-based view. In particular, the mar-keting challenges concern:
- the analysis and understanding of the visitor profile (actual and potential), especially to grasp how willing visitors are to personally participate in activities and their true inclination to take part in museum life (paint-ing courses, collaboration with artists, use of new technologies, etc.), in order to define a cultural offering system that is capable of creating greater value;

- the detailed planning of various typologies of experiences/transformations, paying careful attention to cre-ating the right theme or mood for the offer and avoiding things that would detract from it, so as to leave an indelible impression on visitors;

- the creation of an ad hoc team of managerial and front line personnel who are cast in roles in which they welcome and entertain spectators, as the experience-based logic would suggest;

- the expansion of collaborative efforts with a greater number of stakeholders (e.g., private companies, univer-sities, etc.) in order to make the experiential offerings more attractive; this implies developing the ability to "direct" as a prerequisite to managing the network of territorial organizations and institutions to involve so as to be able to tap into a wider choice of complementary competences;

- setting up and activating systems to measure the perceived quality of the offering, and measuring it in a systematic way.

As with any study, the one proposed here, is not without limitations, the main one being that only a single case was investigated. Nevertheless, because the choice of methodology was tied to the exploratory-descriptive nature of the research, the present work offers a preliminary theoretical contribution which is useful for perfect-ing the conceptual framework and applying it to a wider number of cases. Further research could delve more deeply into the components of the conceptual model and test it on other museums and other cultural organi-zations, such as theaters, archaeological sites, etc. Equally fundamental is the widening of the sources of data gathered for the case study by, first of all, conducting a demand analysis.

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A Conservation and Visiting Approach for The I. World War Heritage Around The Strait of Dardanelles

Zeliha Hale Tokay and Erdem Salcan

ABSTRACT

The Aegean Entrance of The Dardanelles Strait had been a scene for many battles from past to present. The Trojan War and The Gallipoli Battles of The World War I are the most important instances of these battles.

The Gallipoli Battles took place in this area and retarded so many important cultural assests to the present time. Most of these cultural assets are located in the eastern and western sides of The Darda-nelles Strait. Today, the cultural assets those located in the western side of this strait are under conser-vation in a good condition and being visited by hundred of thousands of visitors in a year in the context of The Historical National Park of Gallipoli Peninsula. But the other cultural assets those located in the other side of the strait are not in the same conditions.

In this study, an inventory of the cultural assets dating to The World War I in the eastern side of The Dardanelles Strait is created. And some proposals for them in the context of contemporary conservation, planning and visiting approach brought forward.

Keywords: Battlefield, War, Troia, Gallipoli.

Introduction

The Dardanelles Strait (The Çanakkale Bosporus) is at the northwest side of The Republic of Turkey. And it is a very important sea straight at the north side it opens to The Black Sea and to The Mediterranean Sea at the south side. The area around The Dardanelles Strait has been settled by many civilizations for many

Figure 1: The Location of The Dardanelles Strait.

Figure 2: A Photograph from The Gallipoli Battles.
(https://commons.wikimedia.org/wiki/File:Royal_Naval_Division_trench.jpg – 03.10.2015)

ages because of its geopolitical importance (Figure 1).

The geopolitical importance of this territory affected the fates of the civilizations those settled around this area. The Trojan War and The Battles of Gallipoli took place in this territory. Because of these battles and battlefields, The Aegean entrance of The Dardanelles Strait can be defined as a "War Geography". These battles leaved so many cultural assets at two sides of The Dardanelles Strait. In this respect, the ruins of The Battle of Gallipoli have an important variety and importance (Figure 2).

As a part of The World War I, The Battle of Gallipoli Peninsula took place between the armies of The Allied States and The Ottoman Empire. These battles are planned by The Allied States with the aim of The Dardanelles Strait and Istanbul for occupation of Istanbul and opening a supplementary road to Russia

Figure 3: A drawing that figures battles at Gallipoli at 1915.
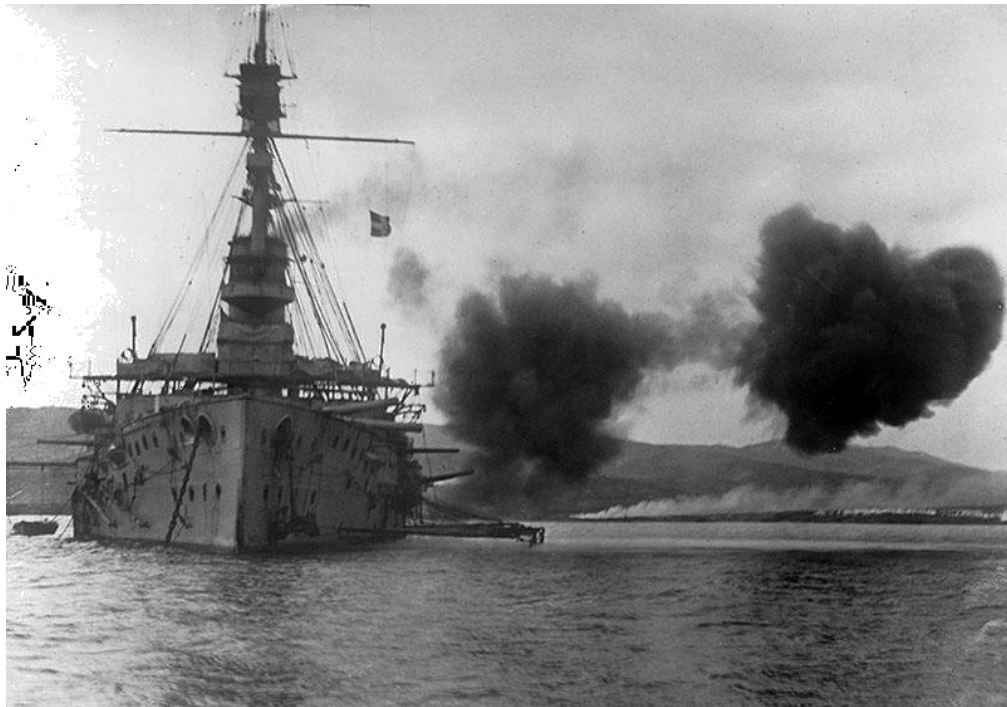(http://www.iwm.org.uk/learning/resources/the-gallipoli-campaign - 03.10.2015)

Figure 4: A photograph of the bombardment of The Allied Navy in The Dardanelles Strait.
(http://webodysseum.com/history/photos-of-world-war-i-at-sea/ - 03.10.2015)

(Figure 3).

The Battles at Gallipoli Peninsula consist of two successive campaigns. These campaigns consist of naval war between 19th February and 18th March 1915 and ground war between 25th April and 09th January 1916 (TDKK, 2008, p.113).

Today, The Historical National Park of Gallipoli Peninsula contains so many historical cemeteries, me-

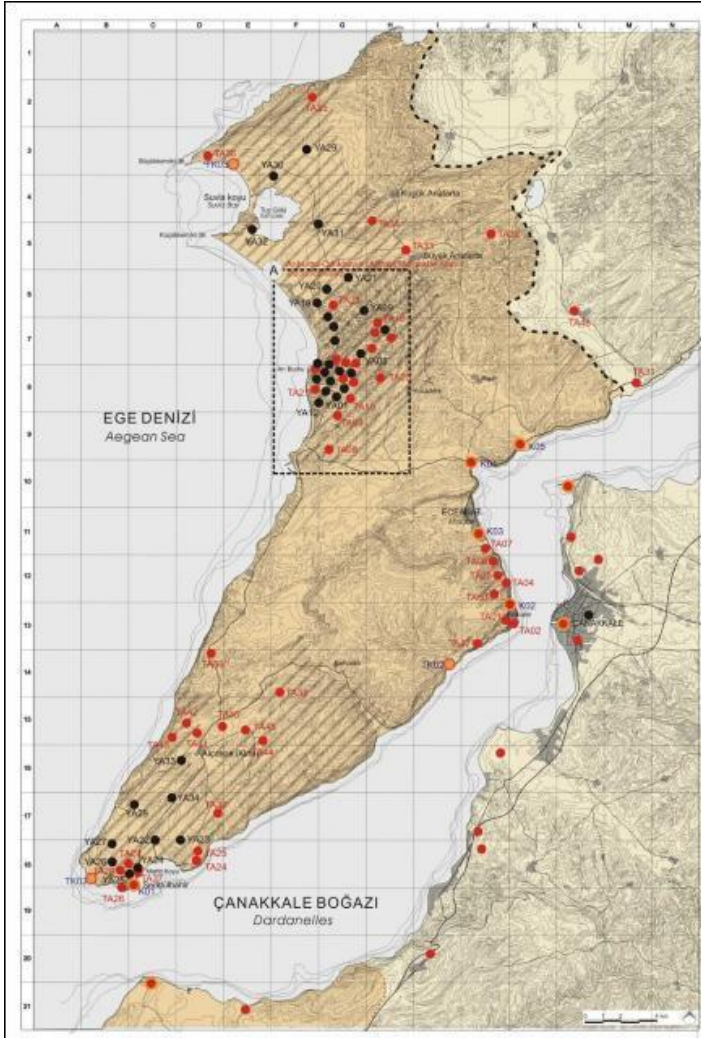**Figure 5:** A photograph of 25th April - Anzac Memorial Day.

Figure 6: The location of the cultural assets be-longing to The Heritage of World War I in the western side of The Aegean Entrance of The Dar-danelles Strait. (From: Gelibolu Yarımadası Tarihi Milli Parkı Barış ParkıUzun Devreli Gelişme Planı Çalışmaları – 2002)

morials, epitaphs, museums, information centres beside battlefields. Therefore, The Historical National Park of Gallipoli Peninsula is visited by hundred of thousands Turkish and foreign visitors in a year (Figure 5 and 6).

Most of the battles of the Gallipoli Ground War Phase took place in The Gallipoli Peninsula. But the other side of The Dardanelles Strait took an important role at The Kumkale Amphibious Operation and The Naval Bat-tles as the area of The Gallipoli Peninsula. So, today so many cultural assets belonging to The Battle of Gallipoli is located at the bottom of sea and in the eastern side of The Dardanelles Strait. These cultural assets are The Kumkale Martyrdom, The Kumkale Historical Turkish Burial Ground, The Kumkale Castle, The Orhaniye Battery, The Kumkale Battlefields, The Halileli Village Battery, The Topçamlar Battery, and The Field Guns of The Halileli Village, The Çakaltepe Battery, and The Unknown Soldier Cemetery near The Halileli Village.

2. The Cultural Assets Belonging To The Gallipoli Battle of The World War I in The Eastern Side of The Dardanelles Strait

The Kumkale Martyrdom

The Kumkale Martyrdom is built in the memory of 14 Turkish Soldiers those dead in the bombardment of The Allied Fleet on the dates of 28th and 30th April 1915. This cemetery is built by the people of The Kumkale Village and opened to visit on the date of 18th March 1984. The dimensions of the cemetery are nearly 30 m x 15 m. And it contains 14 burials. Kumkale Martyrdom is under conservation by The Turkish Government since 18th June 1991.

Figure 7: A Map showing the locations of the important cultural assets those dating The World War I in the eastern side of The Aegean entrance of The Dardanelles Strait – Graphic: The Research Archieve)

Figure 8: General View of Kumkale Martyrdom in the year of 2015 - Photo: Erdem Salcan

The Kumkale Historical Turkish Burial Ground

The Kumkale Historical Turkish Burial Ground is located in a close position to the ruins of The Kumkale Castle an

The Ancient City of Sigeion. This burial ground is constituted by the villagers of The Kumköy located around Kumkale Castle. It is probable that burial period started by the date of the building period of Kumkale Castle in the year of 1659.

Figure 9: General View of Kumkale Historical Turkish Burial Ground – Photo:Erdem Salcan.

Figure 10: The trenches of Turkish Army in the area of burial ground – Photo:Erdem Salcan.

Today, nearly 400 tombstones dated between the years of 1700 and 1906 can be found in this burial ground. Today, the trenches of Turkish Army and many traces of this conflict are still visible on these tombstones (Sayılır, Yazıcı, Altıer,Acıoğlu, 2012, p.8).

This burial ground became a scene for the conflict between The Ottoman Army and The French Troops during the amphibious operation carried by The Allied Fleet on the dates of 25,26,27 April of 1915. As a result of this operation Turkish, 176 French soldiers are died and 763 Turkish and 481 French soldiers got injured. And 634

soldiers are got lost. The Kumkale Historical Turkish Burial Ground is under conservation of The Turkish Government since 18.06.1991.

Figure 11: The traces of the bombardment on the walls of The Kumkale Castle – Photo:Erdem Salcan.

Figure 12: The ruins of a gun destroyed during the bombardment of The Allied Navy
Photo: Erdem Salcan.

The Kumkale Castle

The Kumkale Castle is located at the eastern side of The Aegean Entrance of The Dardanelles Strait. The castle is built between the years of 1657 and 1659. The fortifications of the castle are built during the modernisation campaigns carried in the years of 1868, 1880, 1890 and 1892.

Figure 13: The General View of The Orhaniye Battery in the year of 2015 – Photo: Erdem Salcan.

Figure 14: The General View of The Unknown Soldier Cemetery near The Village of Halileli Photo:Erdem Salcan

The castle played an important role during The Turco - Italian War, between the years of 1911 - 1912. And it falled into ruin by the bombardment of The Allied Navy between the dates of 19th February and 18th March 1915 (Esenkaya, 2012, pp.9 - 17).Today, so many ruins and traces of this bombardment are visible. The castle and the fortifications in it are under conservation by The Turkish Government since 11.06.1999.

The Orhaniye Battery

The Orhaniye Battery is located between The Ruins of Kumkale Castle and The Ruins of The Ancient City Sigeion. It was built for empowering the defence of The Aegean Entrance of The Dardanelles Strait in the year of 1889, during the sultanate period of Abdul Hamid II.

As The Kumkale Castle, The Orhaniye Battery played an important role during The Turco – Italian War, be-tween the years of 1911 and 1912 (Karakaş,2013, p.81). This battery falled into ruin by the bombardment of The Allied Navy between the dates of 19th February 1915 and 18th March 1915 (Esenkaya, 2012, pp.9 - 17).. In the pres-ent time, The Orhaniye Battery is under conservation by The Turkish Government.

Figure 15: The General View of The Historical Conservation Area of The Halileli and Kumkale Villages – Photo:Erdem Salcan.

Figure 16: The ruins of a gun belonging to The Topçamlar Battery-Photo:Erdem Salcan.
(http://www.canakkaleili.com/topcamlar-tabyasi.html/topcamlar-tabyasi-2, 15th August 2015)

The Unknown Soldier Cemetery

The Unknown Soldier Cemetery is located in the area between the Village of Halileli and The Kumkale Village. Today only two tombs are visible in this cemetery. Until the recent past, there was a very little information about the soldiers those buried in this cemetery. But by the recent researches, it is confirmed that Hilmi Efendi ;a lieutenant of The Ottoman Army, died on the date of 25th April 1915 during the bombardment carried by The Allied Navy is buried in this cemetery. In the present time, this cemetery is in a bad and partially ruined condition.

The Kumkale Historical Conservation Area

The Kumkale Historical Conservation Area is located in The Aegean Entrance of The Dardanelles Strait. It contains The Kumkale Castle, The Orhaniye Battery, The Coastline and immediate vicinity around them.

This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 19th February 1915 and 25th February 1915 (Esenkaya, 2012, pp.9 - 17).. Afterwards, this area had been a scene for The Kumkale Amphibious Operation that carried by The French Troops. The Kumkale Historical Conservation Area is under conservation by The Turkish Government since the date of 11.06.1999.

Figure 17: The ruins of a gun belonging to The Halileli Village Coastline Batteries.
(http://www.tontv.com.tr/tarih-fiskiran-topraklar, 15th August 2015)

The Topçamlar Battery

The Topçamlar Battery is located in a position nearly 3.5 km northwest of The Halileli Village, and nearly 500 m to coastline. This battery is built for empowering the defence of The Dardanelles Strait during the sultanate pe-riod of Sultan Abdul-Aziz (1861 - 1876). This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 26th February and 24th April 1915 (Esenkaya, 2012, pp.9 - 17).

Until the recent past, there were the ruins of 3 cannons those are product of Krupp, 8.5 m in length and 28 cm of caliber. But today, these ruins are carried from the battery and placed to different positions in The Çanakkale City Centre. Today, the ruins of the battery are in a bad and ruined condition. These ruins are under the conser-vation of The Turkish Government since the date of 27.11.2008.

The Çakaltepe Battery

The Çakaltepe Battery is located between The İntepe Village and its coastline. This battery is built for empower-ing the defence of The Dardanelles Strait during the sultanate period of Sultan Abdul-Aziz (1861 - 1876) . This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 26th February 1915 and 18th March 1915 (Esenkaya, 2012, p.16) .Today; the ruins of this battery are earthed up. These ruins are under the conservation of The Turkish Government since the date of 27.11.2008.

The Halileli Village Coastline Batteries

The Halileli Village Batteries are located on the coastline of Kumkale and Halileli Villages. As the other batteries, this battery is built for empowering the defence of The Dardanelles Strait during the sultanate period of Sultan Abdul-Aziz (1861 - 1876). This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 18th March 1915 and 18th March 1915.Today (Esenkaya, 2012, pp. 9 - 16), the ruins of this battery are earthed up. These ruins are under the conservation of The Turkish Government since the date of 27.11.2008.

Figure 18: The Ruins of a Gun around The Halileli Village.
(http://www.yenimesaj.com.tr/?haber,658503, 15th August 2015)

The Ruins of The Cannon Guns Around Halileli Village

These cannons are located in a position nearly 3 km distance to The Halileli Village. These cannons were placed to this position for empowering the defence of The Dardanelles Strait during the sultanate period of Sultan Ab-dul-Aziz (1861 - 1876). This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 26th February and 18th March 1915 (Esenkaya, 2012, pp.9 -17).Until the recent past, the ruins of these cannons were earthed up.

The Kumkale and Halileli Villages Historical Conservation Area

This area is located between the coastline of The Dardanelles Strait and Halileli, Kumkale Villages. The ruins of The Topçamlar Batteries, The Cannons around The Halileli Village, The Çakaltepe Battery, and The Kumkale Martyrdom are all located in the borders of this area. This area is under conservation by The Turkish Government since the date of 27.11.2008.

CONCLUSIONS

The Aegean Entrance of The Dardanelles Strait has so many cultural assets dating to The World War I in eastern and western sides. The cultural assets which are in the area of The Historical National Park of Gallipoli Peninsula are under a good condition of conservation and being visited by hundreds of thousand visitors per a year. During the preparation process of this study, other instances of The World War I Heritage in the eastern side of The Dar-danelles Strait are examined. And it is confirmed that most of them are having serious survivability problems because the lack of any contemporary conservation and planning process carried about them. But in the context of The History of Gallipoli Battles, these cultural assets have the same importance as the others in the other side of The Dardanelles.

For overcoming the problem, our advice is tackling both sides of The Aegean Entrance of The Dardanelles Strait in the context of "A War Geography" may be the best procedure to follow.

These both sides of The Dardanelles Strait must be joined with a sea way at a suitable point of The Aegean Entrance of The Strait. And then new tourism routes considering both sides in the same historical and touristic

context must be created. The conservation and planning campaigns those will be carried in this area and the cultural assets in it must be in accordance with the principles of the contemporary conservation and planning approach.

By implementation of these advices about these cultural assets, we assume that it will provide a truer and easier imagination of The Historical Context of Gallipoli Naval and Ground Battles for any visitors of this area.

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The 'Edutainment' of War Tourism in Hiroshima and Nagasaki

Kaori Yoshida, Huong T. Bui and Timothy Lee

ABSTRACT

Comparing two war-related destinations of Hiroshima and Nagasaki in Japan, the authors analyze contrasting relationships of memorial and touristic parks presented at the destinations. The authors explore how the memory of A-bomb tragedy has been constructed, interpreted, and publicized and embedded in war tourism, by examining various tourist materials including brochures. The findings from the study further our understanding the complexity of war and tourism at the two destinations. While Hiroshima took a rational and exclusive approach to present the destination as the symbol of national of tragedy, Nagasaki well-blends educational component of war memorials in an esthetic cultural landscape of a historic city. Presenting the city as a tourist destination, Hiroshima centers on traditional aspect of Japanese culture, while Nagasaki displays itself as a melting pot of multi cultures. Both cities remain focal destination for historical education for the young generations of contemporary Japan.

Keywords: dark tourism, heritage tourism, identity, atomic bomb, Japan

Introduction

This paper is a part of our bigger project which aims to elaborate the interaction between historical education and international tourism in Japan. War heritage sites, shaping national memories, potentially functions as a re-minder of the past to create a better future. In recent tourism research death-related tourist activities called "dark tourism" has been explored (Lennon & Foley, 2000). Previous researches have shown that the "darkness" of war heritage sites is influenced by spatial, temporal, and ideological factors (Ryan & Kohli, 2006), and presented differently based on educational, memorial or conservational intentions (Kang, Scott, Lee & Ballantyne, 2012).

As a foundation of this big project, this paper, focusing on two WWII-related sites in Japan, Hiroshima and Nagasaki, investigates the complexity of the war heritage sites as both historical education and attractive tourism destinations, and explicate the disparity between these sites, along with historical and spatial factors, in in relation to the context of contemporary Japan. In so doing, the authors analyze contrasting relationships of memorial and touristic parks presented at these destinations, looking at how the memory of A-bomb tragedy has been constructed, interpreted and publicized and embedded in war tourism, by examining various tourist materials such as travel brochures placed at various spots including visitors information centers, travel bureaus, as well as pamphlets distributed at memorial sites in the two cities.

Literature Review

War-related Heritage and Dark Tourism

Lifton (1967) notes on a feeling of resentment toward political and commercial activities related to the A-bombs among survivors of the bombings. According to Lifton, commentators on Nagasaki tend to assess the city's ac-tivities in the development of industrial production and the tourism industry as unfavorable even compared with Hiroshima's (Siegenthaler, 2002). The construction of war memorials and the prominence of a peace movement indicate the extent to which the war and its memory have been central aspects of the Japanese experience and the way the Japanese have come to term with the war in the postwar period. In globally as well as domestically, Japan has been often criticized for its unwillingness to reflect on its wartime responsibility (Siegenthaler, 2002).

Critics both within and outside Japan have pointed out its tendency to rely on a *higaisha ishiki* (victim conscious-ness) that may allow the Japanese to put their emphasis on the horror of the atom bombs' effects and highlight their position as victim, rather than attending to the nation's responsibility for its aggression and initiation of atrocities and hostilities in other parts of Asia during the war.

Napier (2005) has argued, Japan's war history has been understood through various mediated materials such as films, books, guidebooks, museums, and monuments, which have often discursively encapsulated Japan's war history as a narrative of victimization. In this regard, Siegenthaler's (2002) analysis of nearly 50 years of en-tries in Japanese-language guidebooks on Hiroshima and Nagasaki is very useful to refer to as one of the good examples, as it reveals a rather complex set of responses to the war than the phrase "victim consciousness" might suggest. He also identifies guidebooks for a domestic audience in particular as problematic in the discus-sion of tourism more generally. Smith (2009) stresses the discursive aspect of heritage sites, which concerns not only words and language but also constant social practices that would mediate and frame the particular understanding of the past (events).

Smith (2009) views heritage sites as places that are not "inherently valuable," but are considered valuable through the "present-day cultural processes and activities undertaken at and around them." Being inherently dissonant, heritage is formed through a "multilayered performance that embodies acts of remembrance and commemoration while negotiating and constructing a sense of place, belonging and understanding in the pres-ent." Thus, as she emphasizes, heritage or commemorative sites may demonstrate new ways of expressing *iden-tity*. As a part of what we would call the "heritage-making process," historical factors also significantly influence the way certain (war-affected) cities and communities are remembered, presented, and promoted for touristic purposes, as well as the way they would construct their identity, whether by the dominant power or with a form of subversive movement. The identity formation of Hiroshima and Nagasaki are certainly not exceptions, and is a rather complex process.

Hiroshima and Nagasaki in Context

With the end of Occupation control over the media in 1952, Japan was exposed to a "flood of … images and sto-ries" about the A-bombings and tourism in Hiroshima and Nagasaki flourished (Fenrich, 1997). In the post-WWII Hiroshima, an initial depression in real estate prices was followed by the arrival of many thousands of Japanese from elsewhere in the country, which transformed the "'contaminated city' into a 'boom town' of unlimited op-portunity." Likewise, by the early 1950s Nagasaki appeared "almost as prosperous" as before the bombing. In 1949 Hiroshima memorials drew tourists to the area around the Atom Bomb Dome; in Peace Memorial Park, the Memorial Cenotaph for A-Bomb Victims was erected in 1952, and construction of the Peace Memorial Hall and Atomic Bomb Memorial Exhibition Hall in 1955, the Children's Atomic Bomb Monument in 1958, along with numerous other memorials, followed in subsequent years. Nagasaki's monuments to the bombing date from the same period as do the first in Hiroshima: the International Culture Hall, in Nagasaki's peace park, was con-structed in 1955; the current Urakami Catholic church, which replaced a structure destroyed by the bombing, was opened in 1959 (Siegenthaler 2002). Those two cities were one way or another turned into sightseeing des-tinations which exhibit the A-bomb atrocities to visitors. The popularity of these two cities as tourism sites has grown steadily over the past years. In fact, the total number of visitors to the city of Hiroshima in 1991 and 1992 amounted to 8.9 million including both Japanese and foreign visitors (Siegenthaler 2002).

Yet at the same time, these two A-bomb affected cities have formed quite different profiles and narratives in relation to various aspects of the past and as tourism destinations, because of their different historical back-grounds, which have been carried as early as A.D. 800 (the Heian period). It has to be stressed again here that historical factors play a crucial role in shaping memories and understanding the past (war and historical) ex-periences, as well as contributing to forming both individual and collective identities in the society. One of the significant and apparent differences that distinguish Nagasaki and Hiroshima lies in the fact that the former has had constant exposures and contacts with different parts of the world over the history.

Japan started dispatching Japanese envoy who travelled via islands in Nagasaki (*Iki-tsushima*) to Tang Dy-nasty China from the 9th century to 12th century, followed by two incidents that eventually brought in a long-last-

ing European influence: the arrival of a Portuguese trading ship and Christian missionary, Francis Xavier who brought Christianity and contributed to disseminating the religion in Nagasaki as well as building churches. After the prohibition of Christianity in the later period (16-17C) because of the government's policy of national isolation, the European influence "officially" appeared to die down, until the nation's re-opening to the outside world (mainly the Euro-Anglo world) in the 19th century. A significant amount of Euro-influences on Nagasaki had continued consistently after the 19th century, which include the contribution of Thomas Glover to the foundation of modern industry in Nagasaki. Indeed as a memorial to his great contribution, in 1970 the City of Nagasaki has built "Glover Garden."

This kind of Western influence over the long history of Japan did add a flavor to the up-coming dark side of the profile of Nagasaki brought about by the A-bomb. And this part of the history made a significant amount of difference from Hiroshima in terms of how the city has shaped its identity and its collective narrative in relation to touristic movements, along with history. Unlike Nagasaki that had carried a rather exotic and commercially prosperous profile over the history, Hiroshima since the 19th century had developed into one of the major cities that founded upon the heavy manufacturing industry to contribute to the modernization of the nation. Once the Sino-Japan War broke out in 1894, a major railway for the military use was built between Hiroshima City and Ujina port from which soldiers, armaments, and food were transported to the Continent. At the same time, the Impe-rial General Headquarters was moved to Hiroshima, which appeared to be the temporary capital of the nation. This had turned the city into a military stranglehold. Subsequently, Hiroshima, filled with educational facilities, had eventually grown into the political, economic, intellectual, and traffic hub toward the 20th century, until the devastation from the A-bomb affect.

Methods

Taking further investigation by comparing two war-related destinations of Hiroshima and Nagasaki in Japan, field work in Hiroshima and Nagasaki was conducted in summer 2014. Methods employed in this study include participant observation at the Peace Park complex in Hiroshima and Nagasaki, collecting brochures of tourist spots and pamphlets of museums and memorial halls and interviews with stakeholders of the tourism board of each city. In this paper, we only present findings from analysis of 65 brochures and pamphlets collected in the fieldwork. The brochures were textually analysed and the themes emerged were compared and contrasted to the facts that we observed at the sites. The findings present themes emerged from touristic brochures in each city before comparing the differences and similarities of the two cities.

Findings

Hiroshima

Analysing brochure of Hiroshima, the identity of the city is formulated by the heritage of A-bomb, traditional Japanese culture and a gateway to Chugoku region. Similar to Nagasaki, the complex of A-Bomb also comprises of three parts. The three structures, the A-bomb Dome, the Hiroshima peace memorial museum and the Hiroshima national peace memorial hall for the Atomic bomb victims, have become a pilgrimage for tens of thousands of well-wishers of eternal piece each year from across the world. The most famous landmark in Hiroshima called "Genbaku domu" in Japanese was originally built as the Hiroshima prefectural industrial promotion hall in 1915. This is the most important monuments in the complex, which was designated as UNESCO World Heritage site. The description of A-Bomb Dome centralises on the atrocity of atomic bombing "the A-bomb Dome was standing within 100m (328ft) from what would have become ground zero on Aug.6, 1945. When the A-bomb was dropped, thousands of suffers of the bomb threw themselves in vain into the nearby Motoyasu-gawa river to ease the pain. Hundreds of corpses remained afloat in the water for long after the blast". Next to the Dome, the Peace Memo-rial Museum collects and displays belongings left by the victims, photos, and other materials that convey the horror of that event, supplemented by exhibits that describe Hiroshima before and after the bombing and others

that present the current status of the nuclear age (Brochure of Hiroshima Peace Memorial Museum). Hiroshima National Peace Memorial Hall presents a mission "mourning the lives lost in the atomic bombing, we pledge to convey the truth of this tragedy throughout Japan and the world, pass it on to the future, learn the lessons of history, and build a peaceful world free from nuclear weapons" (Hiroshima Peace Memorial Hall). Three new projects were established to make the hall into an educational centre of the atomic bombing tragedy including photographs of A-bomb Victims, A-Bomb Memoirs and A-Bob Memoirs Reading. Unlike Nagasaki, brochure of Hiroshima Tourism Board provides a list and map of 67 monuments in the area of Pearce Memorial Park, sites related to the atomic bombing outside the Park are not included. Other two significant sites not included in the brochures are Fukuromachi and Honkawa Elementary School. When the atomic bomb was dropped on August 6, 1945, Honkawa Elementary School, the school nearest the hypocenter, suffered tremendous damage, "gutted by fire and devastated by the explosion, the school was reduced to its outer walls. The principal, ten teachers, and 400 students all lost their lives. The 'Peace Museum' at Honkawa Elementary School is a part of the school building constructed in 1928…It serves as mute testimony to the tragedy" **(**Honkawa Elementary School Peace Museum).

The second characteristic of Hiroshima is its preservation of traditional Japanese culture resulting from the past being the power centre of Chugoku region. The sites of this category include Hiroshima Tosho-gu shirine to enshrine the soul and spirit of the founder of the Tokugawa shogunate in the Edo era (1602-1868). Most import-ant, Itsukushima Shrine in Myajima is a time-honored shrine with a dynamic and unique layout on the surface of the sea. The shrine complex, listed as a UNESCO World Heritage site, exhibits the prime architectural beauty of the Shinden style in the Heian period (794-1192) (Chugoku Region Tourism Promotion Association).

The third theme is Hiroshima as a gateway to Chugoku region. Chugoku Region Tourism Promotion World Heritage Sites in the region are jointly promoted by Ohda Tourist Association, Miyajima Tourist Association and Hiroshima City Tourist Information Center for "boasting three UNESCO World Heritage sites: Itsukushima Shrine, the Iwami Ginzan Silver Mine and the A-Bomb Dome, the Chugoku Region retains innumerable cultural traditions and townscapes". Hiroshima World Heritage Sea Route connecting two World Heritages in Hiroshima prefecture: Atomic Bomb Dome and Itsukushima Shrine.

Being the powerhouse of the Chugoku region, Hiroshima city functions as a transportation hub with railways and land routes connecting it to other four prefectures Tottori, Shimane, Okayama and Yamaguchi. Information time, price connection of transportation from Hiroshima to other five prefectures of Chugoku region with themes of historic sites, sightseeing spot, nature, activities and gourmet are presented in the brochure (Chugoku Region Tourism Promotion Association).

Nagasaki

Nagasaki, a prosperous trading seaport was destroyed by atomic bombing but now has been revitalised as a seaside resort city. Various resources of the city including obviously war-related, industrial and cultural heritage are well-integrated for tourism development in this town. The circle of prosperity-destruction-revitalisation is presented by integrating different themes from touristic brochures.

The first theme relates to dark tourism resource of the A-Bomb. Atomic Bombing Monuments complex include 79 sites comprising three major zones and four sub-zones integrated in a walking tour designed by Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims. Major sites in each zone are narrated briefly in the brochure. Atomic Bomb Museum, the most important site in the five locations in the education zone aims "to convey to people the fact about the atomic bombing and awaken their awareness and appreciation of the preciousness of peace". In this zone, Nagasaki Peace Memorial Hall is dedicated to the atomic bomb victims functioning as a "remembrance space". Majority of the monuments (32 sites) locate in the prayer zone around the atomic bombing hypocentre, where the atomic bomb exploded approximately 500 meters above the mono-lith on August 9, 1945. Next to the monolith are the ruins of the former Urakami Cathedral that was demolished in the atomic bombing now stands as "a testament to the disaster of the atomic bombing". The zone of hope locates in the Nagasaki Peace Park. Most significant monument is the Peace Statue, "a prayer for everlasting world peace and a symbol of supreme hope of human beings". The World Peace Symbol Zone "was established

to make a strong appeal to the world for the realization of everlasting peace…and make Nagasaki a sacred place for world peace by displaying peace monuments donated from all over the world". Another four areas are former religious space as shrine, cathedral and schools destroyed in the atomic bombing that witnesses tremendous loss of lives of young school pupils. In particular, the air-raid shelter at Yamazato Elementary School is "where teachers, children and local residents evacuated to after being wounded or burned. Many of them passed away inside." Former Shiroyama Elementary School, which was located about 500 meters west of hypocentre where "twenty-nine school personnel and 110 mobilised students were killed here in the bombing, while approximately 1,400 pupils died at their homes" has turned into a small museum.

The second theme is industrial heritage of the period being a prosperous trading seaport. In the brochure of Nagasaki Prefecture Convention and Tourism Association, the most significant industrial heritage on the tentative list of UNESCO World Heritage site is "Gunkanjima" (Battle Ship Island). Gunkanjima prospered as a coal mining community from the 1890s. In 1974, when the coal mine closed, the island became completely deserted. The second site is the Hirado city that had a long history as the first foreign trading port in Japan. The Dutch trading port, Dejima, is narrated as a significant witness of both commercial and cultural exchange, presenting the exotic theme of the city being "the location for the Dutch East India Company's trading post, and thus as the entry point for commercial and cultural exchange with the West for over 200 years".

The third theme in the brochure presents Nagasaki as a melting pot of cultures thanks to the position of an international seaport. Important cultural asset of the city is "Glover Garden" which was narrated as "beautiful mansions built for British merchants, including the oldest wooden western-style home in Japan, built by the Scottish merchant Thomas Glover, who played a key role in the industrialization of Japan". Additional to Western influence, Chinese influence is remarked at Shinchi Chinatown where "roads filled with Chinese restaurants, shops, and large red Chinese gates". The lanterns festival held in accordance with the Chinese New Year in the China Town (Brochure of Kyushu Tourism Promotion Board). Being influenced by Western culture and trading, the city has a unique Christian history that no other city in Japan has. Narratives in tourist brochure reveal the city has reestablished of its identity as a multi-cultural city. For example, Sasebo city of Nagasaki prefecture features resorts including the Saikai Pearl Sea Resort and Huis ten Bosch, attractive shopping areas, and bars and food influenced by the US navy base in the area. In particular, Huis ten Bosch, the largest theme park in Kyushu was modelled after a medieval Dutch town, complete with beautiful brick and canals as "the perfect place to relax and have fun".

Comparing Hiroshima and Nagasaki in the way the touristic resources are presented, similarities are found in the narratives of the A-Bomb and its educational purpose. Both Hiroshima and Nagasaki have a complex of museum, memorial hall and monuments located in the Pearce Park. The victimized narratives have been presented with extensive focusing on casualty of powerless civils such as women, children. Both cities are must-go destinations for annual school trip in Japanese primary and secondary education. Commemorative events are held every year in August at the Peace Park for school children coming from all over Japan.

Differences are evidenced in presenting the two cities as tourist destinations. Presentation of Hiroshima is centralized on A-Bomb event while Nagasaki integrates the war heritage with other cultural resources. Hiroshima presents itself with traditional Japanese culture, while Nagasaki emphasis on the exotic, being a melting pot of cultures. In terms of regional integration, Hiroshima plays important role as a transportation hub to other attractions in Chugoku, Nagasaki, in contrast, presents itself as an independent tourist destination. Hiroshima remains a commemorative place while Nagasaki projects an image of a touristic town offering relaxation and enjoyment of exotic influence. The themes are presented in the table below.

	Hiroshima	Nagasaki
Location	Central part of Chugoku region	Marginal part of Kyushu region
A-bomb memory	Central theme	Integrated theme
Cultural heritage	Traditional Japanese	Exotic, multi-cultural

Tourism product packaging	Gate-way to Chugoku	Independent destination with diverse tourism resources
Development	Static, commemorative	Prosperity-Destruction-Revitalisation

Conclusion

The findings from the study further our understanding the complexity of war and tourism at the two destinations. While Hiroshima took a rational and exclusive approach to present the destination as the symbol of national of tragedy, Nagasaki well-blends educational component of war memorials in an aesthetic cultural landscape of a historic city. Both cities remain focal destination for historical education for the young generations of contempo-rary Japan. The study offers explanation for the disparity from geographical and historical context of Japan that shapes the identity of the two cities.

Reflecting on literature of war heritage tourism, the findings from the study support Siegenthaler's (2002) ar-gument that the 'victim consciousness' dominating the narratives of Japanese war time description in Hiroshima and Nagasaki. Museums and monuments in A-bomb complex encapsulated Japan's war history as a narrative of victimization as mentioned in previous studies (Napier, 2005). The inherent value of commemorative sites demonstrating new ways of expressing identity according to Smith (2009) is evident in our study. The two cities establish different identities depending on the value of heritage that was shaped by history and geography of the respective city.

Being an exploratory study, there are some limitations inherent that suggest future research direction. Fur-ther study on the users of the heritage, such as tourists, locals and site managers will shed lights on understand-ing the impacts of heritage narratives on individuals. Different methods, such as survey can also be conducted to find out if any gap existing in the narratives of the cities and perceptions of the tourists.

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Identifying Brand Genes in Tourism Branding Strategy:
A Case Study of "Chang'an - Tianshan" Heritage Corridor

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ABSTRACT

This study examines "Chang'an – Tianshan Heritage Corridor", part of the Silk Road route, as a case study to develop an assessment index of brand genes in the heritage corridor context. The study combines the outstanding universal value (OUV) of heritage (World Heritage Convention), place sense theory in geography, resource based theory and brand personality as the theoretical foundations. A framework is proposed to include attractiveness, representativeness, and competitiveness as the principles of the heritage corridor placeality. Content analysis, expert evaluations, and hierarchy analysis were used, and the results revealed 20 key factors as the brand genes and specific branding development strategies for "Chang'an-Tianshan Heritage Corridor".

Keywords: Heritage corridor; brand genes; "Chang'an - Tianshan Heritage Corridor"

1. Introduction

1.1 Heritage Corridor

Heritage is "the history, traditions and qualities that a country, a region or society has had for many years and that are considered an important part of its character" (Oxford Advanced Learner's Dictionary 7th Edition, 2007). Corridor, composed of nodes, channels and route network, is linear (ribbon) space embodying structure, func-tion and intrinsic and extrinsic connection (ICOMOS, 1994). Dating back to the 1960s in the U.S., heritage corri-dor is linear landscape compiling specialized cultural resources (Searns, 1995). It represents movement and mo-bility of human beings, mutual benefits and continuous exchanges of multi-dimensional commodities, thought, knowledge and value, and hence temporally and spatially develops cultural exchange and mutual nourishment (UNESCO, 2008).

Heritage corridor is as an important component of the greenway concept in the tourism sector and connects significant historical and cultural resources. Heritage corridors listed as World Heritage enjoy outstanding uni-versal value. According to *Convention of World Cultural and Natural Heritage Protection*, outstanding universal value (OUV) is the unique feature of world heritage. In addition, world heritage is required to meet 10 criteria, including representativeness, importance, historical significance, value, uniqueness, authenticity, integrity, etc. The essential procedure of heritage OUV evaluation is to identify cultural trait of heritage, assess its value and determine whether its cultural value has OUV (ICOMOS, 2005). For a heritage corridor to be included in the world heritage list, it has to be a specific and dynamic cultural landscape of authenticity and integrity, with character-istics of OUV, time-and-space continuum and unique value (UNESCO, WHC, 2013). Brand genes of heritage corri-dor stems from its OUV. It is a vital guarantee for sustainable cultural heritage tourism development to enhance tourism brand on the basis of cultural heritage resource integration (Zhang, et al, 2011; Zhang & Bao, 2004).

1.2 Positioning and Image in Destination Branding

American Marketing Association defines branding as the name, term, symbol, sign or design and their combina-tion used to distinguish products or services from the competitors. Morrison (2009) concludes that positioning

and image are the key factors in the destination brand marketing. Tourism destination positioning is to concisely convey essential qualities of a certain product or service to consumers so as to present the distinguished char-acteristics compared with other competitors in a meaningful way (Plog, 2004). The core elements of positioning analysis are destination resources, consumer perception and competitors (Qu & Li, 2012). Brand positioning differentiates a brand and adds value to the brand by discovering the unique selling point to the target market and satisfying certain expectations of customers. The image of tourism destination is what is perceived in the mind of an individual or the public regarding the accumulation of impressions, beliefs, thoughts, expectations and emotions.

Cai (2002) reports that the development of branding image is a critical part of building a destination branding model. He also defines the image of target tourism destination as reflections of connections in tourists' memo-ries on perception on a place. Considering property-based composition and entity-based composition, Echtner et al. (1993) concludes that tourism destination image is composed of three-dimensional continuum: proper-ty-entity, function-mentality and similarity-specificity. Tourism destination branding should recognize and dis-tinguish the destination itself, as well as deliver an unforgettable tourism experience, so as to consolidate and enhance pleasant destination experiences (Ritchie, 1998). The core of tourism destination branding strategy is to establish a positive destination image that is recognizable and different from other destinations by choosing consistent branding elements (Cai, 2002; Tascietal, 2007). Branding is the strongest tactic of destination mar-keting (Morgan & Pritchard, 2002). Destination branding can help a destination create a more appealing image that differs from its competitors to avoid price erosion (Pike, 2005).

1.3 Attractiveness and Competitiveness

The function of tourism destination branding is to connect destination with tourist markets and simultaneously distinguish itself from potential competitors. The establishment of tourism destination branding entails the at-tractiveness to tourist markets and competitiveness with other destinations.

Push-Pull Effect: Based on push - pull theory of population transfer, researchers apply the Push-Pull model in the tourism field. Push refers to tourists' personal factors, such as tourism expenses, income, spare time, etc. Pull factors, the real reason for consumers to travel, refers to natural resources, cultural resources, attractions, destination image and practical value, etc. (Crompton, 1979; Dann, 1977; Epperson, 1983; McIntosh & Goeldner, 1990). Push factors involve intrinsic traits of attractions and destinations (Klenosky, 2002). Under the effect of push and pull factors, tourists leave their own residence environment to visit the tourism destination. Prayag & Ryan (2011) report that the pull effect is measured by a series of distinctive destination traits representing the destination attributes. Therefore, destination attractiveness is an important source of brand genes.

Competitiveness: Resource-based view believes that competitiveness comes from inimitable and irreplaceable resources (Wernerfelt, 1984; Crook, Ketchen, Combs, and Todd, 2008; Bingham, 2008). To turn short-term com-petitive advantage to be long-term, resources must be heterogeneous and immovable (Peteraf, 1993). Only the unreplaceable and inimitable resources can be valuable for competitiveness (Barney, 1991). In other words, according to resource-based view, resource that destination brand relies on must be valuable, scarce, inimitable and unreplaceable. Special trait of destination competitiveness is another source for destination brand genes.

1.4 Destination Personality

In the 1980s, American scholars started to connect brand with personality to introduce the concept of brand personification. Asker (1997) classifies brand personality as honesty, enthusiasm, competence, maturity and

rudeness. Hosany, Ekincy and Uysal (2006) introduce Aaker's concept and come up with the concept of destina-tion personality. They connect destination branding strategy with personality and point out that destination per-

sonality is multi-dimensional and human feature combination related to tourism destination. Ekinci and Hosany define destination brand personality as a set of mutually-related destination personality features that tourists recognize (Bai & Hu, 2013).

Pereira et al. (2012) also propose the concept of tourism destination personality. The key to create destina-tion brand difference is to construct unique destination personality and establish emotional relations between brands and tourists. Brand building needs to intensively convey soul and spirit of destination (Morgan, Pritchard & Piggott, 2003). Henderson (2000) distinguishes six personality dimensions when analyzing Singapore's branding strategy. They are metropolis, youth, vigor, modern Asia, reliability and comfort. Zou (2006) introduces the term "**placeality**" based on place and sense of place. He proposes that placeality is a natural and cultural essential characteristic that a place accumulates in the long run and an organic synthesis of nature and culture.

The essential characteristics are represented by the unique lifestyle formed in a region historically influenced by natural and cultural environment. Tourism placeality is attractive to tourists and competitive to competitors. Tourism placeality serves as a brand genes of tourism destination.

Williams and Roggenbuck (1989) firstly find out that when tourists choose destination, instead of completely relying on combination of tourism resources and environment, they tend to have psychological preference for a certain tourism destination. This psychological preference can be accounted for by place attachment. Williams introduces the concept of place attachment and explains that place attachment is composed of place depen-dence and place identity. **Place dependence** is functional attachment between place and people. **Place identity** is emotional attachment between place and people (Tang, 2007). Destination brand personality enables tourists from source market to grow place attachment to destination. Qu et al. (2008) believe that destination position-ing strategy lies in searching and determining endemic destination personality which can represent differences. This personality can help build an intrinsic and steady emotional connection destination along with consumers' individual value and therefore convinces consumers of destination visit. The key to destination brand success is to what extend that brand personality and target market have in mutual influence (Guo, Tao & Feng, 2013).

Tourism destination brand personality theory has made several improvements on destination branding theory. First, tourism destination brand genes should come from destination endemics, which should be demonstrated by branding. Second, branding strategy should establish emotional connections between tourists and destina-tion, that is, place attachment. In addition, World Tourism Organization experts Morgan et al. (2002) propose tourism destination brand pyramidal model based on various theories. They point out that when developing tourism destination brand, SWOT analysis should be employed to identify the most important asset of desti-nation (rational attribution), and then through consumer analysis, identify emotional connection consumers have with destination. Through competitor analysis, destination brand personality and positioning can be deter-mined, followed by identifying the destination brand genes.

It can be concluded based on the above-mentioned literature review that attractiveness, representativeness and competitiveness are considered in heritage corridor placeality. Representativeness mainly bases itself on OUV of heritage resources, including time and space continuum, value uniqueness and endemics. Attractiveness is based on push-pull effect, including lifestyle diversity, place attachment and travel convenience. Competitive-ness relies on RVB and is represented by inimitability and irreplaceability. The set of heritage corridor placeality factor evaluating indices is shown in Diagram 1.
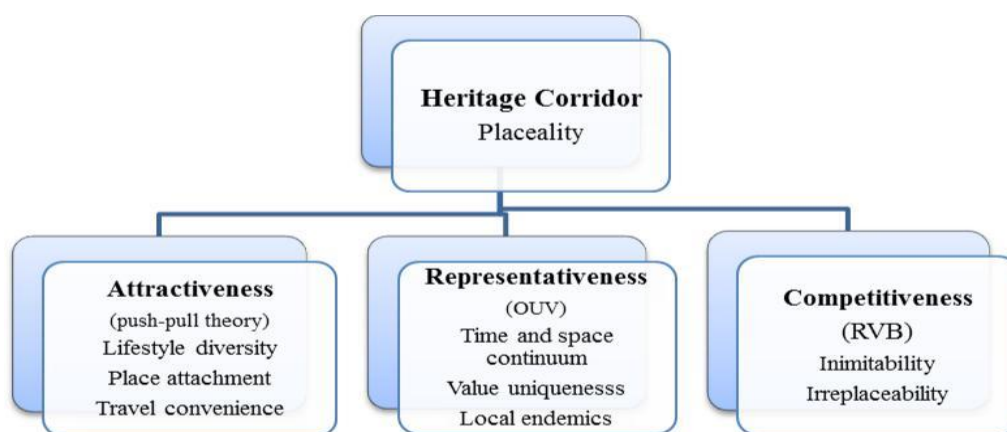
Diagram 1 Evaluating Indices of Heritage Corridor Placeality Factors

2. Selection and Analysis of "Chang'an - Tianshan Heritage Corridor" Brand genes

Based on previous research, this paper employs a methodology of expert grading. We invited domestic and inter-national scholars and experts in heritage and tourism, as well as administrators of government and international tourism organization in brand genes selection and scoring. Fifteen questionnaires were distributed to tourism experts and scholars from heritage tourism research institutes and tourism industry and 12 were returned valid. Based on hierarchy analysis method, this paper has invited experts to score genes of heritage corridor: attrac-tiveness, representativeness, competitiveness and the first-tier indices. Combining content analysis method, this paper selected 20 key words which reflect the image of "the Silk Road: Chang'an - Tianshan Heritage Corri-dor" and designed the Likert scale to analyze on the basis of expert scoring. In this way, this paper selects and analyzes "the Silk Road: Chang'an –Tianshan Heritage Corridor" brand genes.

2.1 Application of Hierarchy Analysis Heritage Corridor Placeality Evaluating Index Weights

Among various heritage corridor placeality factors, in order to know which factor can represent the placeality of heritage corridor (i.e. heritage tourism destination brand genes) more than others, it needs to be calculated the weighted value of each factor and set priority in terms of their relative significance.

Weighted value refers to weighing values of heritage tourism destination brand genes and quantizing them ac-cording to evaluating indicators, which tells the relative significance of each evaluating indicator. The weighted value is set between 0 and 1, and the sum of the weighted values of evaluating indicators is 1. This paper regards heritage corridor placeality factors as evaluation object. It evaluates and weighs values of each factor through application of AHP analytic method and finally evaluates the indicators. Experts and scholars are invited to take part in the analysis.

Based on studies of a large quantity of documents and theoretical research, the paper has built an index system of heritage tourism destination brand genes, as is shown in Table 2-1.

Table 2-1 Index System of Heritage Tourism Destination Brand Genes

Aims	Rule Hierarchy	First-Tier Index
Heritage Tourism Destination Brand Genes	Attractiveness	Diverse Lifestyles
		Place Attachment
		Travel Convenience
	Representativeness	Time-Space Continuum
		Value Uniqueness
		Local Endemics
	Competitiveness	Inimitability
		Irreplaceability

According to the index system of heritage tourism destination brand genes, this paper compares "Rule Hierarchy" with each indicator under "first-tier index", and it compares every two indicators. The relative significance was found after comparison. Based on weighted average of experts' grades and group strategy analysis, heritage corridor brand-influenced factors and relative significance of "first-tier index" have been obtained.

Table 2-2 Relative Significance of Heritage Corridor Brand-Influenced Factors

Rule Hierarchy	Relative Significance	First-Tier Index	Relative Significance
Attractiveness	0.336	Diverse Lifestyles	0.154
		Place Attachment	0.134
		Travel Convenience	0.105
Representativeness	0.354	Value Uniqueness	0.18
		Time-Space Continuum	0.044
		Local Endemics	0.125
Competitiveness	0.309	Inimitability	0.146
		Irreplaceability	0.164

The research data showed that the weighted value of each indicator under "Rule Hierarchy" was similar, which is important to heritage corridor brand building. Meanwhile, representativeness can mostly represent the brand genes of heritage corridor. Attractiveness took the second place and competitiveness was the third (as is in Diagram 2). It shows that during the refining of heritage corridor brand, in order to build brand image, more attention should be attached to the choice of representativeness based on balance among these three factors.
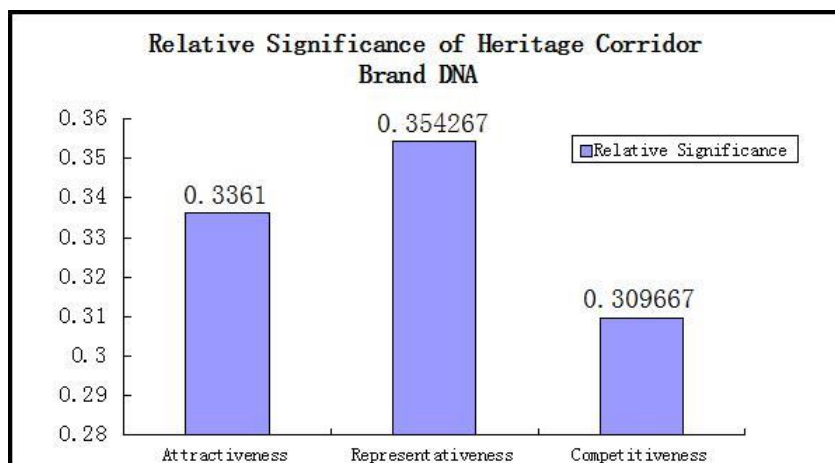

Diagram 2 Analysis of Relative Significance of Heritage Corridor Brand-Influenced Factors.

Data analysis indicates that differences of lifestyle were more important than the other two indexes of attractive-ness. Place attachment took the second place, which shows that the refining of local culture and differentiating customs can make tourism brand and local image more attractive. Value uniqueness, time and space continuum and local endemics are three first-tier indexes casting influence on representativeness. Value uniqueness has the most weighted value among the three indexes, which is in accordance to the principle of OUV. The refining of heritage corridor brand image should focus on heritage value to give expression to brand's uniqueness. As for competitiveness, irreplaceability and inimitability, which had the relatively small difference of weighted value, are both important and play an important role in showing brand's competitiveness.

A comprehensive selection (showed in Diagram3) of heritage corridor brand's first-tier index indicates that value uniqueness and irreplaceability can mostly represent brand's image while time and space continuum and travel convenience are less important to heritage corridor brand. During the selection of heritage corridor brand genes, more attention should be paid to heritage's unique value and its unreplaceability to refine brand genes.
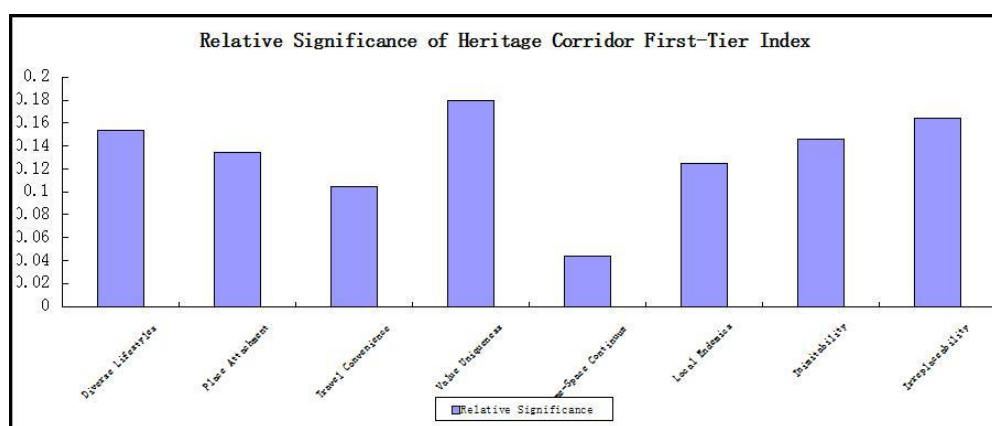

Diagram 3 Analysis of First-Tier Index's Relative Significance of Heritage Corridor Brand-Influenced Factors

2.2 Selection of "The Silk Road: Chang'an - Tianshan Heritage Corridor" Brand genes

Employing a method of content analysis, this paper has conducted a massive retrieval of the-Silk-Road-related image, positioning, brand, symbol and history which publicized by World Tourism Organization and the Silk Road tourism website. We also analyzed official reports released by 2015 China Tourism Year of the Silk Road and planning on the Silk Road released by National Tourism Administration, etc. At the same time, we summarized natural and cultural features of five western provinces alongside "Chang'an - Tianshan Heritage Corridor" and their home-and-abroad promotion, publicity, branding, symbol and slogan surrounding the Silk Road pushed forward by all-level governments and tourism companies. Based on the data, this paper has retrieved 20 key words of relatively high frequency which can summarize and represent "Chang'an - Tianshan Heritage Corridor".

Table 3 Key Words of "The Silk Road: Chang'an-Tianshan Heritage Corridor"

Key Words	Definition
Camel	Primary transportation of the Silk Road; Camel—used as representative tourism image by World Tourism Organization, National Tourism Administration and various provinces and cities
Silk	Main exchange commodity of the ancient Silk Road; Silk—used as representative tourism image by World Tourism Organization, National Tourism Administration and various provinces and cities
Desert	One of the main terrains of the Silk Road; The Silk Road in the desert; Taklimakan Desert, Karakum Desert, Carville desert, Tengger Desert
Business and Trade Dealings	Silk, spices, tea, ceramics, fresco, lacquer
Harmonious Friendship	To promote exchanges and cooperation among countries and nations alongside the Silk Road
Economic and Cultural Exchanges	An important channel to connect east and west economy as well as cultural exchanges
Cultural Corridor	The Yellow River Culture, Fuxi Culture, Dunhuang Culture, Painted-pottery Culture, Great Wall Culture, Bamboo Culture, Chinese Buddhism Culture and Tibetan Buddhism Culture, Xixia Culture
Path of Civilization	To promote east and west cultural integration and to create human civilization
New Experience	Alternative lifestyle along the Silk Road
Picture Scroll of Time and Space	Time: a long time from the Western Han Dynasty till now; Space: a wide range covering the Eurasian continent
Unique Lifestyle	Cave, tent, pasta, beef, mutton, dairy, horse-riding, camel, nomadic lifestyle, hospitality, singing and dancing masters, etc.
Folk Characteristics	Shadow play, folk songs, dialect, music and dance
Diverse Ethnic Culture	Minorities of Hui, Tibetan, Uygur, Kazak, Mongolia, etc.
Diverse Religious Culture	Buddhism, Christianity, Islam, etc.
Historical and Cultural Relics	Relics and remains, religious temples, museums, cemeteries, etc.
Historical Figure	Zhang Qian, Yang Guang, Xuan Zang, Zuo Zongtang, Marco Polo, Matteo Ricci
Plateau	One of the main terrains of the Silk Road; The Pamir Plateau, Iran Plateau, etc.
Gobi	One of the main terrains of the Silk Road
Grassland	One of the main terrains of the Silk Road; The grassland Silk Road, South Siberia, South Russian Steppe Grassland, Yili Grassland, etc.
Snowberg	One of the main terrains of the Silk Road; The Himalayas, Qilian Mountains, Kunlun Mountains, Tianshan, Taishan, AlKush, etc.

Secondly, we used the first-tier indices of heritage tourism destination brand genes evaluating index system as the criteria and the 20 key factors as targets to score and evaluate the image of "Chang'an - Tianshan Heritage Corridor" and thus determine the level these 20 key words represent the first-tier indices. We employed the five-point Likert scale, in which "1"represents "totally not reflect","2" represents "not reflect","3"represents "not sure","4"represents "reflect","5"represents "absolutely reflect". The software of SPSS was used to ana-lyze the score to determine the degree of the reflection of these 20 key words to the eight first-tier indices.
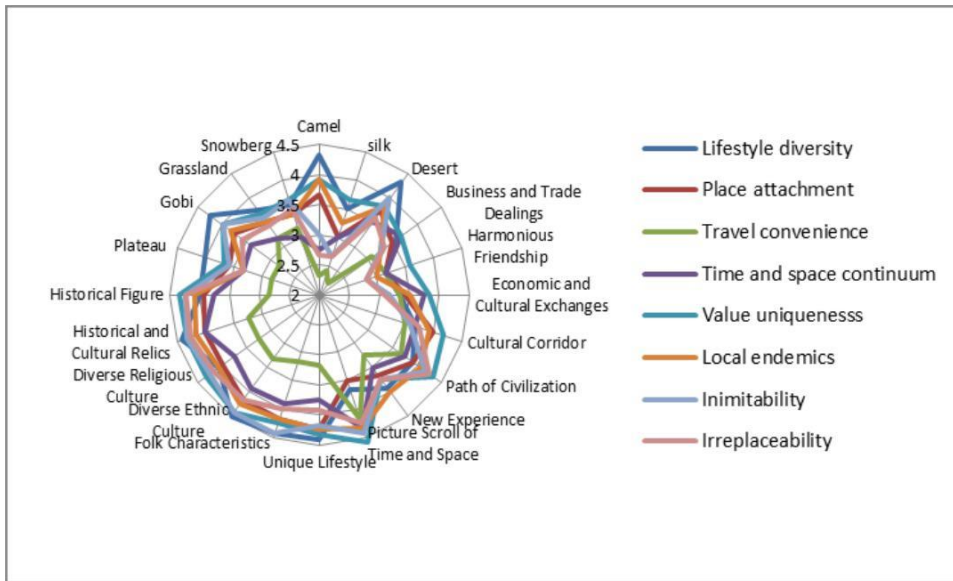
Diagram 4 Mean Value Distribution of Keywords to First-Tier Index
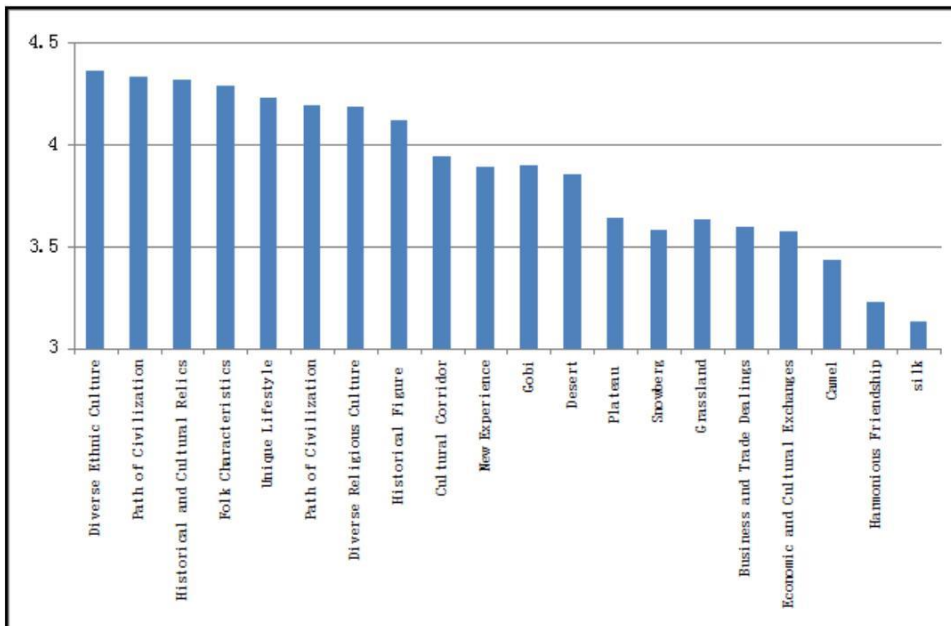

Diagram 5 Mean Value Distribution of Keywords Multiplied by Index Weight

Diagram 4 shows that the mean values of keywords to travel convenience and time and space continuum were relatively low representativeness levels while value uniqueness and time and space continuum were high. This coincides with analysis of Diagram 3. Besides, mean values of "snowberg" "camel" and "silk" were relatively low, but representativeness levels to diverse lifestyles, local endemics and value uniqueness were relatively high.

It can be indicated from Diagram 5 that representativeness level of each keyword to first-tier indices can be seen after mean value is multiplied by weight index. Overall three classified groups were identified as follows: (1) key-words relying on cultural resources. The top 9 keywords all represented cultural resources. The scores of mean value multiplied by weight index were above 4, indicating that they can represent first-tier indices; (2) keywords relying on natural resources. Their scores were between 3.5 and 4. As "3" refers to "not sure" and that means it

goes in between, these natural resources related keywords can represent first-tier indices to a tiny degree; (3) keywords relying on traditions. The scores of this group of keywords were between 3 and 3.5, referring to "not sure". This group shows the lowest representativeness level. The reason why "camel" and "silk" ranked low is that "camel" and "silk" are mostly represented in brand image, which has surreal meaning and has become the symbol of the Silk Road.

3. Branding Suggestions for "The Silk Road: Chang'an - Tianshan Heritage Corridor"

3.1 Cultural Resources alongside Heritage Corridor in Promoting Branding Competitiveness

Massive cultural resources are widely distributed alongside "the Silk Road: Chang'an - Tianshan Heritage Cor-ridor", such as world-class historical cultural relics like Emperor Qin's Terracotta Warriors and Mogao Grottoes, etc., diverse ethnic cultures like Buddhism, Islamic culture and minority cultures of Hui, Tibetan, Uygur, Kazak and Mongolia. All these cultural resources own their unique value and are endemic to become the most import-ant genes of "Chang'an – Tianshan Heritage Corridor" brand building. Therefore, in the process of brand build-ing, it is essential to dig out all sorts of cultural resources, highlight endemics and make it an inimitable and irreplaceable factor of "Chang'an – Tianshan Heritage Corridor" branding.

3.2 An Integration of resident lifestyles Alongside Heritage Corridor to Form Unique Branding At-tractiveness

Unlike other areas in China, the five western provinces alongside "the Silk Road: Chang'an – Tianshan Heritage Corridor" enjoy unique landscapes like plateau, gobi, grassland and dessert. The unique landscapes have devel-oped unique attractiveness and in addition, local people have formed their own lifestyle, such as cave houses in Shaanxi, variegated Shaanxi pasta and personalities of honesty and hospitality, which has led to intrinsic attractiveness. Besides, the Hui, Uygur, Kazak and other ethnic minorities prosper in the five western provinces. Their bold and nomadic lifestyles, such as living in tents, eating beef and mutton, riding horses and camels have composed unique branding attractiveness. Therefore, it is significant to integrate diversified lifestyles of along-side local residents, refine their sharing characteristics and create unique branding attractiveness.

3.3 Reasonable Preservation and Development of Heritage Resources, Highlighted Representa-tiveness of Heritage Value

Heritage corridor is special tourism destination with accumulated heritages. Heritage OUV can highlight its branding characteristics and plays a significant role in brand image building. "The Silk Road: Chang'an - Tian-shan Heritage Corridor" connects 33 heritages from China, Kazakhstan and Kyrgyzstan and becomes an import-ant part of world cultural heritage. Heritage value intensively represents local culture and branding image. "The Silk Road: Chang'an - Tianshan Heritage Corridor" should strengthen preservation and development of along-side heritages to make heritage value last, present and represent. Meanwhile, it is critical to explore heritage value and characteristics in depth, integrate time and space characteristics of heritage corridor, refine distin-guished characteristics of "the Silk Road: Chang'an - Tianshan Heritage Corridor" with any other counterpart to form branding representativeness.

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