SET OF TOURISM CONCEPTS

THE FANTASY CONCEPT

Introduction

The transformation of the paradigm of tourism consumption arises from the progressive convergence between two models which until now have determined what we call *experiential tourism* and *holiday tourism*.

What we define today as an “active holiday” (cultural or sports, naturalistic or religious) and represents the present-future of the tourist industry is nothing other than the result of this convergence and the expression of a new kind of consumer who acting his role as a tourist demands to get not only rest or amusement, but the expression of his vocation, and with it new forms of self-expression and new universal relations.

A new type of consumer who in exercising his own passions detects the centre of his own individual and social identity and in the realization of the tourist experience (but not only) the possibility to satisfy them.

In this context the terms “vocation” and “experience” become similar in that they express on one hand the needs of the consumer who through being a tourist reveals his own identity profile and on the other, the “form of expression” adopted by tourist systems to meet with this demand.

This instance reveals the benchmarks by which we appropriate when we consume and experience through which we find a way to tell us about ourselves and our land like a cultural system is not the territory as such and even the traditional model of tourist resort but a sort of narrative that the territory can be developed lining up; a number of situations in the form of experience. Consequently, the availability of a tourist resort; as we have designed in recent years, results appear to be not more than necessary nor sufficient.

The castle is an architectural structure characteristic of a certain age (mainly the Middle Ages), created to fulfil specific military functions and social (residential, commercial and cultural centre, representation). Its visual importance, its historical importance and the almost absolute lack of equivalent (we could say that, at the same time, the only building equally important is the cathedral which presents us with a historical characterization lesser degree) has made that this particular architecture became an icon and a symbolic representative of his age (well after the end of the epoch itself), the image inevitably linked to every tale of dames and knights, and daring business courtesies, the scene of thousands of films, television programs, graphic novels and, again, video games, role playing, etc.
In some ways we could say that our passion for the castles may very well regardless of the fact of having visited one, it is so obvious and pervasive media projection of this place. In summary we might call the castle as an object that, over time, giving rise to multiple vocations.

The passion for heritage and terroir comes from what finally appears to us today as perhaps the most significant transformation of contemporary tourism and which corresponds to the figure of a tourist (new but, if you will, too old) more and more suspicious environments against artificial offered by many traditional tourist contexts and, conversely, more and more actively in search of authentic experiences and territorial identity and original features. It is obvious that this type of research involves a bit all the areas of tourism (the practice of an extreme sport can be an authentic experience) but it is also obvious that the themes of memory, heritage and indigenous identity of a place or context constitute a privileged field of application in this sense. From the quantitative point of view the size of heritage tourism are so vast and complex as to be even harder to define. Suffice it to say that, according to statistics of the WTO in 2003, over 40% of the tourists considered vital the historical and cultural component of each trip. The Travel Industry Association adds that this figure looks set to increase it by 10% every six years.
TOURISM IN CASTLES

- Haunted Castles
- Haunted Grottes
- Historical Castles
- Medieval and Mysteries
- Post-Heritage Middle Age
- Haunted Tales (1999)
- Haunted Tales (2000)
- Fantastical Castles
- Fantastic Grottes
- Terroir
- Maison de Charme
- Catalyst
- Monument
- Re-Enactment
- Events & Clubs
- Cinema & Exhibitions
- Art & Illustrations
- Architecture
- Children's
- Comics
- Novels & Literature
- Fantasy Literature
- High Fantasy
- Sword & Sorcery
- Historical Fantasy
- Medical Fantasy
- Juvenile F / Fairytale Fantasy
- Low Fantasy / Cosmic F
- Clark Fantasy
- Mystery / Mystery
- Urban Fantasy
- Erotic & Light Fantasy
- Science Fiction
- Sword & Plunder
- SF & Otherworldly
In an imaginary geography of passion the castle – as a building and as a symbolic form, is a sort of junction between three current ideals that, especially during the last few years, have fully demonstrated their own relevance and vitality:

* the passion for history (and for medieval history in particular)
* the passion for fantasy, or rather for a kind of literature that has been fully consecrated in the last few years, thanks also to its versatility and its transferability to other not literary media (from the cinema to comics, from television to video games) the passion for two sections of tourism – different but overlapping like heritage tourism (tourism finalised at the re-discovery of historical, architectural and natural heritage) and the so-called tourism de terroir (tourism concerned with natural and anthropic scenery)

* The passion for history springs from a need for roots and a search for our origins which becomes even more important when the contemporary world appears uncertain and difficult for us to define.
* The passion for medieval history in particular from the search for “plausible answers” in a type of society which in many ways seems very similar to a pre-modern society.
* The passion for fantasy, on the contrary, corresponds to a “need for answers” that in some ways go beyond the exclusively rational level typical of modern society. Complex answers thus, in their genesis (a genesis in which the level of rational thinking and fantasy interweave without interruption) but at the same time are simple in their formulation: a formulation in which the concepts of good and evil are clearly distinct and opposing, in which social systems and politicians are “orderly” and in which the individual is able to overcome obstacles and complexes by virtue of natural and supernatural “help” that he/she is able to secure in the course of events.

**FANTASY GENRE**

Fantasy stems from the interlacing between Gothic novels, mythological stories and fairy tales and from the quantitative point of view, its dimensions are even more relevant than its “historical” aspect. After decades of under-assessment is critical since the that the Fantasy genre has established itself as genuinely popular. The film version of Conan the Barbarian (directed by John Milius) is the 1982 and go along- side Fantasy - the passion for reviving the Middle Ages, in the same years, manifests itself through a historical novel as the Name of the Rose (1980 ) and post-medieval atomic Mad Max (1979) and Escape from New York (1981). From the quantitative point of view the size of the phenomenon fantasy are much more significant than historic.
Starting from the 1980’s fantasy has also established itself as an authentic popular genre. Fantasy is a kind of multimedia by definition and thus more than others is capable of generating epigones and “transversal products” which are transformed into successful television series and videogames.

The media versatility of Fantasy also ensures that some of the most successful video game should be inspired by textures and very typical of this kind (and, in particular, from the sub-genre known as Sword and Sorcery).

In the videogame category of the most sold of all times we find:
6th – Final fantasy with 85 million (copies)
10th – The Legend of Zelda with 57 million
16th – Dragon Quest with 50 million
19th – Lineage with 43 million

Book and Movies
The Lord of the Rings trilogy of Tolkien (which belongs to the genus epic of the fantasy) is the ninth best-selling book of all time with over 150 million copies, while The Hobbit (Tolkien same) with more than 100 million copies currently occupies 15th place.
The trilogy of Lord of the Rings has generated three films: The fellowship of the ring (2001), The two towers (2002) and the Return of the king (2003) – which at the moment are in the 17th, 9th and 2nd place overall in box office takings of all times.

Even happier is the case of Harry Potter: the first volume of the Harry Potter Saga by J.K. Rowling occupies the 11th place with 107 million copies sold, but if we consider the other six volumes of the saga, the copies at international level exceed 400 million copies overall, making Harry Potter the fourth best-seller of all times (the first, apart from the sacred texts of major religions and the little red book of Mao) The six films released until now, have made altogether more than 5.350 million dollars – they constitute in overall terms the “film series” of major success of all times.

Fantasy expands its boundaries:
E.g. Star Wars = sword & technology; Avatar= Science Fiction; Twilight = Horror Fantasy
Just as determining is the progressive diffusion of role games which in the “plot of fantasy” find an ideal content. Initially they were table games of which the ancestor is Dungeons & Dragons, published for the first time in 1974, is considered to be the father of all role playing and magic games. The game consisted of three booklets: Men and Magic, Monster and
Treasure, and Wilderness and Dungeon Adventures. It was based on the writings of fantasy novelist Jack Vance. Much researches were done to prevent putting anything into the game that resembled real magic. The game has undergone several editions in the thirty years it has been in print. The current edition is version 3.5. and boasts a following of 20 million people. But today this is only one of the so-called MUD and MMORPG, that is computer role games, played contemporarily on internet by more people, permitting thousands of players to interact, interpreting characters that evolve together with the world that surrounds them and in which they live, that this type of activity establishes itself permanently. Fantasy finds its greatest inspiration in this new generation of online role-playing games and, from the commercial point of view, games are enjoying from several years virtually unstoppable expansion.

Thanks once again to internet, numerous Community Fantasy have sprung up, thanks to collective writing experiences which contribute among other things to a continuous renewal of the genre.

CONCEPT DESIGN

Historically tourism in the Romagna hinterland and in Rimini in particular, was born from and developed as a consequence to tourist development on the coast. In a mass tourism fingerprinted on the “holiday” model (a static model of tourist enjoyment based on medium/long periods of stay) the hinterland offers itself as a natural calling for day trips or evening excursions. Rimini hinterland has a particular aptitude for this kind holiday if we consider the numerous inspirations and opportunities it can offer to tourists/visitors in terms of natural scenery, history, cultural charm, typical recipes and products, etc...

This model of “soft interaction” started to enter in crisis in the 80's to 90's in conjunction with the development of some decisive structural factors, on one side, a reduction in the length of the stay of the average seaside tourist (the arrival of short-break holidays), on the other the progressive “vocalization” of the demand for tourism and the enormous development at international level of the so-called tourisme de terroir, that is, a kind of tourism expressly concerning scenery, historical and cultural aspects and aspects of identity which the Rimini hinterland has at its disposition (likewise can be said of almost all hinterlands in Italy and perhaps in Europe) and that until then had been used only as a form of “diversion” by the coastal tourist.

The combination of these two factors induced the “territorial government” structures to reflect on the necessity for an autonomous development of tourism in the hinterland and this consideration led to the instituting of the brand “The Malatesta Seignory” in 2001. The new territorial brand was born as an answer to the need for the re-branding of a large proportion of Rimini’s tourist system which in its kind, aggregates also to the need to support
the establishing of new regional “tourist amalgamations”, springing from the precise
distinction between coast, hinterland, spas and art cities. The proclaimed intention from the
start was to determine an autonomous “capacity to attract” of the Rimini inlands, and the
chosen strategic direction was that of divaricating the Rimini brand. But this choice turned
out to be scarcely efficient because now it would be better to reason in terms of functional
“diversification” and images.

To attract tourists, the vocations inherent to the area may take the form of tourist experience.
During the numerous focus groups we found together with the local stakeholders the common
links as to give a soul to the pilot areas:
- Uniqueness of the locations -> 4 fantastic castles
- Guiding theme  -> Fantasy
- Target : vocational tourism

With an event addressed to an innovative tourism market, the Province of Rimini would be
the first one to offer that kind of tourist experience in the Fantasy vocational offer. This would
lead to recognize the destination as the leader in offering this particular tourism product to
the Fantasy communities and to general tourists. The concept consists in organizing a festival-
style event for the promotion of the hinterland castles, including various issues and activities
related to the fortresses and their uniqueness and excellence focusing on the fantasy theme,
medieval world with historical re-enactment, games and banquets. Furthermore fantasy
represents another added value for the Castle network because it gives an easy connection of
the different attractions and historical assets scattered in physically distant places through
stories, legends, magic through or castles. One of the key to be successful is the belief and
participation in the project by every single actor involved in. Most important is then that the
vocation is shared with the stakeholders of the entire area. For this reason the project should
involve all local actors who are working or may be interested in tourism, from mayors to
hoteliers, restaurant owners, associations to farmers, tourism marketing agencies since every
individual citizen. the improvements of one bring more opportunities for all others.
The destination becomes catalyst for the vocational community and element of identity of the
area and not only a set of tourist resources. Moreover the event should be the central factor
for attractiveness, but the product must be tailor-made by those who will enjoy it, so as the
possibilities to be unsuccessful decrease.

For all these reasons Fantasy genre was considered one of the best suitable concept for the
design of the pilot action of the Castle Route in the Province of Rimini and the application of
the various model developed for the Work Package 4.
THE PROMOTION OF A FAMOUS HISTORICAL FIGURE

Introduction

When you create a new tourist product the most important thing is a concept which makes the product sell itself. Very often the area has one value which is so exceptional or refined that you must not change it. However, more often the case is that you have to work out a concept, according to appropriate criteria and techniques.

Effects of creation of a new tourist product should include:

• Increase of a tourist offer’s competitiveness and creation of a competitive advantage of a region based on a high attractiveness, innovation, complexity, uniqueness, good availability and a high quality of a tourist offer, and use of key tourist indicators of the Pomeranian region for the development of a tourist offer;

• Social and economic sustainable development of a chosen area thanks to a tourist offer’s development with respect for natural resources and cultural environment, and limitation of negative phenomena of the Pomeranian tourism, diversification and broadening of a tourist offer of a region and creation of complex and innovative tourist products (packages);

• Application of marketing management in the process of products’ development (planning – drawing up of plans and strategies, implementation of these plans, building up of partnership and management systems, individual projects and actions, and monitoring and evaluation of these initiatives), and then identifications of individual initiative concerning a region’s tourist products’ development with precisely described actions intended for their creation and development, directing of tourist products to the needs and expectations of specific targets (segments of a market);

• Improvement of availability of the region’s tourist offer (particularly communication and information);

• Connection of existing products and their elements in thematic motives and group of products, of a regional and extra-regional category;

• Improvement of effectiveness of actions in the scope of a tourist offer's promotion;

• Improvement of a regional identity and internal integrity of the province;
• Broadening of knowledge on the meaning of tourist products for tourist economy and about processes of their creation, by way of a series of actions popularizing the issue of a tourist product among self-governments and tourist organizations;
• Integration of local communities and creation of a cooperation network in the form of product consortiums and partner groups;

1. Outline of actions connected with the development and implementation of a tourist product

The product’s development shall take place according to the marketing planning rules. Consequently, the process of a product’s development shall include three basic stages:

(1) Stage of product’s development planning;
(2) Stage of tourist product’s implementation;
(3) Stage of control of a product’ realization and modification effects.

Re (1) Concept of product and development planning

The stage which shall begin the process of a product’s development is a stage of a concept – planning of a tourist product’s development. This stage includes creation of plans and assumptions of actions regarding a product’s development and setting goals and ways of their achievement. Only appropriately planned actions allow to create a tourist product. It is specifically important for products created by many entities, including products of area, places, line and network.

A tourist product should be created around one, main idea.

Our idea is to create a tourist trail which will include places connected with a well-known historical figure. Outlining the area of activity takes place by designing first the route of the main track. In case of our trail the motive of the track’s attractiveness is to emphasize local motives and traditions connected with a chosen famous figure, and at the same time promote unknown and forgotten places. The outlining of the trail itself is really only a pretext for the development of complex tourist products, which shall be created according to a sustainable development rule.

The following actions shall be (among others):
• determination of the **object of actions**, i.e. a target state which shall be achieved as a result of actions taken and partial initiatives of individual partners → we want it to be a complex tourist product,

• working out of **basic assumptions** regarding a product’s development, that is the name of a product → in our case the best option would be if it included the name of a famous figure,

• determination of the **area of its development** → we decide on a trail’s range. In our case we decide to determine main centres which shall stimulate the development of the remaining area and play a role of information centres on other places located on the trail,

• **description of used and unused potential** of this area for the development of tourist products → the area and main centres chosen by us,

• **indication of a target group (consumers of products – segments of a market for which the product’s offer is directed)** → our offer is intended above all for school pupils, and also for individual tourists and organized excursions,

• determination of benefits which the product gives its consumers and entities which create it, indicators on which the product shall be based on → above all an economic development of places located on the trail, enrichment of local communities. Apart from this, an educational role, and also individual tracks adjusted for car, bike or walking trips,

• determination of entities which should cooperate for its development and promotion and possible barriers and obstacles in its development, along with a way of overcoming of these problems → Local Activity Groups, self-governments, private entrepreneurs, Local Tourist Organizations, other,

• establishing of a **partnership** between entities whose actions are necessary for the product’s development → tourist entrepreneurs offering services for tourist included in a created offer, territorial self-governments on whose territory these services shall be offered, administrators of tourist attractions, and non-governmental organizations which may participate in the product’s development and its separate elements, and possible entities which may support the product’s development process. We choose groups and environments which have an actual influence on the region’s shape,
• determination of the **scope of actions of individual partners** in time and functional connection with a readiness to cooperate it will be easier to build tourist attractions or ready offers on a trail, if partners have specific proposals. E.g. Local Activity Group: sale of local food products, crafts, agrotourism - accommodation and gastronomic base.

We have to take into account the fact that partners can take an active part in the development and outlining of local thematic loops, attractively showing unique places in the region, on a basis thematically connected with the main intention of the trail. Partners also can organize cultural, artistic, ecological, educational events, promoting places on the trail. The important thing is the participation of local communities in the area of trail. The tourism shall stimulate other branches of economy e.g. trade, services, transport,

• the following stage should include the preparation of documents, studies, analyses and documentation, services, promotions etc., as well as all necessary arrangements,

• an appropriate **promotion** of the initiative in order to achieve a social support and acceptance by the region’s residents, as well as self-government authorities and other institutions important for the product’s development. e.g. tourist fair, publications, web-site, mailing with information on the trail, in our case to schools management etc. Events and other occasions promoting the region, conferences, seminars.

We also want the trail’s development to be based on **three rules**: sustainable development, creation of tourist offer and marketing planning.

A uniqueness of a trail consisting in its connection with the life or artistic work of a famous figure creates a brand of a region, which shall constitute a complex offer.

A well-made and thought-out plan of the trail's development is the basis of its development and it gives a great chance for a market success, as well as for permanence and support of basic entities which should be interested in the product, i.e. tourist entrepreneurs, Local Activity Groups. In case of some initiatives on a very preliminary stage of development, when there is not any tourist demand yet, so – an offer and tourist entrepreneurs, a very important task lies on territorial self-governments and non-governmental organizations which by way of appropriately prepared plans, investments and pro-business actions, are able to create
conditions of a tourist services’ development, which means supply, and consequently, demand for tourist services, and lead to creation of the product. However, such a process requires a very long time, thought-out and consistent actions and a large capital investment.

**Re (2) Product’s implementation**

Based on the prepared action plan it is possible to conduct a main stage of the product’s development which is the stage of implementation (realization), i.e. the stage of implementation of assumed marketing strategy (plan of the product’s development). During this stage real actions shall be undertaken (investments, promotion), as a result of which a tourist offer shall be created, possible to consume by a tourist.

For this stage necessary is the involvement of human resources, financial funds (investments, promotion, training) and functioning of appropriate managing structures. The best way to carry out this stage is by series of projects - individual, specific actions of separate entities which shall result in end products - elements of the tourist product, the creation of which is a result of all necessary partial projects. In this stage projects’ management tools shall be applied. In order to make work easier a coordinator shall be appointed (or coordinators) – a person / entity for individual projects, as well as for the whole initiative which usually consists of a bundle of projects.

In the second stage (realization), necessary is the involvement of serious human and financial resources in order to carry out specific projects and implementations. At the stage of implementation a very important is the division between a leader, partners and entities supporting the process of product’s development.

A leader, apart from the realization of his own activities (e.g. the product’s promotion or specific investment activities) shall also coordinate the whole process of cooperation with all partners and entities supporting the creation of a trail.

The partners’ task includes an active and passive participation in the process of the product’s development.

An active participation of a partner shall consist in carrying out of individual initiatives and actions (e.g. creation of infrastructure, offer, promotion, etc.).
Such entities may include self-government authorities (building a public tourist infrastructure or financing promotions), private entrepreneurs (modifying their offer or introducing new services or investments), and public institutions (e.g. modernizing a museum or introducing a ticket to a museum to a joint price package), and also non-governmental organizations (e.g. an association of guides which shall train its guides and shall render services in the scope of the product).

**A passive participation of a partner** shall consist in the cooperation in the process of the product’s creation (e.g. adding offered services into a joint offer, lending for use the resources in the form of land for marking the trail or building a small infrastructure, etc., making facilities available for tourists – addresses of the product, exemption of entrepreneurs from fees for services extending a tourist season etc.).

The role of **supporting institutions**, as well as partners, can be of two types. Firstly, they can passively support the realization of a product (similarly to passive actions of partners). Secondly, they can actively (e.g. by factual support, co-financing or cooperation in realization of some actions) support the product’s development. As opposed to partners, supporting institutions will not have direct benefits from the product’s development, but thanks to their support products shall develop better and the competitiveness of the region’s tourist offer is higher. Moreover, during the product’s creation, a role of factual support shall be fulfilled by specialized **service companies** – marketing agencies, printing companies, internet companies, etc. Without their support the correct development of a competitive product is much more difficult.

**Control and modification of a product**

**The stage of control** of the product’s implementation results is the stage in which shall take place the assessment of effectiveness of taken actions and planning and implemented modifications of further action plans and implementations.

During this stage, partially parallel to the others, should take place **evaluation and monitoring** of the effectiveness of actions taken, appropriate conceptive actions in order to prepare the next stage of realization, and activities connected with modification, development
and improvement of the tourist product (according to the stage of the product's development and expectations of consumers).

At the same time another planning activities should take place (modifications of long-term plans and creation of short-term plans and individual projects), in order to keep continuity of actions. Because a tourist product has its life stages (according to the product’s life cycle), actions in this scope are necessary for keeping its competitive position.

However, you should take into account that due to the development of tourism, places on the trail can be exposed to devastation and vandalism. These are problems which should be taken care of by self-government authorities.
THE CONCEPT OF TRAVELLING IN TIME

Introduction

The term “travelling in time” can be interpreted as following: “Time travel is the concept of moving between different points in time in a manner analogous to moving between different points in space, either sending objects (or in some cases just information) backwards in time to some moment before the present, or sending objects forward from the present to the future without the need to experience the intervening period (at least not at the normal rate).”¹ Unfortunately the ability to really travel in time as well as the existence of the time machine was not either proved or disproved.

However, the reason for this concept is not to tackle this issue from the physical (quantum mechanics) or the Einstein Theory of Relativity point of view but from the fiction and fantasy point of view.

This concept will primarily focus on imaginary journeys through the past into the present, with the ability to move in any direction (from present to past, from past to present, from the one point in the past to another point in the distant past etc.). The main objective of this concept is to define the possible usage of the terms “time” and “travel in time” in the tourism and travelling at any geographical level (from local to Central European).

It is important to say at the beginning: The travelling in time concept will be more useful at the local or regional level. Main reason for that is easier communication and cooperation. The concept can be used in any European region. The parameters of such region are: 1) Existence of several cultural sites in the area (the travel distance between them should not exceed 40 kilometers) and 2) The interest of these sites to cooperate together and create something new (new products and offers for visitors / tourists).

As for this concept, the term “travel in time” is rather a metaphor and can be defined as a possibility of the visitors to visit several cultural sites from the different historic era on a small geographical area. New interconnection among different historical times is created thanks to the interconnection among the cultural sites in the certain region.

¹ http://en.wikipedia.org/wiki/Time_travel
(e.g.: it is possible to visit various cultural sites from the different historic era in a day or two). Needless to say, that the cultural sites involved in this concept might have a great historical value but lack visitors (they are located outside the traditional tourist flow / routes). Thanks to the interconnection (via joint tourist offer, joint tourist products or joint promotion), the involved cultural sites might profit from it in terms of higher visitor rate and increased interest among the visitors.

**Benefits for the visitors (resulting from the interconnection “in time”):**

- More information about the cultural sites in one place (e.g.: joint brochure, joint banner etc.);
- Greater interactivity – in case of the existence of the joint product which connects the cultural sites;
- Possibility of the discounted entrance tickets;
- Possibility to learn more about the visited region (its history, culture and traditions);
- Possibility to visit various cultural sites and different historical eras in one or two days (or during the weekend);
- Greater variety of activities and events organized by the involved institutions;
- Experiencing something new taking home unforgettable experiences;
- Greater variety of the tourist offer and tourist packages.

**Benefits for the involved institutions (resulting from the interconnection “in time”):**

- Higher tourist rate;
- Increased interest in the involved cultural sites;
- Benefitting from the financial resources dedicated to the promotion;
- Know-how exchange;
- New tourist products and packages;
- New marketing tools;
- New promotion methods;
- Improvement of communication among the cultural sites that did not communicate or cooperate together in the past;
- Possibility to move from the secondary tourist flow / destination / route to the main tourist flow / destination / route;
- Revival of the “forgotten” cultural sites and places rich in history.

Interconnection “in time” helps to connect cultural sites that have nothing in common apart from the geographical proximity.

Interconnection “in time” will work properly only under several conditions. The cooperation among the cultural sites needs to be specified (e.g.: Cooperation Agreement) and the objectives and responsibilities need to be clearly stated. Moreover, the tasks and responsibilities of each institution need to be defined, so it is clear who is responsible for what and what is expected from whom. It is also recommended to create joint strategic document, where the interconnection will be defined and all the new joint products and events described.

It is important to devote respectful amount of time planning the whole “travel in time” concept and it is also important to dedicate sufficient amount of time and money to the promotion (local / regional / national / international).

Apart from the cooperation (among the cultural institutions) itself, it is also inevitable to cooperate with other parts of the local tourism industry such as with: local municipalities and authorities; Tourist Information Offices (TIC); accommodation providers (campgrounds, guest houses, bed & breakfast, farm accommodation, motels, hotels etc.); restaurants and bars; tour operators; travel agencies; media (local / regional / national / international – internet, newspapers, TV, press releases, radio etc); local interest groups and clubs etc.

**Levels of classification:**

A. Interconnection “in time” – Local and Regional level

B. Interconnection “in time” – National level

C. Interconnection “in time” – Central European level
Each level will be analyzed in detail in the text below (upcoming pages). Greater emphasis is put on the local / regional level of interconnection. It is much easier to build up cooperation on the lower settlement level than on the greater settlement level because of the easier communication and cooperation. Cross-border / trans-regional cooperation brings complications – the most severe one is the lack of foreign language knowledge and ability to communicate in a foreign language. Further problems then arise from the different approaches of management of the cultural sites and from longer distances among them.

A. **Interconnection “in time” – Local and Regional level**

There are several different ways how to exploit the term “time” and “travel in time” at the local / regional level of tourist products offer. This part of the concept will be dedicated to the detailed analysis of these possibilities.

“Time” can be understood as a common bond for different cultural sites that are located in the same area (e.g.: the area of the neighbouring villages, microregions, local cluster of the villages etc.) but comes from a different historic era so at the first sight they have nothing in common.

Let us suppose that there is such an area. Then it is possible to “notionally” interconnect the cultural sites located in this area via various attractions and ensure the common promotion plus enhance their attractiveness and increase visitor rate. It is possible to increase the interest of the less known cultural sites in this region thanks to the new marketing tools. Needless to say, that at first sight these cultural sites have nothing in common.

**Interconnection possibilities:**

a) **Common story**

Most likely, there will not exist a local legend or a story that would somehow connect all the involved cultural sites. However, the story can be “artificially” created and its plot can be either based on a real historical event or a figure or can be completely created from the scratch. The story will help to interconnect the involved cultural sites and to revive them.
The story should be clear and easily understandable even for the youngest visitors. Also the educational and learning effect of the story should be considered. It is possible to incorporate into the story for example the subject of the sustainable development, environment or interpersonal relations. The story should be also available in different language versions (English and German – depending on the geographical location of the area). Then it can be also offered to the foreign visitors. Once the story that connects the locations and different historical eras is created, the works regarding the interconnection can proceed in terms of the visual identity creation (graphic design).

b) Local legend

Common story can be based on the existing legend. In this case the potential of the existing story can be exploited in terms of detailed elaboration and modification according to the common needs and ideas.

c) The common figure ("real" or imaginary)

Based on the common story or the existing legend (related either to the region or directly to the involved locations), the common figure can be created. The common figure can be positive or negative (e.g.: an outlaw). In the case of the existing legend, its existence might be connected to some concrete historical era, but thanks to the fantasy, it can be moved several centuries forward or backward. Also its deeds can be positive or negative and can be modified according to the common needs.

The common figure will help to revive the common story or the legend and could be used as a joint visual identifier. It might be used as a common logo of the interconnection and of the joint products. In this case the Copyright Act (act number 121/2000 Collection of Laws => relevant for the Czech Republic) needs to be obeyed.

The better quality of the graphical design of the common figure exists, the more attention the whole interconnection project receives from the visitors and local people. That is why it is important to put the emphasis on the quality of design and “goodliness”. It is recommended to either announce the call for bids (public procurement rules apply)
or to announce the public competition. Both possibilities will bring variety of results and it would be possible to compare the proposed designs and choose the best one. Moreover, the public competition might be used as a great marketing tool for promotion of the interconnection project in the region.

The competition can be either open to the whole public or can be limited just to the students of art schools. However, the rules of competition need to be clearly stated so that any possible appeals would be eliminated.

The common figure can also become a *guide through time / time traveller*. This might emphasize the interconnection among the cultural sites. The figure is “notionally” allowed to travel in time from place to place and at the same time to communicate with the visitors from the present time and guide them throughout the cultural sites of the region.

d) **Common cultural event**

The common story and common figure can “revive” in reality during the common cultural / social event. The main theme of the event may result from the common story. The cultural event could be also used as a perfect event for the “*interconnection in time*” project promotion. The main aim of the all involved institutions should be the periodical repetition of the event and not just one-time event. The event should find its own date in the calendar of the regional cultural events.

That is why the finding of the right date for the common event is important. It is necessary to dedicate enough time to search and analyze the regional calendar of events and choose a date that will not collide with any other significant and popular event in the region. Improperly selected date might cause failure of the new common event.

**What else needs to be considered?**

a) The main theme of the event – according to that proper type of the cultural / social event needs to be chosen;

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2 The creation of the common story can be adjusted so it can actually result in common event.
b) Venue – where the event will take place. One exact location should be chosen (main program and activities will take place here). However, all the cultural sites should be involved (open to the public) and prepare their own sub-activities for the visitors;

c) The duration of the event - one-day event, weekend event or multiple-day event;

d) Entrance fee – might be collected but it should be motivational. The price should not discourage anybody from the participation (there should be family or group discount available). The visit / tour of all the all involved cultural sites should be included in the entrance fee and should be valid at least 7 days beyond the date of the common event.

e) Budget of the common cultural / social event – it is important to calculate the costs connected with the organization of such an event. Apart from that it needs to be decided who will take part in financing the event and how much would everybody pay. The budget and financing is the most important thing during the planning phase of the whole event. It is impossible to start organizing something not knowing how much it will cost and who will pay for it. The duration of the event, offered activities or the level of entrance fee for the visitors depend on the amount of money available.

e) **Organized guided walks “through time”**

The organized guided walks are great opportunity how to revive the common story or local legend and the common figure.

The walk should consist of an attractive programme full of activities that will lure as many participants as possible.

This activity also needs to be prepared beforehand. The most important thing is to set the right date that will not collide with any other significant and popular event in the region. Also the weather should be considered (the best time of the year should be indicated based on long-term regional weather statistics).
There should also be massive promotion of the event aimed not only at the local inhabitants but also at the visitors / tourists. The better promotion the more people will attend and the greater proportion of visitors in comparison with the local people. Thanks to that the regional boundaries of the event will be exceeded.

The length of the walk should not exceed 20 kilometers. This means that the distance between the involved cultural sites should be up to 20 kilometers. In case of longer distances between the sites it is possible to exchange the walk for the bicycle ride. Then the distance can be longer (35 – 40 kilometers) and can be travelled even by smaller children and their parents.

The guided walk shall be led via tourist or less frequented paths / roads. The best are paths through forests and fields or meadows (depending on the geographical characteristic of the area). The same applies to the bicycle option. The cycle paths or lanes should be preferred. The safety of the participants should be put in the first place.

Also consider how to approach the whole action => a) one-time activity or b) serial activity. The serial activity is more suitable for the concepts that cover interconnection “in time” of more than two cultural sites (at least three). Then it is possible to organize more guided walks throughout the year, for example three (from point A to point B, from point B to point C and from point C to point A etc.). The main goal of the serial of guided walks shall be interesting program with rich variety of activities in order to attract as many participants as possible to take part in all the proposed guided walks within the serial. Also the winter alternative can be organized – depends on the weather and geographical characteristic of the area. The whole serial could be based on the created common story as well as on the common figure. The name of the figure could be also used as a part of the title of the whole serial of walks.

The serial of walks is much more complicated regarding the organization than the one-time action especially in terms of choosing the right dates, general theme, checkpoints, quiz questions and tasks, organizers, volunteers, prizes for participants etc.

**Indicated scenario:**

The length of the walk from one point to another is up to 20 kilometers.
The reasonable length is important for the disabled people or parents with small children and so is the duration of the walk. It is recommended not to limit the duration of the walk apart from the starting time (e.g. range of two hours between 8:30 – 10:30) and finishing time (the last checkpoint should be open till 19:00 or so).

The entrance fee should be symbolic and the price should be acceptable for the participants (possibility of discounts – family, group or discount in case of participation in other walks within one serial). The price should not discourage anybody from participation.

One general / major theme of the walk should be chosen (might be also reflected in the overall title of the walk) and all the activities organized within the walk should aim at a solution of a major brain teaser or riddle, or at discovering a “secret” or “treasure”, answering the key question etc.

There shall be checkpoints along the course. Why are the checkpoints present? They are meant to help participants to solve the sub-tasks that will gradually lead to the main discovery of “a secret” or discovery of “a treasure” etc. There should be at least four key checkpoints (one every four kilometers) along the course and one final checkpoint (at the finish).

The checkpoints should reflect the progress in time from the place of start to the finish (shift in time forward or backward).

The overall aim of the walk is not to complete it as fast as possible but to solve the prepared tasks.

Checkpoints might be as following:

- With quiz questions regarding the cultural sites or the history / geography of the region;
- With small workshops – participants can try some handicraft typical for the region;
- With some sport disciplines – typical for the period the cultural sites are representing;
- With brain teasers, riddles, codes, crosswords, puzzles etc.;
- To find some clues.
The visits of the checkpoints should be confirmed (with a stamp or sticker). The confirmation should be provided by the people / volunteers presented at the checkpoint.

Apart from those main checkpoints also other supplementary checkpoints may be added into the course. These checkpoints might be aimed at local / regional fauna and flora; local geography; presentation of local traditions and handicrafts; music and music instruments of the region; typical food and gastronomy; art work; regional clothing (folk costumes); local / regional artists or famous natives.

Course maps (itineraries) with the description of the course, instructions and locations of the checkpoints need to be provided to the participants. The room for the stamps / stickers as well as for the possible answers should be also part of the printed course map. Information regarding the cultural sites that the course is connecting can be also provided.

It is possible to organize a raffle of the itineraries with the correctly answered questions and discovered “secret” or unraveled mystery. The raffle might be a great marketing tool in terms of participation and may attract more potential participants. The prizes may not be expensive, but should reflect something typical from the involved cultural sites such as: trying a certain handicraft under the supervision of an expert; spending a day or night in the castle or chateau; becoming an archeologist; trying new art techniques; harvesting the crop using traditional tools; producing butter or cheese; taking care of the domestic animals; riding a horse; becoming a knight etc.

**Main goals of the organized guided walks are:**

- Enhance the interest of the visitors and local people regarding the cultural sites in the region;
- Promotion of the involved cultural sites;
- Revival of the involved cultural sites;
- Revival of the traditions connected with the region;
- Recreation and relaxation for the participants;
- Education of the visitors and local people – using friendly methods and tools;
- Revive the common story (might be better in case of the serial of guided walks that will connect all the involved institutions);
- Revive the common figure (might be better in case of the serial of guided walks that will connect all the involved institutions);
- The valuable use of free time.

f) Joint marketing

The common story, the common visual identity (figure), the common event or organized walks “through time” can be considered as joint marketing tools. Once the interconnection “in time” of certain cultural sites is created and new common products are prepared it is important to dedicate enough time and reasonable amount of money to the joint presentation and promotion. The common story and common figure will help to the localities on the map.

It is important to use sufficient marketing tools such as:

- Advertisements in local and regional newspapers;
- Web sites of the cultural sites;
- Web-site of the regional authority, local authorities, microregions etc.;
- www.czechtourism.cz
- Local TV and radio;
- Other cultural and social events;
- Direct promotion – Tourist Information Offices, accommodation facilities, educational facilities etc.;
- Cooperation with tour operators and travel agencies;
- Creation of new products and packages for visitors;
Taking part in the fairs (domestic and international);

Joint discounted entrance fee – especially created for the all involved cultural sites. Similar products already exist not just in the Czech Republic but all around the world and are very popular among the tourists. For example city passports => visitors purchase a passport and thanks to that they can visit several cultural sites and pay only portion of what would they have to pay separately for each attraction.

However, the possibility of Joint discounted entrance fees also means discussions and careful negotiation among the involved cultural sites. The greatest obstacle might be the different funding and financing of the cultural sites (those can be established or founded by state, by regional authorities or local authorities – example of how it works in the Czech Republic). Different forms of ownership mean different financial management and therefore problematic negotiation. It is also important to sign the agreement concerning the Joint discounted entrance fee where all agreed terms and conditions would be clearly stated. This agreement shall be signed in addition to the cooperation agreement.

B. a C. Interconnection “in time” – State and Central European level

The previous part of the concept was dedicated to the interconnection “in time” on the local / regional level. It is much easier to create cooperation at this level of interconnection than at the state or Central European level. Needless to say, that the interconnection at local level brings a greater benefit and effect not just on the involved institutions but also on the visitors and local inhabitants.

As for the state / Central European level:

1) It is hard to set a key according to which the cultural sites will get involved into this kind of cooperation;

2) The greatest obstacle also seems to be the lack of the foreign language knowledge (especially in case of the Central European level of cooperation);
3) Other barriers might be:

   a. The long distance between the cultural sites;
   b. Different management systems;
   c. Different funding and budgeting of the cultural sites.

4) The concept as a whole might become for the visitors / tourists very confusing and thus unimpressive.

These four points show the possible problems that might threaten the cooperation on the state / Central European level.

**Conclusion**

Even though the concept “travelling in time” has a great potential at the local / regional level and can positively affect the region, the state / Central European level of cooperation seems rather problematic than beneficial.

With larger area of the concept’s territory, the overall effect is decreasing and organizational, language and financial problems increasing.

To travel “in time” at the local level is very easy and the interconnection “in time” may have several positive effects on the involved institutions / cultural sites. However, it is important to confirm the cooperation by signing the cooperation agreement where the reasons for cooperation, long-term and short-term objectives and tasks and responsibilities of all the involved institutions are clearly stated.
THE ELABORATION OF THE LOST CASTLE

Introduction

The following paper gives details on the "ICT Elaboration of the Lost Castle". It covers the description of the Ekenštajn Castle and its history, elaborates on design of the concept by detailing explanation of archeological find, idea solution and virtual reconstruction, use of the final product, provides the description of the contest that is already underway, and concludes with the benefits that the action provides to the local community and the CUSTODES project.

Brief History of the Castle

Ekenštajn Castle. Only ruins remained of a once impressive medieval castle, which together with the defense complex covered more than 2500 km². They are located on a rocky hill, gently sloping ridge above the eastern edge of Šaleška Valley. They are humbler than near lying ruins of the Šalek Castle, which is better known among the people. At the Fire Castle (Ekenštajn Castle) which maintained a rich tradition, records tell of Ekenštajn’s size and the collapse of (demolished by the Turks while conquering the Valley, which of course is not true), as well as the count’s daughter and the treasure below the ruins of the castle, which still waits to be found by someone:

"... About a hundred years ago men had gathered to dig through the ruins and reach the basement, which is said to contain treasures. But the basement has three large stone doors. The men have discovered two doors, but when they get to the third, they simply left. " (J. Orožen, Castles and the National Heritage)

Name change to Fire Castle was done by the people and in the older literature the change was not recorded anywhere. Some of it is also known under the name Castle Gorica, after the village in which the ruins lie.

In history the castle first appears in the second half of the 13th century. It was built by the Krška Diocese as the seat and symbol of its local power that covered a large part of the eastern half of Šaleška Valley. Properties were given to noble families and used for the management of its knights. It was built between the years 1224 and 1282, at a time when knights in Šaleška were still free, and because the construction of yet another castle in the immediate vicinity would be impractical. The diocese, despite their possession of the castles nearby did not unite all of its properties.

Ortolf and Kraigh were also mentioned along the castle in 1282. As inheritance it was then sold to Ulrik Vovbršk. Because Kraighs were one of the Krško’s lawyers, it may be that they were one of the builders on those bases, but it is also possible that they came into its possession through inheritance. Vovbršk upgraded the castle and then it left castellans, which were named after him. One of them, Ulrich Mörtingerj at the time after the extinction of the Counts Vovbršk in 1322 together with other relatives managed to take advantage inheritance disputes and keep the castle and received by the Bishop of Krk. His brother Schurbrand Ott is also known after the combative Knight’s nickname
Rogovilež. In 1334 the castle Ekenštajn and other properties were given to possession by the local bishop to Žovnek family, while Mörtinger and family stayed at the castle as secondary vassals.

In 1458 the Bishop of Krško handed the castle to Ahac Ekenštajnskemu and in 1468 to his son. However at the end of the 15th century turnskij Ekenštajn family died out. According to a story in 1475 at the Battle of Kaisersberg (Cesargradu) at Sotla in Croatia on the 24 August, the Turks captured wounded Ekenštajn Sebastian, who later died from wounds. With it, the family became extinct; the estate became the property of the sovereign prince. It was a famous battle in which on August 1475 the Turks attacked Štajerska region. Christian armies were joined by 450 men from Kranje, the army was a combined of members from three countries. It heroically attacked a 12,000 strong Turk army at Sotla. After the win they become even bolder, many Nobel houses have fallen, were captured and taken into slavery, or purchased for huge sums.

During the 15th and 17th century the castle was managed by sever families. Most notably the countess Delea Löwenburg that managed to acquire many properties around the castle that was looted along other castles in the valley by peasant rebellion in 1635. The Velenje and Šalek Castles were spared the faith. The castle was abandoned in the early 17th century up until the 19th century a few scenic romantic ruins have remained. After World War II the area was used as a quarry, and until now only a modest wreck with a few fragmentary retaining walls has been maintained. The castle hill is the record of two-piece design with an inner trench of the castle. The western part which stands at the highest point above the steep slope represented the original tower which was built in the early 14th century. It is surrounded by residential buildings and thus formed the core of the castle in the safest position. The guard by the successive defense lines from the inner trench, palace yard, and finally a very deep and broad outer trench. The eastern part is represented palace yard, flattening out in the eastern slopes. The second alteration was walled palace yard spaces between defense towers, the existing walls size was increased, new buildings were added and new enclosures arranged on the north side. Ekenštajn castle thus evolved into a composed castle, which had come into existence through the progressive proliferation and addition of buildings along the chosen route.

**Design and Description of the Concept**

**Exploitation of an Archeological Find**

Ekenštajn Castle ruins presented an opportunity to further enhance the tourist region and add to the idea of the valley of castles by utilizing a resource that otherwise might be lost. In the castle description it is clear that very little remained of the original castle that is currently visible. Its colorful history is also well documented. Written description exists and some visual records, however the actual look of the castle is not known. The castle throughout history also changed its shape and form. In order to offer something to the potential visitors as well as engage the local community in its own history and past virtual reconstruction was offered as a solution.

**Idea, Solution, and Virtual Reconstruction**

In order to capitalize on the archeological find offered solution came out the realm of ICT. The proposed idea is to virtually reconstruct the castle using the available written records and translate
that virtual model into several out mediums that include print materials, animation, actual 3D models, and live visual reproduction to scale. This has also opened up an opportunity to promote our region within the context of CUSTODES project and involve the local community. Creativity is encouraged by leaving the medium to the participants as well as encouraging freedom of imagination by placing a few restrictions, allowing for artistic interpretation. This will be done in the terms of a public contest at the local level to create a visual multimedia representation and model of the caste using modern technologies. The team involved with the project will participate in picking the finalist.

Use of the Final Product

The final product will be used in several ways: to create a virtual projection to scale of the castle; reproduction of the visualization into several print mediums; recreation of the visualization in 3D using specialized 3D printers that would be placed on actual location, Velenje Castle museum, and other locations; combination of materials will be used during the Annual Medieval Festival in Velenje.

Description of the Contest

MULTIMEDIA CONTEST visualization of Castle Ekenštajn

Kunigunda - Regional Media Centre in collaboration with the Municipality of Velenje is preparing multimedia competition for the visualization of the castle Ekenštajn. Ekenštajn castle ruins are visible on the top ridge south east of the town of Velenje by Gorica, near the Šalek Castle. The castle was first mentioned as early as 1282, in possession of the Krška Diocese and has changed several owners up to 17 century when it was abandoned and began to decay. Castle shows that at the earlier stages had a regular rectangular design of the Gothic period, which later blossomed along the ridge. The castle ruins also shows an extended period of Gothic style, which at its core relies on the old Roman tradition. Today the ruins of castle Ekenštajn are preserved only by a few fragmentary retaining walls, which bear witness to its medieval design.

The competition is a multimedia presentation of Ekenštajn Castle that from various stages of history, in addition to direct debris left only a few images. The competition aims to show the appearance of a former castle with modern technology and techniques.

Conclusion

The model successfully utilizes modern ICT technologies while involving local community. It looks to revive a lost castle in a virtual world creating the resource that can be used to further our project efforts. Additional benefits are that action raises awareness and promotion of the CUSTODES project to the community.
Edina omejitev je doseg vaše domišljije.

Vizualizacija je lahko predstavljena v vseh mogočih oblikah z vsemogočimi efekti in napravami. Avtorjem prepustimo povsem proste roke pri izbiri materiala, načinu izvedbe in interpretaciji.

Prva nagrada je 1.000 €, kar vključuje samo idejo. Realizacije zmagovalne ideje bo financirana posebej.

Druga nagrada je 250 € in tretja nagrada 100€.

Rok oddaje je do 21. 2. 2011, na naslov: Kunigunda-regionalni multimedijski center, Perešnova 8, 3320 Velenje s pripisom za CUSTODES NATEČAJ.

Na natečaj se lahko prijavijo vsi. Več info na: www.kunigunda.org