Cultural Heritage sustainable tourism handbook for Cultural Collections promotion in the tourism sector

Deliverable T3.2.1

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Summary

This document has been created as deliverable T.3.2.1 within the work package "Connecting tourism to Adrion Cultural Heritage collections".

It is intended for all the partners of the *Adrinetbook* project that are involved in the implementation of activity T.3.2.

About the project:

Adrion Cultural Heritage Collections Network ADRINETBOOK

Programme: Interreg Adrion / Priority Axis: Sustainable Region

Lead partner: Municipality of Macerata (IT)

Duration of project: 02/03/2020-01/03/2023

Budget: 1.521.760,02 €

Partners:

- Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information (IT)
- Municipality of Gjirokastra (AL)
- Museum of Contemporary Art (HR)
- Zadar County Rural Development Agency - AGRRA (HR)
- University Library "Svetozar Marković" (SR)
- Municipality of Thassos (GR)
- Research and educational centre mansion Rakičan (SL)

Brief description of the project:

The project aims at promoting, valorizing, and protect cultural heritage in the Adriatic-Ionian area. Through the conservation of specific cultural heritage and its digitalization, this type of cultural heritage will become available to the wider public. Project overall objective will be achieved through three specific objectives:

- Adrion Cultural Heritage Collections' network;
- Digitization of Adrion Cultural Heritage collection;
- Sustainable Tourism from Cultural Heritage Collection.

The project will strongly contribute to the achievement of program indicators, enhancing the capacity of cultural and touristic stakeholders. The main results to achieve are the creation of

a Cultural Heritage network and the digitization of specific cultural heritage that will become a tool for the sustainable development of the Adriatic-Ionian region.

1. Introduction

"This crisis is an opportunity to rethink the tourism sector and its contribution to the people and planet; an opportunity to build back better towards a more sustainable, inclusive and resilient tourism sector that ensures the benefits of tourism are enjoyed widely and fairly."

Zurab Pololikashvili,

UNWTO Secretary-General[1]

The COVID-19 pandemic has left worldwide tourism facing a crisis like no other in global tourism. Tourism before the crisis was one of the fastest-growing industries that played an important role in the world's economy. According to the World Travel & Tourism Council latest annual research, in 2019, the Travel & Tourism sector contributed 10.3% to global GDP; a share which decreased to 5.3% in 2020 due to ongoing restrictions on mobility, while 2021 saw the share increasing to 6.1%.[2] As seen, the tourism industry was only just emerging from the Covid-19 pandemic and already face new challenges from the impact of Russia's invasion of Ukraine and expected global economic crises. Therefore a need to rethink tourism and its contribution to the community is even more evident, especially knowing its importance in the economy of the countries included in the ADRION programme.

In this process of rethinking tourism, a focus should be on the development of sustainable, responsible, and accessible tourism, as advised by the United Nations in the **2030 Agenda for Sustainable Development and the Sustainable Development Goals** (SDGs). This Agenda with the Sustainable Development Goals, represents a framework comprising 17 goals and 169 targets, through which States, civil society, and the private sector can guide and measure their contributions to sustainable development towards 2030. The 17 sustainable development goals (SDGs) to transform our world are:

- GOAL 1: No Poverty
- GOAL 2: Zero Hunger
- GOAL 3: Good Health and Well-being

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[1] https://www.unwto.org/tourism-covid-19
[2] https://wttc.org/Research/Economic-Impact

- GOAL 4: Quality Education

- GOAL 5: Gender Equality

- GOAL 6: Clean Water and Sanitation

- GOAL 7: Affordable and Clean Energy

- GOAL 8: Decent Work and Economic Growth

- GOAL 9: Industry, Innovation, and Infrastructure

- GOAL 10: Reduced Inequality

- GOAL 11: Sustainable Cities and Communities

- GOAL 12: Responsible Consumption and Production

- GOAL 13: Climate Action

- GOAL 14: Life Below Water

- GOAL 15: Life on Land

- GOAL 16: Peace and Justice Strong Institutions

- GOAL 17: Partnerships to achieve the Goal

Therefore, tourism as an important economic generator can and must have a significant contribution to delivering sustainable solutions for people, the planet, prosperity, and peace.

Figure 1: Sustainable development goals

2. Sustainable tourism

Keeping in mind the need for rethinking and restart of tourism UNWTO **launched Global guidelines to restart tourism** and defines the following priorities for tourism recovery:

1. Provide liquidity and protect jobs.
2. Recover confidence through safety & security.
3. Public-private collaboration for an efficient reopening.
4. Open borders with responsibility.
5. Harmonize and coordinate protocols & procedures.
6. Added value jobs through new technologies.
7. Innovation and Sustainability as the new normal

It can be seen that "key words" for the recovery of tourism are sustainability, collaboration, innovation, and new technologies. Tourism, in order to recover, therefore, needs to make additional efforts to raise sustainability, and that means taking full account of economic, social, and environmental impacts, and to address the needs of visitors, the tourism industry, the environment, and host communities.

Sustainable tourism development[3] guidelines and management practices apply to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments. Sustainability principles refer to the environmental, economic, and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability (UNWTO).

Sustainable tourism should:

1. Make optimal use of environmental resources that constitute a key element in tourism development;
2. Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance;

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[3] Making Tourism More Sustainable - A Guide for Policy Makers, UNEP and UNWTO, 2005, p.11-12

3. Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Sustainable tourism development requires the informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus-building. Achieving sustainable tourism is a continuous process and it requires constant monitoring of impacts, and introducing the necessary preventive and/or corrective measures whenever necessary.

Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience for the tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them.

The most important characteristic of sustainable tourism refers to a level of tourism activity that can be maintained over the long term. It is firmly connected and it has potential benefit for the social, economic, natural, and cultural environments of the area in which it takes place.

Sustainable tourism is **focused on the local community** and can be understood as a powerful tool for competitive positioning and the creation of a positive image that can make a tourist destination much more attractive.

3. Tourism & Culture

Modern living has reduced the polarity between "work" and "free time". A new profile of tourists with special interest is emerging, and it reveals two basic motives: novelty and education. Tourism is becoming an intentional activity, the experience gained in tourism should be realistic and authentic, and the focus is on interests, not more on the attractiveness of the destination.

Trends in the modern tourism market related to the search for uniqueness and active participation stimulate the growing demand for tourism events as well as the participation of tourists in the product itself, which further emphasizes the importance of creativity in designing different products of cultural tourism. Characteristics of demand for this type of product is characterized by the fact that there is a wide range of customers of different age and levels of education, but with an indication that interest in culture is growing with age and income. Most trips are organized independently, although the offer of thematic travel arrangements is in constant increase. For tourists who are motivated by this product, the attractiveness of the destination, the content of the offer, ways of presentation and innovation of the content, availability of information as well as overall quality are important.

The convergence between tourism and culture, and the increasing interest of visitors in cultural experiences, bring unique opportunities but also complex challenges for the tourism sector. According to the definition adopted by the UNWTO General Assembly, at its 22nd session (2017), Cultural Tourism implies "A type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products are related to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, and the living cultures with their lifestyles, value systems, beliefs, and traditions".

UNWTO provides support to its members in **strengthening cultural tourism policy frameworks, strategies, and product development**. It also provides **guidelines for the**

tourism sector in adopting policies and governance models that benefit all stakeholders, while promoting and preserving cultural elements.

Cultural tourism can be defined as the "movement of people caused by cultural attractions outside their usual place of residence, to gather new information and experiences to meet their cultural needs."[4]

3.1. Chalanges and reccomandations for cultural tourism

During the COVID-19 pandemic, same as the tourism sector, cultural and creative sectors were among the most affected by the crisis with jobs and financial sustainability at risk. The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) that are part of cultural tourism offer, were hardest hit by social distancing measures. Only those who were able to provide virtual access to their programmes could mitigate the effects of the crisis. However, the ability to virtually access and enjoy culture from home served as a source of inspiration for the travel of tomorrow.

UNWTO[5] states that tourism and culture sectors are required to adapt quickly and respond effectively at short notice. The global pause of travel has created an opportunity to move away from unsustainable practices of the past, toward more resilient, inclusive, and resource-efficient models that contribute to the Sustainable Development Goals (SDGs).

Furthermore, UNWTO advises implementation of the following recommendations:

- **Promoting synergies today will strengthen the cultural tourism of tomorrow**
  - ➢ Exchange good practices and lessons learned to enhance responses and recovery
  - ➢ Create participatory governance structures - Gather artists and cultural professionals, local communities, the private sector, and destination

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[4] Richards, Greg 1999 : 17. European Cultural Tourism: Patterns and Prospects. U: Planning Cultural Tourism in Europe, Amsterdam, Boekman Foundation/Ministry of Education, Culture and Science, p. 16-32

[5] World Tourism Organization (2021), UNWTO Inclusive Recovery Guide – Sociocultural Impacts of Covid-19, Issue 2:

Cultural Tourism, UNWTO, Madrid, DOI: https://doi.org/10.18111/9789284422579.

representatives to agree and act upon a shared vision for their cultural destination and enhance competitiveness

➢ Open discussion on conscious and responsible cultural tourism – explore how destinations and cultural institutions can respond to their roles within societies.

- **Supporting culture as a win-win for tourism destinations**

  ➢ Enhance the role of culture in destinations. Cultural products and experiences are key assets for destination marketing strategies but they also require equal relevance in the emergency and support planning.

  ➢ Inspire travellers to re-discover their local culture and creative industries. Create new experiences that feed into the tourism offer to reengage with local communities. Tourism strategies can target domestic travellers by reconnecting them with their own cultures and heritage.

- **Strengthening the revival of urban and rural experiences**

  ➢ Foster urban tourism through culture.

  ➢ Trigger interest in rural destinations. Seeking open-air settings, which enable social distancing and tourism flow dispersal, putting rural destinations among travellers' current preferences. The promotion of local ways of life and cultures will attract new audiences, extend the range of beneficiaries and discourage rural-urban migration.

  ➢ Reinforce urban-rural connectivity

- **Building a more resilient tourism and culture workforce through the digital transition**

  ➢ Build-back-better with decent employment models, training, and professional upskilling. This refers in particular to new technologies and customer service adjustments to new health measures that require up-to-date skills.

  ➢ Support digital access and digital literacy

  ➢ Promote the rights of cultural creators.

- **Harnessing technology to make cultural tourism more competitive**

  ➢ Develop expertise in distribution and promotion. The digital shift requires commercial skills so creators, institutions, and businesses can place their products and experiences in the digital market.

- Consolidate alliances with technology and media partners.
- Introduce a comprehensive place-based approach for cultural tourism. Develop tourism experiences based on the cultural uniqueness of destinations across different fields including cultural heritage, gastronomy, design patterns, and other forms of local cultural expressions.

- **Fostering community-based tourism through living heritage**
  - Raise awareness of the important role of communities and cultural practitioners and their living heritage on the sustainable development of tourism.
  - Ensure that communities and practitioners are the main beneficiaries and have a leading role in tourism management. The pandemic is an opportunity to rethink and review tourism experiences related to living heritage, towards re-shaping and rendering them more inclusive and sustainable.
  - Develop community-centered tourism initiatives that actively engage practitioners of local and traditional knowledge.
  - Actively involve communities and cultural practitioners in tourism strategies and management planning.

- **Fostering a cultural tourism recovery for all**
  - Produce and collect data for informed planning and decision-making
  - Recover cultural tourism for all. In the tourism experience, destinations' key players should cater to the needs of persons with disabilities and seniors, as greater accessibility benefits everyone.

- **Protecting nature is key to safeguarding culture**
  - Ensure the protection of natural heritage and biodiversity in cultural tourism destinations.
  - Educate visitors to be respectful and mindful of both the natural and cultural values properties and protected areas they visit.

4. ADRINETBOOK Itinerary

One of the goals of the project Adrinetbook is to valorise some specific Adriatic and Ionian Cultural Heritage, using them as sustainable tourism attractors. Adrion area has a rich cultural history and background and its cultural heritage collection contains numerous documents in different forms – books, drawings, photos, audio-visual material, multimedia, records of gastronomic heritage, etc.

One of the challenges is creating a new integrated Adrion tourism offers. Cultural Heritage Collections will be an integral part of these offers. Using a database and platform, and linking them to a new tourism model, specifically oriented to valorise all assets related to Adrion Cultural Collections. Adrinetbook project will contribute to increasing the number of cultural visits and cultural tourists.

4.1. How to build an itinerary

For this handbook, the following terminology will be used[6]:

- A **tour** is a type of travel planned in advance, including consecutive visits to numerous locations, particularly in an organized group led by a guide (hiking tour; cycling tour; etc.)
- An **itinerary** in the context of tourism implies an elaborate possible plan of a journey (described in a brochure, on a website, or a flyer, but without a specific interpretational and service basis and on-site support).
- A **route** is a physical stretch of a journey, a marked and tangible network of sites, or a continuous path.
- A **cultural route** is a physical, tangible section in space defined by an inventory of tangible and intangible cultural and historical elements connected by a theme, concept, or definition as well as by the identification of sites of existing cultural heritage linked in a dispersed, linear or regional structure creating a marked and interpreted continuous whole within the unified context of the route.

Council of Europe Cultural Route Programme defines Cultural Route as "a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an

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[6]V. Klarić, M. Androić,R. Nevidal, G. Horjan: Managing Visitors on Thematic Cultural Routes Handbook, Zagreb, 2013.

itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values."7

Therefore, to launch a cultural route in line with provisions of "European Cultural Routes" potential applicants need to implement different certification steps required for the certification of a "Cultural Routes of the Council of Europe". The greatest value of Cultural Routes is seen in its contribution to the valorisation of culture, history, and heritage. Cultural Routes are based on cultural and tourism cooperation, which aims at the development and application of a route or multiple routes and in that way creating sustainable cultural tourism products. The certification "Cultural Route of the Council of Europe" is a guarantee of excellence that gives visibility to European initiatives which bring to life the Council of Europe values, such as cultural diversity, intercultural dialogue, and mutual exchanges across borders.

The development of a Cultural Route according to the "Cultural Route of the Council of Europe" demands to:

- Define a theme that is representative for European values and common to several European countries;
- Identify heritage elements, that can be tangible and intangible;
- Create a network with legal status, involving at least three European countries;
- Coordinate common activities in the main field of action;
- Ensure common visibility and coherence of the project across Europe.

Figure 2: Cultural route of the Council of Europe Logo

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7 Resolution CM/Res(2013)66 confrming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA); Appendix to Resolution CM/Res(2013)66 Revised Statute of the Enlarged Partial Agreement on Cultural Routes – article 1.1 Definition

Although the ADRINETBOOK project in this phase of development isn't planned to apply for the certification of developed routes as "Cultural Routes of the Council of Europe", its methodology will be used as a best practice example and inspiration.

Cultural itineraries represent a new approach to the notion of both heritage conservation and cultural tourism and to develop one it is needed to make the following questions/steps:

- What is the **theme** of the itinerary?
- Who is our **target group**?
- Which **heritage** elements should be included in the itinerary? In the case of ADRINETBOOK, a theme and heritage should be based on CULTURAL HERITAGE COLLECTIONS (books and other cultural collections) safeguarded by libraries, museums, and cultural and educational institutions.
- **Networking** with key stakeholders and service providers
- Ensure proper **management**, **visibility, and sustainability** of the itinerary.

Research is therefore at the very centre of the definition and development of cultural itineraries. In the ADRINETBOOK project research was focused on collections available to the general public and a database with key information was created.

The database provides information:

- on the organisation responsible for management and protection of collections
- key information on collections (type of collection; short description of the collection, period, importance, etc.)

Based on the information collected in the database, additional research was implemented to identify cultural heritage attractions and other services which are in some way connected to identified collections.

Identified collections together with collection-related cultural heritage and services were a basis for the development of ADRINETBOOK Cultural itineraries. As a tool for itinerary development, a template was prepared consisting of basic information on the project partner, location of the itinerary and subject/type of itinerary and target groups for whom the itinerary is suitable. Furthermore, the itinerary template provides information about its length, expected duration of visit, digitized material (videos, links, bibliographical references), and a more detailed description of the point of interest. Point of interest refers to different sites

with cultural value. Additionally, information about cultural events and related tourism services are provided.

4.2. Itinerary example: Zadar – Le Belle Époque Tour

The itinerary "Zadar – Le Belle Époque tour" was developed based on the following collections of the Research Library of Zadar – Digital library:

- Collection of old books
  http://dikaz.zkzd.hr/?pub=2&p=6&who=cat&navP=1&navS=20
- Collection of photographs:
  http://dikaz.zkzd.hr/?pub=2&p=60&who=cat&navP=1&navS=20
- Collection of postcards
  http://dikaz.zkzd.hr/?pub=2&p=5&who=cat&navP=1&navS=20
- Collection of Theatre Verdi Posters
  http://dikaz.zkzd.hr/?pub=2&p=71&who=cat&navP=1&navS=20
- Collection of serial publications
  http://dikaz.zkzd.hr/?pub=2&p=19&who=cat&navP=1&navS=20

The theme of the itinerary:

The term Belle époque describes the period of comfortable well-established life in Europe before World War I. The central theme of the cultural route covers the period from the 19th century to the First World War - the period when the city of Zadar takes off its "armor" and from the warrior becomes "Bon vivant" – a lover of easy life, comfort, and pleasure.

Following the decree of Emperor Francis Joseph I (in 1868.), Zadar ceased to be a fortress city, and part of the city walls was torn down and Zadar was opened to the sea with a new waterfront. On the newly built sea promenade – Riva, new public and private buildings were constructed, with different cafes with a sea view garden Cafes. Cultural life is flourishing in the city - theatres are visited, concerts of world-famous artists are held, photography is developed, newspapers and books printed, public reading rooms and libraries full of scholars and researchers… Zadar at that time was not only the administrative capital of the Austrian province Dalmatia, but it was also its cultural and cosmopolitan centre.

Target groups:

- Families
- School children / Students / Youth
- Senior citizens
- Highly educated visitors
- Cultural tourists

Heritage included in the itinerary:

All points of interest are located in Zadar, Croatia in the city's historical centre and in direct relation to the theme of the route.

Figure 3: Zadar - Le Belle Epoque itinerary

Key cultural sites:

Beginning of the cultural route – the seat of Research library Zadar and seat of National Archive Zadar
Former Austrian military barracks (immovable cultural property) – a seat of Research library Zadar and State Archive Zadar. The rich history of Zadar Zadar as a political and cultural, centennial centre of Dalmatia is also evident in rich documentation and bibliographical heritage kept in the Research Library of Zadar and the State Archives in Zadar – library and archival holdings and collections of books, manuscripts, journals, parchments, photographs,

maps, newspapers, etc. The guided tour of the Zadar – Le Belle Époque tour includes a short visit to the Research library Zadar and its most important collections related to the theme of the route.

Zara (La Fossa) 29/7 901.
Libreria e Cartoleria Pietro Stauber, Zara.

The Queen Jelena Madije Park (immovable cultural property – part of UNESCO World Heritage - Venetian Works of Defence between the 16th and 17th Centuries: Stato da Terra – Western Stato da Mar). The park named after Queen Jelena Madije, built on top of the bastion Ponton was the first public park in Croatia. It has been founded by Austrian commander Baron Franz Ludwig von Welden in 1829, a passionate botanist and admirer of Dalmatian flora. At that time park was a central place for romantic walk and meeting place where citizens could enjoy live music, coffee (in Mauri style Caffe), or just sit end relax in the green oasis of the city. From the Park is visible Park Jarula where different open-air concerts and operas were organised until WW2.

Themes for interpretation:

- First photo reporters – visit of Franz Joseph Emperor of Austria and king of Hungary
- J. Baraković poem: Jarula
- Barun von Welden: first park in Zadar / Croatia

Rector's and Proveditor's Palace: a monumental complex of Rector's Palace (13th century) and Proveditor's Palace (17th century) in the 19ᵗʰ century was the seat of the Dalmatian government within the Austrian part of the Dual Monarchy Austria-Hungary. Today, after great reconstruction, it become the biggest culture-historical complex and heritage centre of national significance – museum, concert hall, public library, etc.

Themes for interpretation:

- Cultural events in Rector's and Proveditor's Palace – from past to present
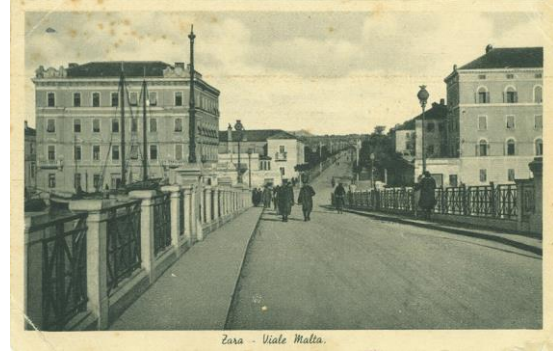- Photo Atelijer Hunger http://dikaz.zkzd.hr/?vdoc=7792&page=1

Drioli palace: Zadar in the 19th century was worldwide known as the City of Maraschino – the liqueur loved in the past by kings, artists, and intellectuals. Francesco Drioli, a Venetian diplomat and merchant, started its production on an industrial scale in 1759, and soon he became the official supplier of many royal families, including those of Austria, England, and Italy.

Themes for interpretation:

- Zadar fortifications – new use http://dikaz.zkzd.hr/?vdoc=100&page=1
- Maraschino http://dikaz.zkzd.hr/?vdoc=105&page=1

- Bridge and development plans in the 19th century http://dikaz.zkzd.hr/?vdoc=37&page=1 http://dikaz.zkzd.hr/?vdoc=40&page=1

Zara - Viale Malta.

Cedulin palace: The Cedulin Palace from the 13th century was reconstructed and transformed into a military and later civil hospital. Part of the hospital was a Maternity hospital where it is assumed that George von Trapp was born.

Themes for interpretation:

- Maternity hospital - G.Von Trapp & movie The Sound of Music

The People's Square and the City Loggia: The People's Square is the centre of life and administrative centre of the City of Zadar already from the medieval period. City loggia (16th century) from 1855 served as the home of Paravia Library - the forerunner of today's research library.

Themes for interpretation:

- Paravia library http://dikaz.zkzd.hr/?vdoc=8393&page=1
- Cafes on the square/city music http://dikaz.zkzd.hr/?vdoc=31&page=1 http://dikaz.zkzd.hr/?vdoc=95&page=1
- Casino Nobili http://dikaz.zkzd.hr/?vdoc=8407&page=1

Kalelarga: The main street in the historical centre follows the same direction and connects the eastern end western part of the city, as roman Decumanus did. This street, which has been a symbol of the city from most ancient times, in the 19th century connected different cultural centres of the city – theatres, publishers, cafes, etc.

Themes for interpretation:

- Café Central http://dikaz.zkzd.hr/?vdoc=8450&page=1 http://dikaz.zkzd.hr/?vdoc=32&page=1
- Teatro Nobili / HNK / Antonio Papadopoli and Gastronomia sperimentale http://dikaz.zkzd.hr/?vdoc=8149&page=1
- Publisher Batara and other publishers in Zadar
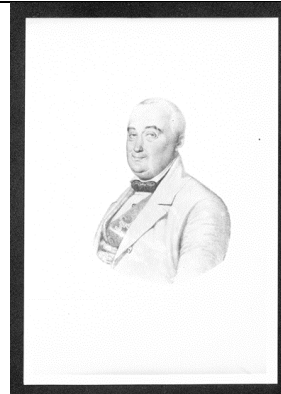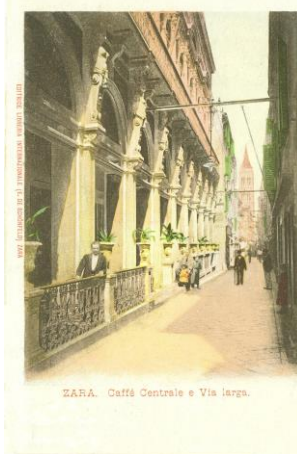
Forum: Already from the first century B.C., the Forum was and remained one of the main meeting places in Zadar. In the 19th century, the area of Forum was a fruit and vegetable market surrounded by bars and cafés. In the proximity of the Forum, the first Zadar permanent photographer Mr. Brčić Josip had his shop, while in nearby churches music was taught to new generations of later well-known musicians.

Themes for interpretation:

- Music in monasteries and churches / St. Donat concert season http://dikaz.zkzd.hr/?vdoc=28&page=1 http://dikaz.zkzd.hr/?vdoc=56&page=1

- http://dikaz.zkzd.hr/?vdoc=30&page=1 http://dikaz.zkzd.hr/?vdoc=60&page=1
- BRČIĆ, JOSIP (1835 - 1895) Pharmacist and the first permanent photographer from Zadar http://dikaz.zkzd.hr/?vdoc=8239&page=1

The Cathedral of St Anastasia: a monumental Romanesque basilica was a central place for the performance of sacred/church music, as well as for music education.

Themes for interpretation:

- Katolička Dalmacija – newspaper http://dikaz.zkzd.hr/?vdoc=1086&page=1 http://dikaz.zkzd.hr/?vdoc=226&page=1
- Archvescov archive/music teaching http://dikaz.zkzd.hr/?vdoc=89&page=1

Church of Our Lady of Health / Teatro Verdi: In the vicinity of Church Our Lady of Health was built Teatro Verdi (initially named the Teatro Nuovo – New Theatre) and opened on 7th October 1865 with the performance of Giuseppe Verdi's opera A Masked Ball (Un Ballo in Maschera), reflecting the magnificence, splendor, wealth and political power of Zadar of the time, as the capital of Austrian Dalmatia. This theatre was the centre of the city's cultural and artistic life, and it hosted operas, operettas, ballets, comedies, dramas, silent and sound films, dances, and balls. Some of the biggest acting and music stars performed in Zadar: silent film star and theatre actress Alda Borelli, actor Ferruccio Benini, the greatest theatre

actress of her time Eleonora Duse called Divina, actor Alfredo de Sanctis, and many others. Theatre was destroyed in WWII bombings.

Themes for interpretation:

- Church of Our Lady of Health/Park of important historical persons of Zadar http://dikaz.zkzd.hr/?vdoc=10731&page=1
- Teatro Verdi http://dikaz.zkzd.hr/?vdoc=9597&page=1 http://dikaz.zkzd.hr/?vdoc=14056&page=1 http://dikaz.zkzd.hr/?vdoc=14005&page=1
- Giacomo Puccini http://dikaz.zkzd.hr/?vdoc=8430&page=1
- Hilde Reggiani http://dikaz.zkzd.hr/?vdoc=8418&page=1
- Photographer T. Burato http://dikaz.zkzd.hr/?vdoc=9046&page=1
- Publisher Narodni list

Church and Monastery of St Francis: the oldest Dalmatian church built in Gothic style. Franz von Suppé', an Austrian composer of light operas and other theatre music (19th century) premiered at a Franciscan church in 1835 Roman Catholic mass.

Themes for interpretation:

- Von Suppe / Missa Dalmatica http://dikaz.zkzd.hr/?vdoc=8319&page=1

Seafront - Riva and Sea organ – the end of the route: following the order of the Austrian Emperor Franz Joseph, Zadar city walls on see side were demolished and Zadar opened towards the sea with its new seafront with luxurious palaces, cafes, parks…

Themes for interpretation:

- Seaside promenade – past and present http://dikaz.zkzd.hr/?vdoc=61&page=1
- Military command palace http://dikaz.zkzd.hr/?vdoc=87&page=1
- Café Lloyd http://dikaz.zkzd.hr/?vdoc=86&page=1
- Sailing http://dikaz.zkzd.hr/?vdoc=7937&page=1
- Croatian reading room

Networking with key stakeholders and service providers

In order to develop the itinerary cooperation with key stakeholders was established – Research library Zadar as a cultural institution whose collections are included in the itinerary, Tourist Guides Society "Donat" – Zadar as experts in heritage interpretation, as well as with other relevant cultural and tourism sector operators. Thanks to this cooperation, the initially developed itinerary, its theme, and key elements were discussed and jointly agreed upon. Following to implemented changes a storytelling presentation of the itinerary was organised and presented to the public.

Management, visibility, and sustainability of the itinerary

Research library Zadar is primarily focused on safeguarding its collection of books and other collections. Based on the request it is possible to organise a guided visit of its premises for different types of visitors. Newly developed itinerary – guided tour Zadar – le belle Epoque requires close cooperation/partnership with the Zadar tourism guides association Donat partnership for management/promotional purposes and sustainability of the route.

4.2.1. Zadar – Le Belle Époque Storytelling Tour

After that Zadar – Le Belle Époque itinerary has been developed, it was agreed to test the route as a guided storytelling tour. Storytelling is a great tool to transform an itinerary into a memorable experience from your journey. A good story should make emotions and stimulate visitors' involvement in local culture.

Therefore, the story of Zadar – le Belle Époque is narrated by Ph.D. Vladimir Pappafava (1850. – 1927.), an attorney that donated his private collections of books to the Biblioteca Comunale Paravia (present-day Research library Zadar) This was the second biggest donation to the library.

Figure 4: Vladimir Pappafava library ID - tool for storytelling

The story starts in the Research library when Ph.D. Pappafava interrupts the ongoing presentation of the institution and its collection. Pappafava came from the year 1910. He was directed to his office and wanted to return books to Library Paravia (first name of Research

library Zadar), but a strong wind throws him into the present day. He is confused and asks for help. When he realise that he somehow finished in the year 2022, he is curious to explore present-day Zadar and compare it with Zadar from the 19th and beginning of the 20th century. In his exploration of present-day Zadar, he borrows a book and uses it as a guide.

Figure 5: Storytelling "tools"
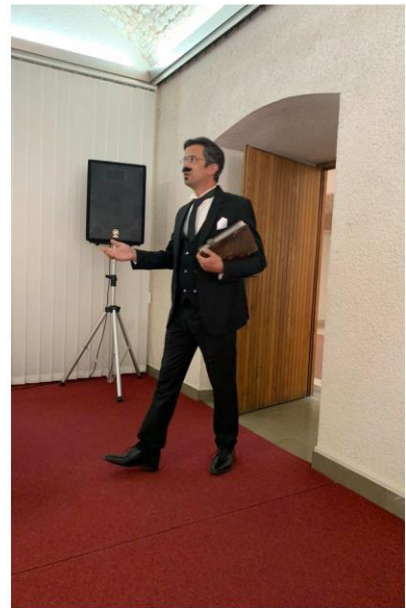
Sl. 1. Dr. Vladimir Pappafava

Figure 6: Pappafava interrupts the presentation

Figure 7: Pappafava exploring Zadar

5. Conclusion

The development of a cultural itinerary base on collections safeguarded by cultural institutions (e.g. libraries, museums, etc.) requires cooperation between cultural and tourism sector operators. Cultural sector operators have a wide knowledge of their collection and its value at a local, regional and national level. On the other side, tourism sector operators understand the motives, needs, and interests of tourists and visitors. Therefore, cooperation is needed to develop new tourism products in line with tourist expectations. This cooperation should enable the exchange of experiences and strengthen the knowledge in the field of cultural and touristic product development. Obviously, joint cooperation is just a part of the quest. Development of an itinerary is just one of the steps in the development of cultural tourism products, and therefore it is needed to learn from the past and focus on sustainable development focused on "keywords" for the creation and recovery of the cultural tourism - sustainability, collaboration, innovation, and new technologies.

It means that when developing new (cultural) tourism products additional efforts should be made in taking full account of economic, social, and environmental impacts, and address the needs of visitors, the tourism industry, the environment, and host communities.