A METHODOLOGY GUIDE FOR THE CO-DEVELOPMENT OF PORT HERITAGE DISCOVERY ITINERARIES

Harbor Heritage Story Telling

Co-funded by the
Erasmus+ Programme
of the European Union

corsica PETRA patrimonia

Bastia
OFFICE DE TOURISME INTERCOMMUNAL

mc
MEDITERRANEAN CENTRE OF ENVIRONMENT

&KULTURA

I.M.T.I.I.E.

MedORO

CONTENTS

This guide was written in the framework of the Harbor Heritage Story Telling (HHST) project, an Erasmus+ project involving 6 European partners - tourism organizations, cultural associations, training organizations - in 4 European port cities: Bastia (Corsica, France), Split (Croatia), Piraeus (Greece) and Catania (Sicily, Italy). It is coordinated by the Intercommunal Tourist Office of Bastia.

HHST wants to develop a social (appropriation by the inhabitants) and tourist approach of the port heritage by reinforcing the social and heritage skills of the professional and voluntary actors who contribute to the port activity: entrepreneurs, fishermen, shopkeepers, tourist offices and guides, associations to enhance the port heritage, inhabitants, etc. Fostering these skills relies on training in the co-creation of tourist circuits and in the interpretation of heritage adapted to the profiles of the public and to the specificities of the port heritage, which is widely part of a still living economic history. The objective is to make all these agents heritage ambassadors of their ports, linking up points of view and skills through a multi-thematic discovery routes where each agent embodies a resource person.

This guide provides a methodological framework for the elaboration of an "itinerary around tangible and intangible heritage of the port" based on the conduct of Heritage Participatory Workshops (HPW). These HPWs, inspired by the methods developed in 2013 for cultural tourism in rural areas within the framework of the European project Eurotour Heritage, facilitate the diagnosis of the known and "hidden" heritage of a given territory, and strengthen a local agents network involved in the project. It will enable tourist guides, tourism professionals and local actors, both private (neighborhood associations, inhabitants, shopkeepers, etc.) and public (local authorities, management of port areas), to develop a discovery itinerary by enhancing the value of the tangible and intangible elements of their territory. It proposes a methodology for the tourist development of a circuit involving the local people.

Therefore it includes:

1. A definition of cultural heritage and its territorial value
2. A methodology for identifying this heritage through a participatory approach: Heritage Participatory Workshop (HPW)
3. A reference to the main issues and objectives of a port heritage discovery tour
4. Examples of the implementation of the approach in the partner port cities of the project

The methods of identification and appropriation of the heritage are based on the techniques of interpretation of the heritage applied to a non-professional public of heritage or tourism. They also identify the potential roles/missions/positions of each "actor" of the harbour activity, which are as many intermediaries and local ambassadors for the implementation of living tourist products.

1.ABOUT CULTURAL HERITAGE

The main objective of this methodological guide is Look into an often unheralded port heritage, still representative of a history and a great, and seldom living, ongoing urban culture: the "hidden heritage" of Euro-Mediterranean port cities. The project aims first of all at the (re)appropriation of this heritage by the agents and the inhabitants, a necessary recognition to ensure the preservation of the heritage and its valorization through a tourist project. Reclaiming is the core of the whole process of a sustainable cultural tourism product.

Before entering into the methodology proposed by this guide and involving local actors in the HPWs for the co-creation of a tourist itinerary, it is necessary to return to the definition of cultural heritage that we want to promote, and to the notion of heritage itself.

Defining cultural heritage

According to UNESCO *"The understanding of heritage is dynamic in nature, being constantly interpreted and modified in response to the passage of time, changing contexts, experiences and expectations of the public. Heritage does not belong to any given group, but is open, belonging to all who wish to identify with it."*

The term "heritage" refers to the traditional notion of built cultural heritage (such as palaces, old houses, churches, etc.), well-known monuments or works of art found in museums. However, our cultural heritage is much broader: it covers everything that is rooted in the past, that we value in the present and that we want to preserve for future generations.

Heritage is therefore linked to our history, our identity and our values. It is also an inspiration of shared values and dialogue with others, not only in our territory but also beyond. Sharing our heritage is also a way to communicate with visitors, as it expresses a part of ourselves without having to go through language, and can build a bridge with other cultures and other individuals.

The port heritage is mainly interesting on this point: the main coastal cities were once simple fishing and trading ports. Over time, the heritage character disappeared to the benefit of maritime economic development, especially for commercial and tourist ports. The knowledge of the port heritage was lost, both material (forgotten monuments and sometimes demolished to raise new buildings) and immaterial (beliefs, knowledge and oral traditions of traditional activities such as fishing).

Tangible and intangible cultural heritage

The concept of cultural heritage traditionally implies a tangible and intangible heritage, although recent developments in international and European policies tend to consider these two aspects as a whole, both being interconnected.

Tangible Heritage

As the home of the world's oldest civilizations, the Mediterranean basin has a particularly tangible history. The remarkable archaeological sites and ancient architecture around the basin attract many crowds of visitors.

The HHST project wishes to promote a lesser-known material heritage although it made or still makes the port cities alive:

- Objects;
- Architectural peculiarities
- Housing
- Districts.

Living in the Emperor's Palace, Split
Photo: Vesna Bulić Baketić

Below the Marjan hill, Split
Photo: Vesna Bulić Baketić

"Hidden" monuments of Diocletian's Palace, Split
Photo: Vesna Bulić Baketić

Intangible heritage

It is hard to define the concept of intangible heritage, and therefore to approach, preserve and enhance it.
Several countries signed under the patronage of UNESCO (United Nations Educational, Scientific and Cultural Organization) in 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage in order to better identify and protect this kind of cultural heritage.This Convention defines intangible cultural heritage as:

"the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus fostering respect for cultural diversity and human creativity."[1] (article 1 of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)

Since then, the subscribing States of the Convention have undertaken the elaboration of inventories of intangible[2] heritage. For its part, UNESCO developed a "List of the Intangible Cultural Heritage of Humanity" including "cultural practices and expressions [that] help to demonstrate the diversity of this heritage and to raise awareness of its importance". These may include craftsmanship, traditions and rituals, oral expression and traditions, such as dance, music and other living arts. In this context, Rebetiko, a Greek folk music born in the port of Piraeus at the beginning of the 20th century, was recognized and listed as Intangible Cultural Heritage of Humanity in 2017[3].

Musical Band Rebetiko
Source: osservatorio balcani e caucaso transueropa
https://www.balcanicaucaso.org/aree/Grecia/Grecia-il-rebetiko-patrimonio-dell-Unesco-184932

Traditional fishing techniques with the "stafnokari", Messolongi Lagoon, Greece.
Inscribed on the national inventory of intangible cultural heritage in 2020.
Source: Ministere Grec de la Culture
http://ayla.culture.gr/psarema-me-stafnokari-sto-aitwliko/

1 See: https://whc.unesco.org/fr/conventiontexte/
2 See : Inventaire du patrimoine culturel immatériel en France https://www.pci-lab.fr/fr/; en Grèce http://ayla.culture.gr/ ou en Croatie https://min-kulture.gov.hr/croatian-intangible-cultural-heritage-on-unesco-lists/19525
3 See : https://ich.unesco.org/fr/RL/rebetiko-01291

These lists and inventories provide guidelines to better understand and identify our own local intangible heritage.
An object, a practice is part of our heritage when it represents a value on the scale of a territory, a community, a profession...

The Heritage value

The evolution of European heritage policy can contribute to a better understanding of the notion of "value" that defines heritage:

- The Council of Europe and experts from the ministries in charge of spatial planning suggested some guidelines to answer the question "What does it mean to assign a heritage value? In the European Guide to the Observation of Rural Heritage, it is specified that: "To give a heritage value to a property or knowledge (individually or collectively) is to give it meaning. No object or skill is a heritage for its own sake. For example, a low wall only has heritage value because of its aesthetic value in a landscape, the building techniques used, or its link to local history.

The consequences of "assigning heritage value" to an item are:

- *It makes a specific item "common property" with potential collective value.*
- *It introduces a specific type of bond, frequently emotive in nature, between a given item and persons who have no legal tie with it. Accordingly, use of the item supposes that a consensus has been established between the various potential users, i.e. the legal owner and potential "other users". However, the latter may themselves have different views about possible use.*

The participative approach

In order to avoid new arguments or antagonisms arising regularly on what is at stake when defining heritage items, it is essential to include as many potentially interested parties as possible right from the start of any discussions on the use of a heritage item, and to draw on as much information as possible when considering possible uses.".s.[6]

Later, in 2005, the Council of Europe's Convention on the Value of Cultural Heritage for Society, or Faro Convention, The right to engage with the cultural heritage of their choice for all,, as well as the need to involve the whole of society in the ongoing process of defining and managing cultural heritage.It encourage everyone to participate in::

- *the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage;*
- *public reflection and debate on the opportunities and challenges which the cultural heritage represents;*
- *[And] take into consideration the value attached by each heritage community to the cultural heritage with which it identifies..[7]*

2. IDENTIFICATION AND APPROPRIATION METHODS OF THE HERITAGE

Heritage interpretation to transform cultural heritage into a tourist experience

Visitors unconsciously attach values and meanings to every aspect of their heritage experience. This starts from the time they decide to visit a city and go on after they return in their place, with souvenirs and memories. HHST wants to tell them stories about the port, stories that can enrich and enhance their experience by creating or strengthening their attachment to the place they visit.

But how to make our stories establish relevance and interest in the target audience? Here comes Heritage interpretation, a practice which brings places to life and engages visitors in the community's culture and environment.

·   *Interpretation is communication that is specifically designed to reveal underlying meaning to the visitor through first-hand involvement with an object, a landscape, a natural feature, or a site.*

·   *Interpretation helps people to connect intellectually, emotionally, or spiritually with the ideas, beliefs, and values embodied in our world.*

·   *Interpretation is based on facts, but reveals what an object, place, feature or event means and why it matters – why it is relevant[8].*

According to Freeman Tilden, one of the fathers of interpretation, heritage interpretation is "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information."[9]

Develop a discovery circuit with heritage interpretation

As with all well-organized tourism activities, it is strongly recommended that the development of a discovery tour follow the initial step of any interpretive project, which is interpretive planning. Interpretive planning is often used in museums, but it can be extended to any other approach.

Interpretive planning helps to develop an interpretive journey, through different steps :

1. Make an inventory of all the cultural and/or natural heritage "phenomena" that could be included in the visit. These can be tangible and/or intangible, part of the local, regional heritage, etc. They can be artifacts, monuments, but also customs, recipes, stories.

2. Think of a "main theme" for the tour, i.e., the main story that will be the main thread of the discovery tour and that can be illustrated through a story that future visitors will share. Using this main theme as a criterion, it is then possible to select the phenomena best suited to tell this story. It is possible, and even necessary, to leave some of these phenomena out of the tour, otherwise visitors will be overwhelmed with references. Moreover, different main themes can be selected and be the object of several circuits, each including different phenomena. This plurality of offers will incite the visitors to come back, with the feeling that there is still so much to discover.

3. Carefully examine each of the phenomena and decide which stories, information, and meanings of these phenomena support the main theme. Again, care should be taken to leave out some information, or stories, if they do not fit the main theme. This selection process may seem arbitrary and difficult, but the point is not to overload the tour and tire the visitors.

4. Think about a target group: who is this visit for? The more precisely you can describe them, the better the interpretation and the stories are adapted to their profiles. Of course, it may be difficult, if not impossible, to exhaustively specify the characteristics of the target audience, but some characteristics can be identified such as:

a. Where do they come from? (regional, national, continental, international)

b. Their age range and what are the other identifiable social characteristics (young people, working people, retired people, families, couples, etc.)?

c. Cultural references? Should there be a more detailed introduction of cultural specificities, to help them appreciate and immerse themselves in the proposed experience, or are they already familiar with most of them?

d. How much time do visitors have?

Co-creation of the Discovery Tours

A crucial element of interpretive planning is the engagement of the local community in as many stages of the interpretive planning procedure as possible. Co-creation offers our tours the advantages of authenticity, inclusion and resilience whilst helping locals renew their appreciation for their own heritage.

To achieve these elements, it is recommended to involve a facilitator with experience in local engagement practices and a good understanding of local culture. This procedure usually takes time, patience and goodwill from all sides, but the end result is worth it.

More specifically, the steps where local community can and should be involved are the following ones:

- **Participate in the inventory of heritage and related stories**. Local people know a lot about their sites and heritage. This knowledge may be different from the kind of encyclopedic information usually available in guidebooks and books, but it is just as interesting and worth presenting. The stories, which reveal the meaning that this heritage has for them, are real gems that bring the tour alive. On the other hand, the local populations are also the holders of intangible heritage. Recipes, crafts, customs, folk music, stories are all kept in their hearts and minds - and they are the soul of the site. Including such people in discovery tours adds a soul to it.

- **Contribute to the choice of the main theme**. Their involvement in the selection of a main theme can be done in a workshop, where all interested parties share their views on heritage (see next chapter on HPWs). By inviting each of them to express themselves on the meaning that local heritage has for them, it will be possible to determine its value(s). And through these exchanges, different universal values will emerge through which it will be possible to reach the visitors. A well-chosen main theme will therefore be linked with universal values that can demonstrate the link between the inhabitants and their space, as well as connect the visitors to it.

- **Contribute to the transmission of our own stories ?** Finally, local people can be the best communicators of their own stories, and the best ambassadors of their own site. Locals are seen by the visitors as hosts to the 'real', 'authentic' side of a site. Additionally, interactions between visitors and locals reinforce the sense of appreciation the latter have for their own heritage, whilst helping both sides broaden their perspectives, understand the common values they share, and engage them both as stewards of heritage.

In order to help local people become interpreters themselves, it is recommended to run a workshop, where they can understand the principles of heritage interpretation, and how to implement these in their own practice. More specifically, they should understand how to implement the following 'aces' of heritage interpretation:

1. Offer paths to deeper meaning
2. Turn heritage phenomena into experiences
3. Provoke resonance and participation
4. Foster stewardship for all heritage[10].

Monitoring, evaluation and review

Our discovery tours will remain fresh and relevant if we establish a system of monitoring, evaluation (using specific, pre-determined criteria based on the outcomes we have set). In this system we can use all different types of evaluation, such as visitor surveys, self- and peer-evaluation through questionnaires, interviews and observation.

It is important to remember that evaluation is our best ally in self-improvement, and this is the way it should be introduced to all those involved. Otherwise, there is always the chance for some people to get defensive leading to a negative counteraction on their part.

The results of the evaluation should be available to everyone and be used as a tool to fine tune those parts of the discovery tour that could be improved, as well as substitute any parts that seem not to have the effect we like. Through this never-ending process, it is guaranteed that our tours will continue attracting enthused visitors, offering a truly meaningful experience, for a long time to come!

Photo: Ivo Pervan

3. SETTING UP A PARTICIPATORY APPROACH

Participatory methods (PM) are the methods used to implement the co-creation mentioned in the previous chapter. It involves empowering individuals or groups of people to take responsibility for project creation and decision-making by allowing them to play an active role in local projects while becoming involved in local life.

No techniques whatsoever can be applied to every context and to all stakeholders involved. These methods need to be reviewed and fit according to the general situation and the context of each territory and each stakeholder. However, among the most important characteristics are diversity and flexibility. PMs ask each person to contribute to the common project with his or her own knowledge and know-how, according to his or her field of expertise, as well as with his or her own needs.

The participatory approach of this guide proposes to elaborate cultural itineraries in the port cities according to a participatory method based on Heritage Participatory Workshops (HPW) in order to highlight all the heritage, both tangible and intangible, through a real tourist product.

HPWs are intended to :

- Engage the local population in the valorisation of the tangible and intangible port heritage ;

- Facilitate local dialogue between the various stakeholders on the often compartmentalized port activity (heritage, tourism, local development) ;

- Gather knowledge, often neglected, from the experience of the local population ;

- Identify with the population and local actors, the criteria and the social, environmental and economic conditions of these routes ;

- To structure an itinerary of discovery of the port heritage, a tourist offer justifying the means of its development.

The principles of the participatory approach

Engaging with stakeholders in a participatory process takes time. But there are many advantages to involving different expertise and profiles in a tourism product, and not only in the short run In addition to the Faro Convention, mentioned earlier, which recognizes the right of every person to be involved in their cultural heritage, some practical benefits of the participatory approach should be highlighted:

- It improves the quality of the proposed tour by giving the opportunity to gather knowledge (local history, stories, communities and places, etc.) and know-how that is still too little used

- It ensures the legitimacy of the choices that will be made (theme, places, route...). Participation in discussions and decision-making will facilitate the acceptance of final decisions;

- It facilitates shared ownership of the final product and will strengthen participants' support for the project;

- It prevents from upcoming conflicts between the different public and private sectors involved that may have different expectations and interests (tourism, fisheries, transport, trade, NGOs, etc.).

- It helps define responsibilities for project development and pool resources, enhancing the effectiveness of the collaboration.

But participatory methods also provides challenging issues, such as the longer time it takes to make decisions, the need to make choices and the inherent risks of disappointing some groups of participants, or the declining interest of participants after a certain period.

Some of the factors that drive (green) or hinder (red) participatory processes are shown in the diagram below. These factors can be personal (relevant to each individual) or general (relevant to the context).
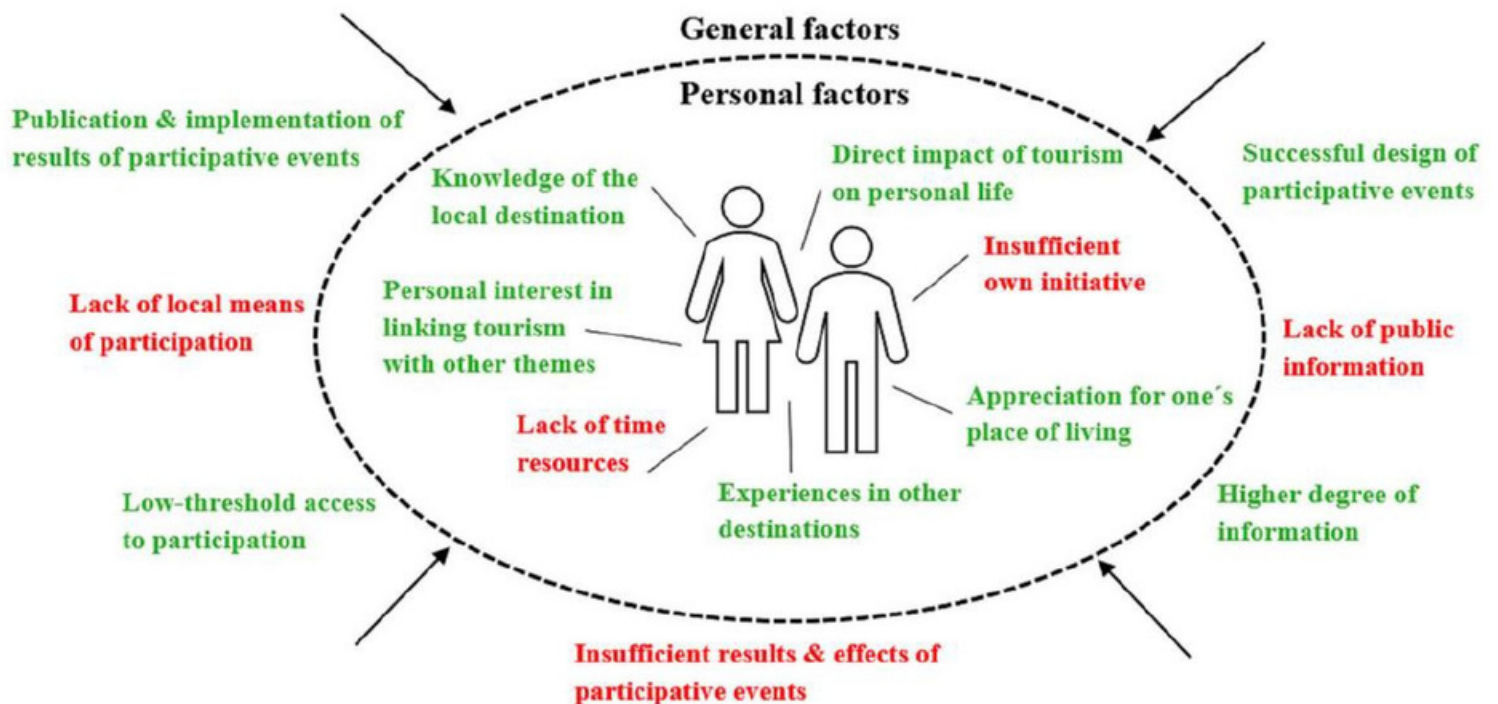
The methodology of the Heritage Participatory Workshops (HPW)

This methodology applied to the implementation of a port heritage discovery circuit lies in establishing a diagnosis of the territory in order to identify and engage the stakeholders and the heritage elements to be highlighted. In a second step, a federative theme will have to be validated to determine the elements that will compose the circuit.

A diagnosis of the territory: heritage ambassadors and inventory of the heritage to be developed

This diagnosis is based on the identification of stakeholders as ambassadors of the heritage
The first step is to assess the agents and representatives of the different groups present in the port, likely to participate in the development and animation of the discovery circuits.
The HHST project targets the numerous stakeholders who contribute today to the social and economic life of European ports: tourist guides, professionals of the port activity
- fishermen, sailors, dockworkers, shopkeepers, etc. - and local residents, citizens interested in heritage issues in their city individually or through associations...
The objective is to make all these actors ambassadors of the port heritage, by valuing the complementarity of points of view and competences and by constituting multi-thematic discovery routes of the port heritage where each agent is a partaker and a potential guide. The responsibility of the tourist guides and, more widely, of the actors of the tourist development of the port cities is to gather the whole of these competences in a product of innovating tourist discovery according to a participative method proposed by the project partners.

Some groups can be easily identified:

- Residents and local community organizations and NGOs

- Tourism businesses (hotels, restaurants, tour operators, guides, etc.)

- Other businesses (transportation, shops, services, etc.)

- Public organizations: municipality, chamber of commerce, tourism office, etc.

- Educational institutions: universities, professional training organizations, schools

Depending on the starting point of the project owner, it is not always easy to identify the stakeholders.

It is important for the future of the project to identify in advance the representativeness and capacities of each actor (strengths, weaknesses, abilities, possible results, visibility...). Stakeholder mapping can help to get to know the main actors.

Source:Tourism Stakeholder Map (Adapted from Freeman (2010)) - source: Tuan, N.H (2016) Stakeholder model application in tourism development in Cat Tien, Lam Dong, Journal of Advanced Research in Social Sciences and Humanities

The inventory of the heritage potential is the prerequisite to the strategic approach. It allows for a better knowledge and recognition of the heritage. It is necessary to define the territorial scale of the inventory corresponding to a tourist reception "zone". This task will be done around the existing port(s) in the territory concerned.

The inventory of heritage should not be limited to the most obvious and well-known elements (material), it should integrate the "small heritage" (including intangible heritage), the analysis of landscapes, living heritage, Oral lore heritage, modern heritage, artistic heritage, etc.

The heritage inventory must involve the population, the professionals, the local associations, using user-friendly inventory tools: it is also an opportunity to make people aware of their heritage.

In order to establish the field of work, you can use a questionnaire in the example of the one used in this project. (See appendix, tool n°1)

Once established, the diagnosis of the territory leads to the selection of an objective strategy.

Choosing the "theme" and identifying the elements of the circuit

On the basis of the assets of the heritage federating theme(s) may be defined that would structure(s) the port tourism project.

Depending on the results ahieved during the inventory of its port heritage, and depending on the extent of this heritage, thematic choices must be made in order to steer the research and development of the circuit. Some territories may have many ports, the research will focus on only one of these ports leading to a tourist route.

Once the theme(s) has been defined, the specific elements of the discovery circuit must also be identified.

This can be done within the HPW but also via:

- A survey of tourism professionals located in the port area
- A survey of professionals in the port area
- A survey among the inhabitants of the port area and perhaps witnesses of its history

In the appendix (Tool 2) of this document, you will find another model questionnaire that was also used in this project.

Conducting and leading a HPW

The HPW is a special occasion. It should bring together people who have been identified (according to the elements described in the previous sections) as contact persons in order to gather the elements necessary to develop a route. In order to lead the HPW effectively, it is important to engage stakeholders as early as possible.

The co-creation of the discovery tour via an APP should be designed in a minimum of 7 steps :

1. First meeting: presentation of the project and the issues at stake, awareness raising and involvement of the partners. The aim is to arouse a common interest on the part of the identified actors and to encourage them to adhere to the participatory approach.

2. First working meeting: The shared diagnosis of the port's heritage and the project's management. The aim is to validate with all the participants a common interest in the heritage to be highlighted by setting up a discovery circuit (tangible and intangible heritage value to be highlighted, choice of theme, places...).

3. Exploratory study - analysis of relay persons The elements retained in the diagnosis must be verified in the field (relevance, accessibility of the places, sufficient information...) as well as to identify relay persons who will be able to bring their knowledge, vision, anecdotes on heritage elements.

4. Second work meeting: formalization of the tourist circuits. The selected and verified elements can be organized in a first outline circuit.

5. Field visit: pilot test and validation of the circuit.

6. Third working meeting: Finalization of the circuit construction.

7. Definition of the strategic implementation plan.

In addition to the tools proposed in the appendix, any actor involved in a participatory approach can build their own tools that they deem useful for conducting the different stages of the co-construction of a circuit.
The Croatian partner of the HHST project has thus built a specific questionnaire in order to conduct the first stage of the co-construction of its circuit (see appendix: tool 3).

The answers to this questionnaire highlighted the general views of the agents on the port heritage, to evaluate their active participation skills in the management and the heritage display, and the possibilities of integration of their activity, their experience of project and their knowledge and skills in the development and the implementation of the discovery tours.

The objective is to make all these actors ambassadors of the heritage of their ports, by enhancing the complementarity of views and skills and by developing multi-themed discovery tours in which each actor is a partner.

For this, particular attention must be paid to the method displaying method through good communication and a particular approach to animation:

- The importance of a good level of communication between all stakeholders involved is paramount. The fundamental strength of the approach is to bring about social change through the empowerment of individual participants (stakeholders, ambassadors). The moderator of the participatory process plays a crucial role in good communication. He/she must take care of the communication flow as a priority. The main objective of the participatory approach is the involvement of all stakeholders. The atmosphere of workshops and all activities should allow participants to freely share their opinions and personal examples to contribute to the content. The moderator must develop communication skills that will allow him or her to lead the participatory approach in a flexible and responsive manner. Information and communication technologies facilitate the implementation of additional communication channels, which can facilitate the participation and inclusion of all stakeholders. The use of ICT allows incredible amounts of information, examples, workshops, materials, etc. to be accessible to a large number of people.

- The participatory facilitation methodology is closely related to the different stakeholders and depends on their main characteristics. It is essential to develop a highly individualized approach to each of the selected stakeholders.

Stakeholders have different strong points and weaknesses and differ in their approach to the topic. The facilitator must be able to take an individualized approach to the different groups to ensure their long-term participation.

This includes knowing:
- The reasons for their participation
- Stakeholder background research
- The links between the stakeholder and the project objectives
- The long-term benefits of the project to the stakeholders
- What practical support, if any, they can provide to the project (especially in areas where they have no particular knowledge or expertise)

All the content of the project and activities should be based on a good knowledge of the local context and the local heritage. The content of the discovery tour can be adapted according to local tourism objectives, but all content must be based on a serious knowledge (professional, scientific or lived) of the local heritage.

Participatory workshop in Split
Photo: Prokultura Split

Participatory workshop in Bastia
Photo: office de tourisme de Bastia

4.DRAFT OF A PORT HERITAGE DISCOVERY TOUR : IMPLEMENTATION AND MANAGEMENT OF THE ITINERARY

Integrate the circuit into a sustainable development strategy

The HHST guide, through the implementation of discovery routes of local heritage, must on the one hand, provide local stakeholders with the keys to an effective and sustainable development of port heritage, economic activities related to men an women, such as professional fishing, and on the other hand, ensure coherence between the various actions conducted locally but also in the European partnership dimension. The methodological guide aims to provide tools for the enhancement of heritage in the Global perspective and for the sustainable development of a site in an enhancement approach. For this reason, it must be considered as a support for decision-making. It should provide technical assistance for the implementation of the project to enhance local resources by creating discovery itineraries on local heritage. It should enable local decision-makers to design and implement projects with general guiding principles and a project management protocol (transfer of recommendations into operational principles). The respect of these orientations, according to the priority axes of intervention, must ensure the coherence between the projects developed in the various partner territories.

The discovery tours proposed by HHST are part of a project of valorization in a sustainable and local development pathway. They must meet the social, economic and environmental priorities of the city.

To do it, we must take into account:

- **Social priorities**. As far as social priorities are concerned, real or presumed solidarities must be created, energized or revitalized and the adhesion of as many people as possible to the project for the future must be encouraged in an inter-generational approach, ensuring the transmission of knowledge and know-how linked to the port activity between the elders who are their custodians, and the new generations. Indeed, the valorization of heritage participates in the improvement of the image of the harbour, to ensure the preservation and transmission of that heritage and, beyond these material aspects, it plays a social role. It can in fact be seen as a unifying element, a vehicle of identity.

- **Economic priorities.** From an economic point of view, the development strategy must ensure support for existing activities in the thematic area; economic activities in the port, fishing, sea outings, catering, sale of local products in order to strengthen the identity of the territory. The economic development is part of a double requirement. Indeed, it requires to locally value the existing and potential resources, to develop the producer's skills and the characteristics of the manufactured or transformed products. It is also to promote the diversification and enrichment of activities by multiplying exchanges between the different activities, whatever their nature, traditional, modern, informal. The objective is to create favorable conditions for the development of a set of interactive activities.

- **Environmental priorities.**The environmental part of the project is crucial. It is the guarantee of the preservation of the ecosystem, in particular of the marine ecosystems, and more widely of the built port site, by using local know-how and materials.

At the same time, the methodological plan defines the priorities intended to ensure the credibility of the projects developed with regard to the local populations and organizations on the one hand, and to the HHST project partners and European authorities on the other. Meanwhile, they must ensure their sustainability over time.

Projects should therefore focus on :

- Valorize the tangible and intangible heritage: preserve, restore, integrate the heritage, raise awareness, inform, train and communicate. The projects must enable local stakeholders to fulfil their desire to reclaim the heritage of port areas and their history. Considering the port as a tourist and heritage resource implies the implementation of activities for the conservation and enhancement of the tangible and intangible heritage related to it. Developed in situ, the circuits must be based on virtual and/or sensory routes. These itineraries must benefit from a qualitative treatment of the sites in order to highlight the heritage assets and to ensure physical accessibility (easy practice and all year round).

- Preserve the identity of the sites: the project must be adapted to the specificities of each territory, to the local history and culture. Witness to the realities of the past and support of its memory, the port heritage, whether land, built, landscape or marine, is above all what allows it to be identified, as a real "indicator of belonging" for local populations as well as for visitors. The itineraries organized on the basis of local resources allow the pooling of local resources, a better physical, cultural and virtual accessibility to the heritage, a better visibility and understanding of the port heritage, to recreate meaning and links between actors and generations.

- Muster and spread local traditional knowledge, know-how and local materials adapting them to current realities, thus promoting the appropriation of the site by different publics through the organization of activities, interpretation, initiation and training in this knowledge and know-how. It may be necessary to develop or encourage training to create activities and foster existing jobs in a sustainable dynamic.

- Building local consensus: the project should focus on the roles of stakeholders in defining, implementing and evaluating value-added products. Value-adding property i.e. the process by which a particular property becomes a common property with potential collective value. Enabling collective use of this property requires developing types of consensus between the many potential users, the public or private legal owner on the one hand, and all other potential users on the other.

- Target in the long term: the proposed approach is easily reproducible. In fact, once the territory is structured and equipped with an emblematic vernacular heritage that reveals a culture and a history, the discovery circuits can be set up and fulfil their role as tools for valorization and sustainable development.

Integrate the circuit in a marketing strategy

The HHST approach is based on the Discovery Tour as an essential part of a tourism proposal (or tourism package), the the linchpin the organization of the visit experience is built around, especially if it is not understood as a permanent stay.

The discovery circuit is therefore a route that touches different points of interest for leisure purposes, various picturesque, emblematic places, characteristic of the proposed theme of visit, but it is also an economic and cultural container.

A well-structured route, or even a system of well-structured itineraries, provides many assets:

- Offers to tourists the opportunity to get to know and appreciate the environmental and cultural context through routes already tested by those who know the area;

- Stimulates the visitor's curiosity, makes the stay enjoyable, guiding him to the must see;

- It can facilitate a longer stay of the visitor on site, making his experience in the area more active;

- Determines a process of mutual cultural exchange between clients and residents (host and non-host operators)

An itineraries system can therefore enrich tourism visibility and increase the value and competitive advantage of the destination and its operators, improving the quality of the stay of the guests and also of the residents.

However, few territories are well known enough (such as Tuscany or the Loire castles) to attract a tourist public simply by referring to their heritage. A cultural tourism strategy implies defining the heritage tourism product(s) which must be clearly formulated in relation to the objective / priority theme.

It could be, for example, to integrate the tour into a pre-existing 'tourist package' or one to be created with local tour operators or the tourist office, in a thematic route or in the enhancement of historical sites that have already been developed, all of which link the discovery of heritage, leisure activities, accommodation.

Often, the tours created at the initiative of Tourism Organizations are used by tour operators and marketed as tourist products.

Concerning the elements which compose it, any circuit must in any case contain :

- the main theme which represents the object of the journey, what it proposes to discover.

- the common thread and the elements that illustrate the theme from a starting point to an ending point, through different stages with the information necessary to understand and develop the theme of the journey.

- the area of the itinerary and the choice of stages according to the elements you wish to focus on.

- the time of the visit and eventually the maximum number of visitors recommended

It must also clearly identify the target for the tour, according to the market it is intended for (cultural tourism, experiential, discovery...), the population (age, gender, social category motivation, etc.), its origin (local, national, international clientele, from Tour Operator) and the seasonality (high season, all year round...). The tour can also choose to target a particular clientele such as seniors, if the tour is proposed outside the tourist season, or professionals if the tour is part of a seminar, study visit, conference, etc.

Finally, with regard to the presentation tool, leaflets, brochures, videos, books, etc., it will be necessary to :

- **To collect information** about the tangible and intangible heritage of the area covered by the itinerary, i.e. history, architectural structures, natural elements, popular traditions, gastronomy, economic activities, etc., in short, all its potential tourist attractions, both through documentary elements (maps, GPS, texts) and through on-site inspections and field checks.

- **Collect the most representative images** of the tourist destination; search for or produce a set of photos and/or videos

- **Communication networks**: today, a simple website or a Facebook page is no longer enough to ensure the necessary communication to promote a new tourism product. It is necessary to multiply the channels of diffusion: social networks, but also specialized sites, e-commerce platform, radio/TV spots, articles in the general and/or specialized press, etc..

The management strategy of the circuit

A management strategy requires a public or private organization to consolidate the partnership of local actors involved in the co-creation of the tourist circuit.
This can be based on a collaboration between a tourist office, a tour operator, a travel agency or even a cultural association.

But in the absence of pre-existing support structures, the creation of an association to perpetuate the PPA is an easy transitional solution. In any case, it is essential to rely on professionals to market cultural tourism products: tourist offices, tour operators, hoteliers. The territories, even when organized, have little experience in marketing this type of tour directly.

A particular effort must be made to identify and mobilize human resources:

- The people contribution that should be sought from outside - the network of local heritage ambassadors, volunteer associations (including seniors and foreign residents who are often the best ambassadors of local heritage)

- Local training needs (professional or not) for the enhancement of heritage, to welcome and guide visitors

To conclude, it is necessary to investigate the mobilization of financial resources. When public authorities are not or hardly involved in the financing of the project, several initiatives can be implemented to raise the necessary funds or the management and promotion of the circuit. Several suggestions can be made:

- First, give priority to financing the project's animation.
- Do not commit to heavy funding projects straight away
- Try out microprojects, rely on volunteers for the maintenance and restoration of the heritage
- Develop sponsorship and participatory financing
- Organize cultural events that generate profits
- Mobilize local public funding for specific micro-projects

5. EXAMPLES OF ITINERARIES

The achievements of the Harbor Heritage Story Telling project tours have been synthesized into a fact sheet. They take up many of the points mentioned in this guide, thus giving the tour its architecture.

Discovery tour, implemented in Corsica, France

Photo credits: Stage 1 to 5: OT BASTIA; 6: Wikipedia; 7: JC Marsily

Circuit title	Bastia, Treasures of today and vestiges of artisanal fishing
Length	Approximately 2 :30
Number of steps	7
Departure point	San Niculà square
Arrival Point	fish market square

STEP 1	
Thematic	History of the development of the port of Bastia - the place is located between the commercial port and the old port (previously fishing port)
Location	San Niculà square
Point of interest	Economic evolution of the city of Bastia through the port development: • History of the place • Palace of the shipowners • Status of Napoleon
Support elements	A current overview photo of the harbor and an archival image of the harbor in the 18th or 19th century showing the changes in the place.

| STEP 2	
Thematic	17th century Bastia downtown: shops, buildings, traces of the past
Location	Napoléon street (To the street of the new port)
Point of interest	• Shopping street with many shops selling local products • Terravechja neighborhood • Blazon of the doors • Oratory: Presentation to visitors of the Immaculate Conception • Old oratory of the fishermen brotherhood • New Port St., former tanners' district
Support elements	Presentation to the visitors of a known coat of arms of a family of Bastia

STEP 3	
Thematic	Harbour heritage
Location	Old port, South Waterfront, Albert Gili wharf
Point of interest	Economic evolution of the city of Bastia through the port development: • Puntettu neighborhood • Local culture: Black Christ – Th Lion boulder - history of the liner Louise • Heritage of the sea: Bastia fishing boat, The Saint Elisabeth, the "*cantine*" and "magazini" of fishing • The " Madunetta " niche.
Support elements	The personal testimony of a local resident who owns a "cantina/magazinu" in the area

STEP 4	
Thematic	Harbour heritage
Location	Vieux Port – Rive Nord (Quai 1er bataillon de Choc)
Point of interest	• Former careening site and Shipyard of the chebec Galeotta • Professional artisanal fishing boats, the trades, the products of fishing... • Harbour master's office
Support elements	Account of a local fisherman on the characteristics of artisanal fishing

STEP 5	
Thematic	Heritage of the professional artisanal fisheries of the Mediterranean
Location	Location « A Tinta »
Point of interest	Visit of the premises, presentation of the association A Madunetta, explanation of the information boards
Support elements	Presentation of a video on artisanal fishing and the dyeing of fishing nets during the visit of the premises
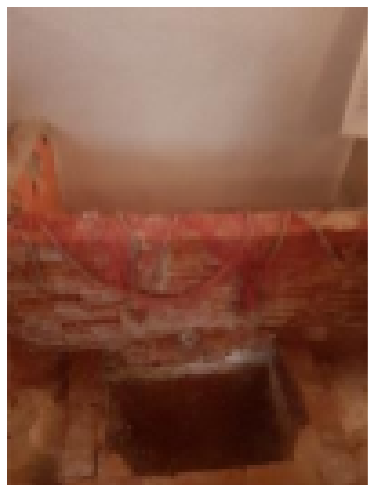
STEP 6	
Thematic	Heritage of the professional artisanal fisheries of the Mediterranean
Location	Fishmarket
Point of interest	● History of the place ● History of professional fishing, the trades and these traditions and forms of organization (fishin prud'hommie)
Support elements	Visit of the premises of the Bastia prud'hommie after an insight of the patrimonial elements of the place

STEP 7	
Thematic	History of the city of Bastia and its local products
Location	Market square
Point of interest	• History of the square • Visit to the market (if walking on market days) • Church Saint John the Baptist: San Ghjuvà

Discovery tour, implemented in Piraeus, Greece

Photo credit: Viviane Papapanagiotaki and I.M.T.I.I.E

Circuit title	The Port of Piraeus, a continuous human melting pot
Length	2 hours
Number of steps	6
Departure point	The open market at the Piraeus Tour
Arrival Point	The port of 'Pasalimani'

STEP 1	
Theme	The "City" of Piraeus
Place	The Tower of Piraeus
Point of interest	The Tower of Piraeus was built on the site of the old market of the city to create infrastructure for shipping companies Conforming to the standards of the City of London.
Additional points to add	The market operates right next to the Tower with products from all around the world.
Ambassadors	Piraeus Commercial Association - George Sotiriou Piraeus Tower - Representative

STEP 2	
Theme	The British and French occupation between 1854-1857
Place	Tinanios garden
Point of interest	This garden was made by French soldiers during the occupation of Piraeus by the French during the period 1854-1857 and was named "Tinan Garden" in honor of Admiral Barbier de Tinan.
Additional points to add	A tree in the garden still witnesses the bombing of an English ship by the German army in the port in 1941: a piece of metal was as recently incorporated into the hull.
Ambassadors	Municipality of Piraeus – Bafouni Evangelia

STEP 3	
Theme	The birth of a multicultural city in the 19th century
Place	Church of Agios Spyridon
Point of interest	The church of Agios Spyridon is the first public building constructed in the new city of Piraeus on the site of the old Monastery which was built in the 11th or 12th century. It symbolizes the birth of the new active city, created and developed by migrants coming from all over Greece. It was the entry point of the city for people arriving at the port. From here, they could see a symbol of the Orthodox Church and, in keeping the Acropolis on the horizon...
Additional points to add	The dock in front of the Church where the ships were landing with goods from all over the world and which is now hosting the ferries to the Greek islands. The shop selling sailor costumes
Ambassadors	Church of Agios Spyridon – Representative

STEP 4	
Theme	The hidden side of the commercial port...
Place	AgiouSpyridonos Street, Yachni Str.
Point of interest	In these small streets, port and industry workers, immigrants from all over Greece, refugees and artists were sharing their sorrows and their joys. Here were the taverns where the refugees from Asia Minor meet, after the catastrophe of 1922. This street, although the taverns disappeared, has remained unchanged over time.
Additional points to add	Here started the "rebetiko", a music from the new lower economic and social classes of the city
Ambassadors	Merchant and former President of the Piraeus Chamber of Tradesmen – George Benetos

STEP 5	
Theme	The "Troumba" neighborhood, the 'red light district' of the early 20th century
Place	Filonos Street from Saint Spyridonas Str. to Defteras Merarchias Str.
Point of interest	This was the area of brothels, cabarets and bars. Prostitutes from all over Greece and abroad lived and worked on these roads, local visitors and sailors arriving at the port from all over the world. Now the area experiences a revival, with many bars and restaurants, mainly ethnic cuisine.
Additional points to add	Notara Street The shop of marine flags
Ambassadors	Municipality of Piraeus – Bafouni Evangelia

STEP 6	
Theme	Marina Zea
Place	Old port of Pasalimani
Point of interest	Marina Zea was the main shipbuilding area in antiquity. Nowadays, it is a nice place for a walk and a coffee in front of the marina. It also brings together the last few fishermen of the city.
Additional points to add	The Archaeological Museum of Piraeus close to the marina to learn more about the ancient port and the naval base during antiquity.

Discovery tour, implemented in Catania , Italy

Circuit title	Catania seafront: a necklace of small harbour pearls
Length	About 2h30
Number of steps	3
Departure point	Europa square
Arrival Point	Ognina port

STEP 1	
Thematic	Piazza Europa, the beginning of the Catania seafront, and the historical and economic evolution of the relative area
Location	Piazza Europa
Point of interest	• History of the place, the Port of Caito • The geological changes • The urban development • The street art
Support elements	A current overview photo of the piazza and an archival image of the piazza and the port in the 19th or 20th century showing the changes in the place.

The seafront of Catania

Piazza Europa

STEP 2	
Thematic	The small village with its many terraces overlooking the sea and a delightful marina
Location	S. Giovanni Li Cuti
Point of interest	Movida street with many typical restaurants, bars, wine bars: • the small port • The lava flows • The local Street Art • etc.
Support elements	Presentation to the visitors of a village within a city

The little port of SAN GIOVANNI LI CUTI

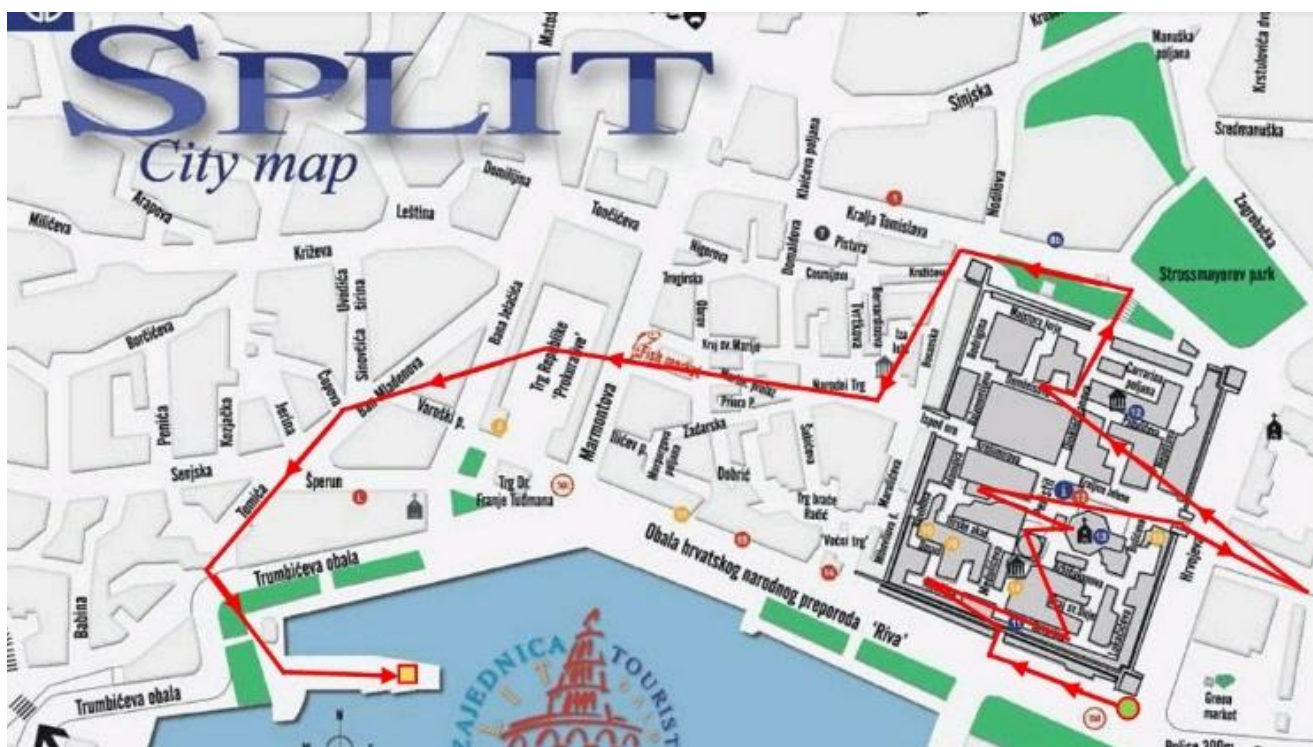| STEP 3	
Thematic	A seaside village incorporated into the city between history, legend, geological events and economic resources
Location	Ognina
Point of interest	• Spanish garritta • Saracen Tower • S. Maria di Ognina • The Harbour. • The Street art • The lava flows • Ognina's Museum
Support elements	• Testimony of a local fisherman • Ulysse's Myth

The little port of OGNINA

Discovery tour, implemented in Split , Croatia

Circuit title	Split Port - the Golden Ring between East and West
Length	2.5 hours
Number of steps	9
Departure point	the entrance to the passenger port of Split - ObalaLazareta
Arrival Point	the fishermen port - Matejuška

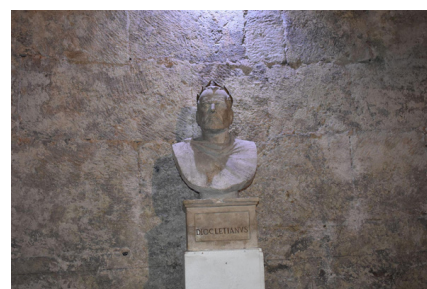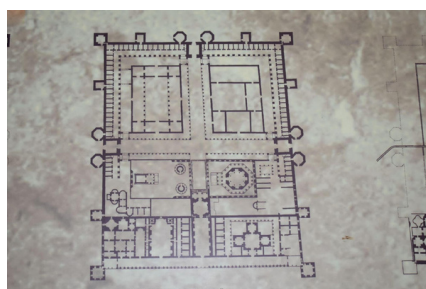| STEP 1	
Thematic	The historical development of the city of Split - from the Greek settlements to the Roman palace that became a medieval city - Harbor Heritage
Location	Obala Lazareta
Point of interest	The evolution of the "natural port" city - presentation of a timeline of the city and port development to better understand their history: • History of the first settlements • Layers of foundations under the Riva promenade • The location of the today passengers port • The history of the "lazareti" - Split port quarantine
Support elements	An ideal reconstruction of the Palace of Diocletian (a sketch)

STEP 2	
Thematic	History of the Diocletian's Palace - pre-urban phase
Location	In front of the south entrance to the Palace - the Porta Aenea (the Bronze Gate)
Point of interest	• the emperor Diocletian's decision to build the palace in this specific place • natural protected shelter • connection with the older port and the city of Salona (the roman capital of the province of Dalmata) • the substructions (underlying – underground structures) and the organization of the palace • the sea access into the basements (substructures) of the palace
Support elements	Presentation of the organization of today city using the model in front of the south entrance to the palace

STEP 3	
Thematic	Substructures (basements) of the Diocletian's palace – Diocletian's roots, connection with Salona
Location	In side of the subterranean rooms of the Palace
Point of interest	• The early days of the Palace • Architecture • The historical moment when refugees from Salona came to the Palace - the beginning of the development of the city • The remains of Salona inside the basements • The importance of the port of Salona (older, Illyrian port) • The water supply system • The traces of the Jewish community; medieval oil production
Support elements	Original archaeological artefacts in the basements, maps...

STEP 4	
Thematic	The Peristyle - the heart of the Palace and city
Location	Peristyle
Point of interest	• The central point of the Palace and the medieval city - the cathedral • Diocletian's reforms that influenced the medieval economy and law • The development of the city in the medieval and renaissance times - from 15th to 18th century - the development of the port • Life of the locals in the medieval and renaissance periods
Support elements	Architecture and artefacts

STEP 5	
Thematic	Transformation from a residence into the golden ring between East and West
Location	The Emperor's apartment - Mausoleum/Cathedral - the Temple of Jupiter - the Eastern Gate (Porta Argentea)
Point of interest	Visit of the locations, outlining their historical relevance and establishing connections between the artefacts and their role in the development of one of the most important port cities on the Eastern coast of Adriatic
Support elements	Visit of the cathedral interpretation centre

| STEP 6	
Thematic	Visit to the market
Location	Exit through the Silver Gates (Porta Argentea) and walk to the neighbouring market (green market, flower market, other goods)
Point of interest	Visit of the location and presentation of its traditional and social significance
Support elements	Meeting with local people, sellers who have been attending the market for years and testify to customs, traditions, contemporary changes and local development.

STEP 7	
Thematic	Back within the walls of the Palace - Harbor Heritage (beginning of the harbor as we know it today)
Location	The North-East and North-West quadrants of the Palace, Jewish Ghetto
Point of interest	• Former Roman military chambers • Today the area of Renaissance and later periods palaces of wealthy citizens • Development of the city in the Renaissance times (influential persons, trade, Turkish danger and invasions, the development of the Jewish community - initiative of the Portuguese Jew Daniel Rodriguez for the development of the port and building of Split platform, quarantine and customs in 1580 - development of the port and trade.
Support elements	The Daniel Rodriguez Street:

STEP 8	
Thematic	Leaving the walls of the Palace and following the development of the city outside the walls - Varoš, where fishermen have lived
Location	Outside of the Golden Gate (Porta Aurea) and towards the Eastern part of the city – Varoš
Point of interest	• The growth of the city outside the walls once the Palace became too small • In between the outer walls of the Palace and the Venetian walls that were safeguarding the city from the Turkish peril • Following the growth of the medieval city that expanded toward the slopes of the Marjan hill • Varoš - fisherman area (small houses, gardens) just above the small port
Support elements	Visit to the fishermen part of the town that even retains its charm as a modest place once inhabited by local farmers and fishermen. Discovering modest but charming architecture and the way of life in this picturesque part of the city.

STEP 9	
Thematic	Matejuška - the tiny fishermen port
Location	Matejuška
Point of interest	• the small fishermen port located on the opposite side of the modern passengers port • the port witnesses to the incredible historical and cultural heritage of fishermen who lived in this city • port is used and active today • not only a port but also a place where people gather to sit, chat and spend time together • a place of traditional way of life, a place to research the history of ¨authentic¨ people in this city
Support elements	Locals that come there daily and are open to conversation

43
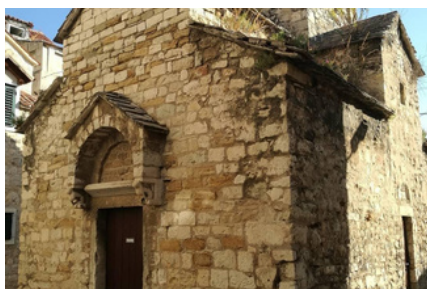
ANNEXES

Tool 1: Sample Stakeholder Identification Questionnaire

1. What are the most important heritage elements of your port areas? (Buildings, traditional activities, maritime businesses, local culture, etc.)

2. Which actors (private, public) are the most involved or the most representative of this port heritage?

Economic actors (Company, port company, etc.)	Civil society actors (fishermen's association, port building preservation groups, association for port life, etc.)	Tourism actors (tourism promotion association, tour operators, etc.)	Cultural and educational actors (museums, schools, training centers, etc.)

3. Are there any past or current projects that have focused on enhancing the heritage aspects of ports?

4. Who are the actors, or people involved?

5. Have participatory approaches been implemented to enhance these heritage aspects of ports?

6. Are there local experts in the field of port heritage and / or its enhancement?

7. What are the bibliographical references, studies, etc.?

8. Are there any protagonists, people who are the memory of this heritage and who have participated in actions and projects to enhance this heritage?

Tool 2. Sample diagnostic questionnaire

This questionnaire collects the points of view of a certain number of actors on the most appropriate issues and modalities of concertation and identifies a series of reference practices likely to illustrate/enrich the concertation activities that will be carried out by the partners on their territories.

Participatory animation methods

Do you know of any heritage enhancement projects using participatory methods?
What types of actors have been involved?
What formats/methods of participation have been used (workshops, meetings, frequency, duration, etc.)
How were these stakeholders motivated to participate?
What approaches were they involved in?
What are the means to approach and attract them?
How can the commitment of these actors be maintained over time?
What types of tools were used? Were there specific tools for a heritage project (archives, etc.)?
Do these methods have a theoretical/scientific basis?
What was the outcome? What were the consequences of these participatory projects: products, services, economic activities, employment, social integration, etc.?

Stakeholder identification tools

How were the stakeholders identified?
What were the selection criteria?
Would you use specific identification techniques/tools?
How to define each person's role(s), issues, interests, potential conflicts and contradictions?
How do you select the stakeholders who can act in synergy/complementarity?

Methods for participatory heritage inventories

What are the strengths and challenges of a discovery tour of the port's heritage?
What are the methods of identification and appropriation of heritage, using heritage interpretation techniques applied to a public that is neither a heritage conservation nor a tourism professional?
How can heritage material be extracted from these participatory workshops? In what formats is this heritage material recovered?

Tool 3: Example of a specific questionnaire for the preparation of meetings in a participatory process

Questionnaire to identify the representation of heritage for the engagement of stakeholders in a participatory approach

1. To describe and represent the city of Split, would you use the expression "port city"?
2. On a scale of 1 to 5 (1 - least, 5 - most), how would you rate your knowledge of the port of Split?
3. Do you know the following historical facts?
   a. Existence of the Spalatum settlement older than Diocletian's Palace. (yes/no)
   b. Discovery of the ancient shoreline under the present Riva (waterfront) (yes/no)
   c. In the 12th century Split was the most advantageous port of the Hungarian and Croatian kingdom (yes/no)
   d. In the 13th century, Split had a highly developed maritime trade (yes/no)
   e. In the 16th century, Split became the important center of trade with the Muslim hinterland, which is why the lazaretto was built (yes/no)
   f. Is Split the "golden ring of East and West"? (yes/no)
4. Is there a segment of your business that can be enriched and enhanced by elaborate documents on the port heritage?
5. Is there an interest in educating your employees who could themselves become ambassadors of the port heritage of the city of Split?
6. What additional possibilities do your business and commercial premises offer for placing marketing materials on this theme (putting up posters, setting up exhibitions, showing a video projection, leaflets, messages, promotional materials...)?
7. What is the most acceptable way to raise awareness of the topic among your employees and what are the appropriate methods to implement it in their daily work activities (on-site tour guide, PowerPoint presentations, workshops, storytelling...)?
8. Have you ever participated in a project on a similar topic (if yes, please name the project(s)) ?

BIBLIOGRAPHY

Cultural heritage

- UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage: http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html

- CEMAT - European Conference of Ministers responsible for Regional/Spatial Planning of the Council of Europe (2003) European Rural Heritage Observation Guide, Council of Europe Guide EN

- CHCfE, Cultural heritage counts for Europe (2015) Published on behalf of the CHCfE Consortium by the International Cultural Centre, Krakow, www.encatc.org/culturalheritagecountsforeurope

- Short video (Eng.): "Invitation to Dive into Intangible Cultural Heritage" will provide you with an overview of all the richness of intangible heritage: https://youtu.be/kuTSC9TB5Ds.

- Short introduction to the variety of cultural heritage: a short video (Eng.) presented by the European Commission for the European year of cultural heritage in 2018: https://europa.eu/cultural-heritage/sites/eych/files/eych-clip-noamin_en_2.mp4

Cultural tourism

- ATOUT FRANCE- Ministère de l'Ecologie, du Développement Durable, du Transports et du Logement, Tourisme et développement durable (2011): De la connaissance des marchés à l'action marketing. https://www.tourisme-durable.org/tourisme-durable/ressources-1/download/177/410/18?method=view

- IBERTUR/Universitat de Barcelona, INTERREG IVC project CHARTS Good Practice Guide „Local Products and Gastronomy", number 10, September, 2014 http://www.charts-interreg4c.eu/good-practices/local-products-and-gastronomy/

- European Commission (2002) Using natural and cultural heritage to develop sustainable tourism - In non-traditional tourist destinations https://op.europa.eu/en/publication-detail/-/publication/733ea32b-1405-4a79-a79c-070dd48d3d7c

BIBLIOGRAPHY

Heritage Interpretation

- Interpret Europe (2016) Engaging your visitors: Guidelines for achieving excellence in heritage interpretation, Witzenhausen: Interpret Europe

- Interpretive Planning Tool for Heritage Areas, Historic Trails and Gateways, National Park Service, Chesapeake Bay Office, 2010

- Thorsten Ludwig, The Interpretive Guide – Sharing Heritage with People Published, Project HeriQ, 2014 https://medcenv.org/wp/wp-content/uploads/2018/05/the_interpretive_guide_2014_en.pdf

Participatory methods

- Hertzog A. et al. (2017) Poser les jalons d'un inventaire participatif: retours sur la complexite d'une demarche de co-construction a Cergy-Pontoise https://hal.archives-ouvertes.fr/hal-01975899/document

- UNESCOCAT Methodology for the inventory of Intangible Cultural Heritage in Biosphere reserves (experience of the Biosphere Reserve ofMontseny)https://parcs.diba.cat/documents/29193465/29468345/Montseny_Metodologia_EN.pdf/13e06d7e-eecc-492d-bf35-85b52cab57ff

- EUROTOUR HERITAGE (2012) Guide méthodologique pour la mise en oeuvre d'opérateurs programmés de valorisation touristique du patrimoine culturel, APARE, projet Eurotour Heritage

- Exemples de bonnes pratiques: USERLA - Union of South-East Region Local Authorities, INTERREG IVC project CHARTS Good Practice Guide "Effective Partnerships" http://www.charts-interreg4c.eu/good-practices/effective-partnerships/

- Stakeholders in tourism: Who are they and why do they matter? https://tourismteacher.com/stakeholders-in-tourism/

**HARBOR HERITAGE STORY TELLING
NUMÉRO DE PROJET 2019-1-FR01-KA204-063017**

A METHODOLOGY GUIDE FOR THE CO-DEVELOPMENT OF PORT HERITAGE DISCOVERY ITINERARIES

This guide was written in the framework of the Harbor Heritage Story Telling (HHST) project, an Erasmus+ project involving 6 European partners - tourism organizations, cultural associations, training organizations - in 4 European port cities: Bastia (Corsica, France), Split (Croatia), Piraeus (Greece) and Catania (Sicily, Italy). It is coordinated by the Intercommunal Tourist Office of Bastia.

This guide provides a methodological framework for the elaboration of an "itinerary around tangible and intangible heritage of the port" based on the conduct of Heritage Participatory Workshops (HPW). These HPWs, inspired by the methods developed in 2013 for cultural tourism in rural areas within the framework of the European project Eurotour Heritage, facilitate the diagnosis of the known and "hidden" heritage of a given territory, and strengthen a local agents network involved in the project. It will enable tourist guides, tourism professionals and local actors, both private (neighborhood associations, inhabitants, shopkeepers, etc.) and public (local authorities, management of port areas), to develop a discovery itinerary by enhancing the value of the tangible and intangible elements of their territory. It proposes a methodology for the tourist development of a circuit involving the local people.