

Manual for Establishing Partnership with the Tourism Industry

Dr. Tamara Rátz

with contribution from

Dr. Viktória Kundi and Dr. Tamás Régi

Kodolányi János University

ARTNOUVEAU2 Strengthening the cultural identity of the Danube region by
building on common heritage of ART NOUVEAU



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The project - ARTNOUVEAU2

ARTNOUVEAU2 is a continuation of the ARTNOUVEAU project that was successfully implemented in the first period of the Danube Transnational Programme. The original partnership, enlarged for this project, achieved notable results in creating transnational professional cooperation in the field of Art Nouveau. It also identified challenges faced by the communities sharing Art Nouveau cultural heritage.

Art Nouveau is certainly part of the history and everyday life of the cities in the Danube region, and hopefully, it will be integral part of its future. As the Art Nouveau movement contributed to shaping cultural identity of the region, it can be used as a cohesive force for bringing many communities together. As visions of the Art Nouveau movement dictated many aspects of urban life, they can be used to develop new policies for the cities of today and tomorrow. As Art Nouveau monuments abound with breathtaking splendour, beauty and display of craftsmanship, they can be used to make the region recognizable and more attractive to tourists.

In 2020 ARTNOUVEAU2 embarked on responsibly and sustainably using the Art Nouveau cultural

heritage as a vehicle for strengthening regional cultural identity and for stimulating economic growth in the Danube region. To succeed in this, the partnership aims to increase the level of knowledge related to Art Nouveau in the general public through educational activities, prompting the public to respect, appreciate, protect and take better care of the Art Nouveau heritage.

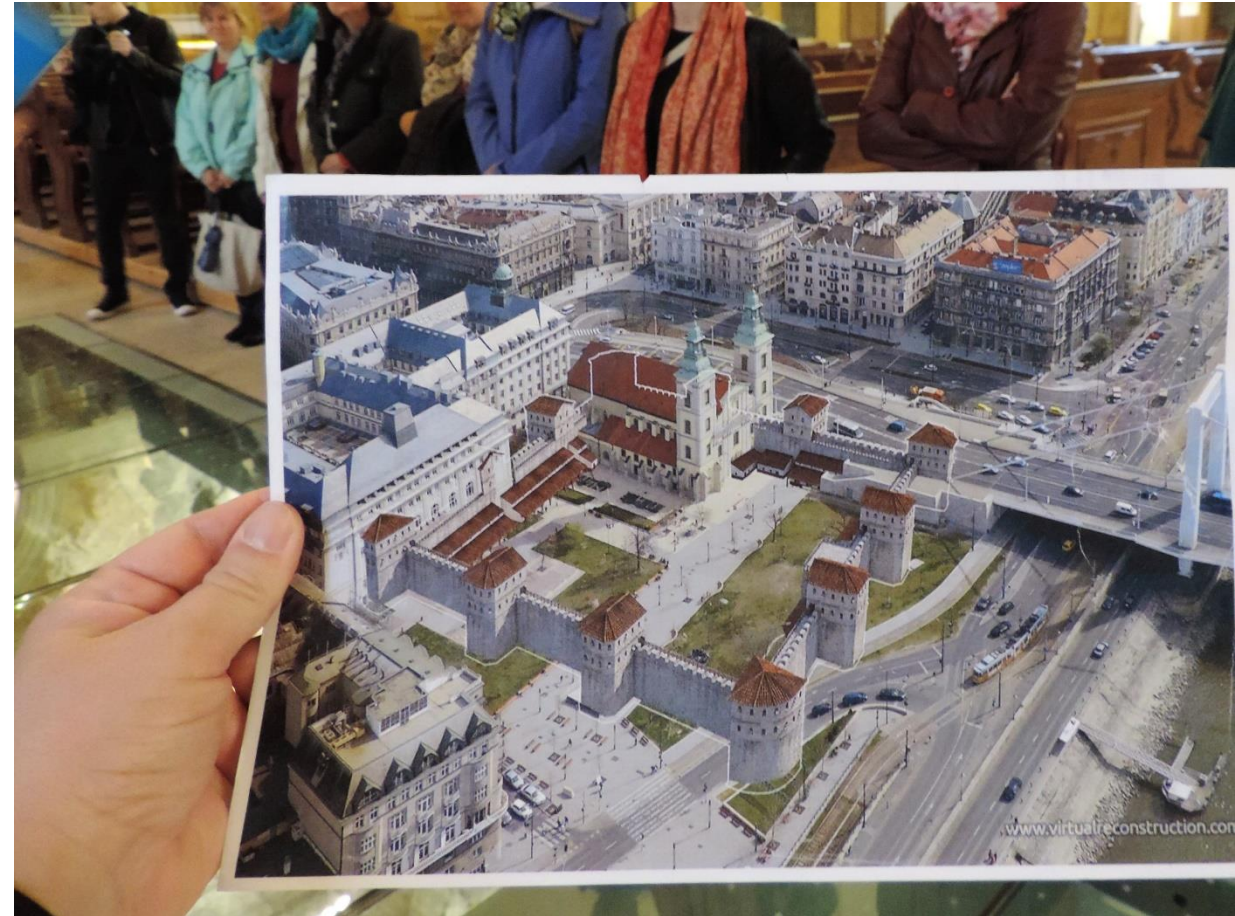
Also, it endeavours to develop a professional community specialized in Art Nouveau from the Danube region and to strengthen the institutional framework which will better protect, manage and promote these heritage resources. This, in turn will ensure growing appreciation of the local public for the Art Nouveau heritage and increase its attractiveness to tourists.

Furthermore, it will professionalize the tourist promotion of Art Nouveau through the involvement of the tourism industry, contributing to the diversification and improvement of the tourist products and services of the region, which can result in economic growth, generate income and stimulate job creation.

Manual for establishing partnership with the tourism industry

This manual is based on personal and online consultation with tourism industry representatives in order to collect information on the relationship of cultural heritage attractions and the tourism industry. Experts from the following groups were involved in the data collection process:

- Incoming and domestic **tour operators** who are involved in the selection and inclusion of heritage attractions in general and culture-oriented sightseeing tours
- **Tour guides** (private guides and guides employed by incoming or domestic tour operators or companies organising themed city walks and tours), in co-operation with the Hungarian Tourist Guides' Association
- **Hotel** managers, concierges and guest relation managers
- Representatives of **cultural heritage attractions** that have established a successful partnership with the tourism industry



Guided visit to the Inner-city Parish Church of Budapest
Photo by Tamara Rátz

Cultural and heritage tourism

Cultural tourism, according to the definition of the World Tourism Organization (1985), is "*movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages*". Cultural tourists, in addition to visiting traditional cultural attractions such as museums, galleries, religious sites, monuments and cultural events, also wish to experience the cultures of local communities, their traditions, customs and beliefs (Council of Europe 2020).

Europe is a globally significant cultural tourism destination, due to its incomparable cultural heritage that includes museums, theatres, archaeological sites, historical cities, industrial sites as well as music and gastronomy. It is estimated that cultural tourism accounts for 40% of all European tourism, i.e. 4 out of 10 tourists choose their destination based on its cultural attractions and activities (European Commission 2017). On a global level, a recent study by UNWTO suggested

that the proportion of cultural tourists averages between 14% and 39%, depending on the narrow or broad definition of cultural tourism used by the respective countries (tourists arriving with a cultural motivation vs tourists visiting cultural sites) (UNWTO 2018).

The development of cultural tourism led to the rise of **heritage tourism** including attractions, products and services related to the past. Heritage tourism, as defined by the National Trust for Historic Preservation, is "*travelling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes visitation to cultural, historic, and natural resources*" (Gibson 2015).

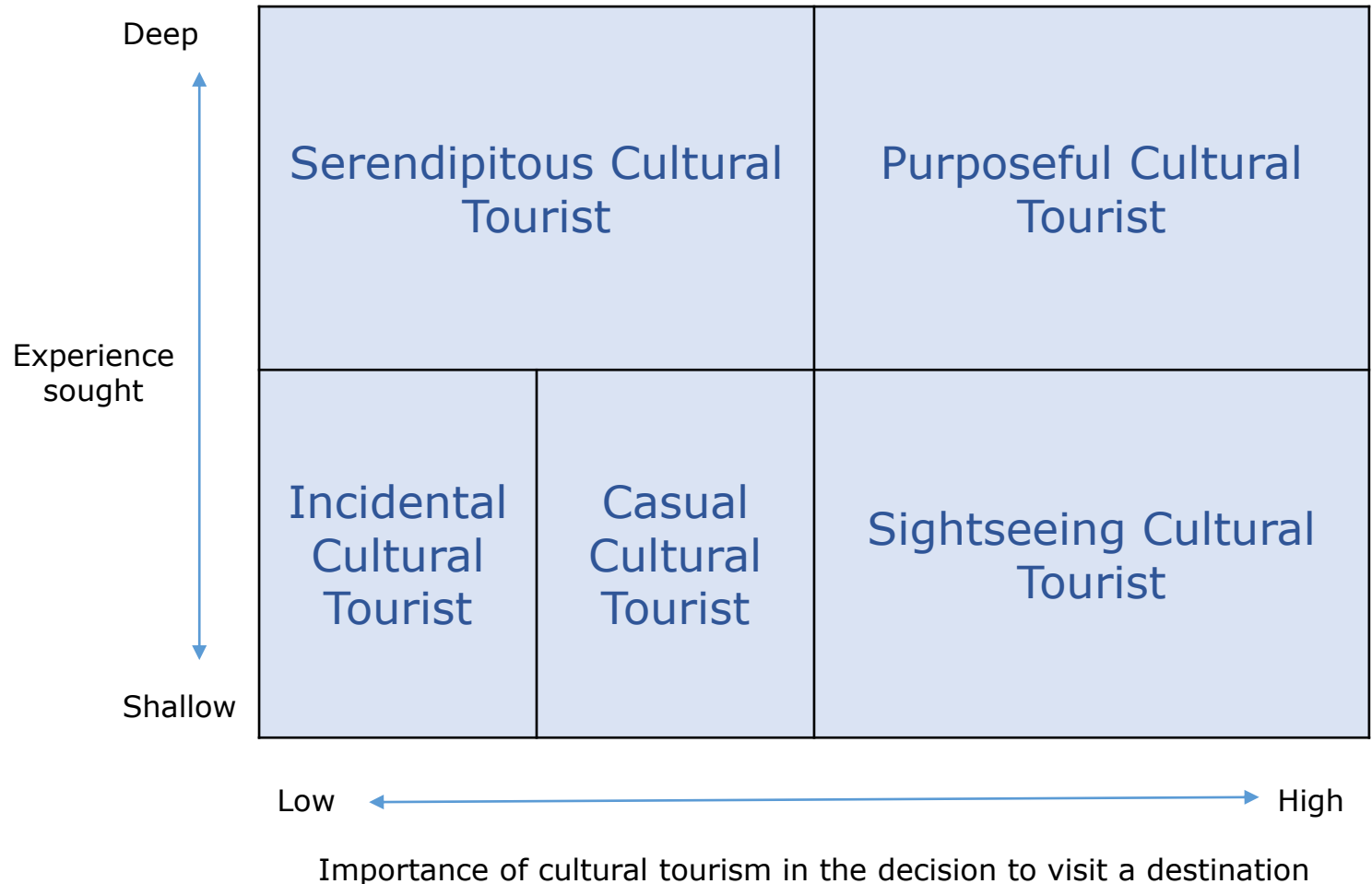
Cultural heritage consists of tangible or intangible **cultural and creative** resources that are considered to be of social importance and are to be preserved for future generations. Cultural heritage is an economic asset and a tourist attraction, in addition to playing an important role in identity building and contributing to social cohesion (Council of Europe 2020).

Cultural and heritage tourism

Based on the depth of the experience sought and on the importance of cultural tourism in the decision to visit a destination, five types of **cultural tourists** were identified by McKercher (2002) (Figure 1).

Purposeful cultural tourists are the greatest consumers of intellectually challenging experiences, preferring to visit museums and lesser known heritage sites. Sightseeing cultural tourists tend to collect a wide range of experiences. Casual cultural tourists generally seek convenience-based attractions, but may have interest in destination-specific sights, while incidental cultural tourists visit easy-to-consume, easily accessible attractions. The smallest group, serendipitous cultural tourists usually do not demonstrate a clear pattern, which is explained by the highly personal nature of their deep experiences.

Figure 1: **A cultural tourist typology**



Culture and tourism partnership

Culture and tourism have a **symbiotic relationship**: while culture is a valuable asset in tourism development since it has a significant impact on destinations' attractiveness, the cultural sector is also a major beneficiary of tourism development (UNWTO 2001).

Cultural resources offer content for tourism development, allowing destinations to differentiate themselves in an increasingly crowded and competitive marketplace, while tourism can provide the cultural sector with additional demand, new outlets for cultural institutions and products, and new partnerships.

Most destinations attribute a high value to cultural heritage on their agenda of tourism development and promotion, as culture can add to the distinctiveness of the local tourism product, and cultural institutions may benefit in terms of increased visitor numbers. In addition, the increasing numbers of visitors does not only generate more income, but also serves to increase the profile and social relevance of cultural institutions (Netherlands Museums Association 2011).



Festival of Folk Arts, Budapest
Photo by Tamara Rátz

Culture and tourism partnership



The Guggenheim Museum, Bilbao
Photo by Tamara Rátz

Many destinations use the tourism-culture relationship as a way of bringing national culture, or certain elements of it, to **international attention**. At regional and/or local level, the development of cultural attractions can help to attract large numbers of visitors to relatively unknown places, or to generate a new, more culture- or heritage-oriented demand. The Guggenheim Museum in Bilbao, for example, following its opening in 1997 as a spectacular element of a long-term, complex programme of urban regeneration, contributed to transforming the city into an international cultural tourism destination.

On the one hand, cooperation with the cultural and creative industries offer important **opportunities** for the tourism sector to

- revitalize and diversify existing tourism products,
- develop new tourism products and experiences,
- use creative technology to enhance the tourism experience, and
- add atmosphere and 'buzz' to places (OECD 2014).

Culture and tourism partnership

On the other hand, tourism is also important for the cultural and creative sector, since it has the potential to

- valorise cultural and creative assets,
- expand the audience for cultural products and services,
- improve and transform the image of destinations,
- open up new markets, both in terms of visitation and in cultural production, and
- support professional networks and knowledge development (OECD 2014).

These **creative synergies** have been exploited by many destinations in recent years, particularly in the development of new niche products in the field of cultural and heritage tourism, such as film-induced tourism, literary tourism, architectural tourism or music tourism (UNWTO 2018).

However, to develop competitive products on the base of distinctive cultural identity, it is necessary to highlight special features and to enhance the unique characteristics of a destination. In many cases, tourists connect the **identity** of a destination with aspects of its tangible culture, particularly its built heritage.



Festival La Gacilly-Baden Photo 2020, Baden bei Wien
Photo by Tamara Rátz

Tourism and Art Nouveau

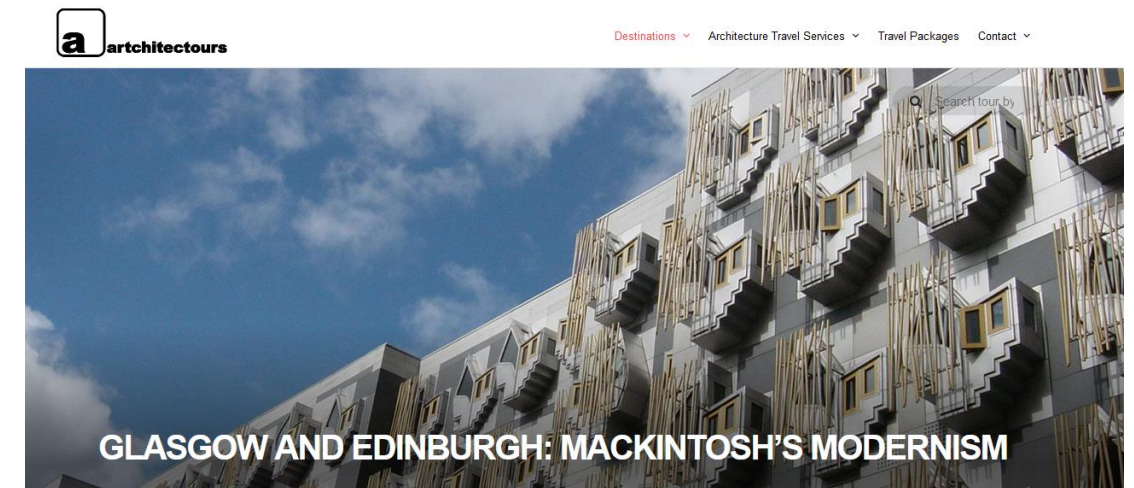
From a tourism point of view, the heritage of the Art Nouveau movement is most evidently represented by architectural masterpieces, so highlighting the **built heritage** of Art Nouveau destinations is usually the first step in attracting visitors' attention to all other aspects of this heritage embodied in, for example, graphic art, interior design, jewellery or glass design.

Architecture is simultaneously a site, event and sign (Rossi 1982): buildings and spaces are may be understood as a set of activities, products and attitudes that complement and complete the design and the meaning of specific sites (Lasansky 2004). Architecture is a key element in the process through which destination marketing organisations and tour operators construct popular perceptions about places.

Architecture tourism or *architourism* is a niche cultural tourism product where the visitors' main motivation is seeing buildings and other architectural works (Ockman – Frausto 2005), and the destination's architectural assets are a key element in creating a memorable tourist experience. Although architectural tours mainly appeal to purposeful cultural tourists, the built heritage of a destination

has a significant influence on the general visitor experience as well, and effective marketing communication can generate awareness and interest in the Art Nouveau heritage of the visited destination.

Destination marketing organisations play a key role in promoting Art Nouveau heritage as a tourist attraction: while special interest visitors will seek out the niche services created especially for them, most tourists will only explore certain themes during their stay if it appears as a *must-see* attraction.



Source: artchitectourstravel.com

Tourism and Art Nouveau

Europe's most important Art Nouveau destinations are represented by the **Réseau Art Nouveau Network**, a collaboration that started in 1999 with the key objectives of research, conservation and promotion. As a recognition of the initiative, the Network became a Cultural Route of the Council of Europe in 2014, thus acquiring additional visibility for the continent's Art Nouveau treasures and increased power to raise **awareness** of this heritage among the general public, cultural and tourism professionals as well as visitors arriving to and travelling within Europe.

Since the any collaboration between the tourism industry and the cultural sector takes places within a destination framework, a key success factor of this partnership is the **destination image** and the messages conveyed by the tourist destination management organisations/convention and visitors bureaus.



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



Map 1: The Réseau Art Nouveau Network in Europe
Source: artnouveau-net.eu

Tourism and Art Nouveau

In the case of **Ålesund**, Norway, despite the abundance of natural attractions and activities in the area, the city's cultural identity is unambiguously communicated as *Ålesund – The Art Nouveau Town*, and the destination's logo reflects its unique architecture. In **Aveiro**, Portugal, following the Art Nouveau route is listed among the top five *don't miss* activities. As for **Bad Nauheim** in Germany, although it welcomes visitors as the City of Health, the fascinating Art Nouveau architecture is mentioned right together with healing mineral springs, green oases and active leisure activities as one of the central components of the personal spa town experience offered by the city.



The official tourism websites of Barcelona and Vienna, the two most visited city members of the Réseau Art Nouveau Network, aim to transmit more complex messages, in order to avoid the negative

consequences of overtourism such as the concentration of visitors around certain *honeypot* attractions. In **Barcelona** the website suggests a list of interesting districts, themed routes and day itineraries that all serve the same purpose: demonstrating the richness of the city's cultural and tourist offer and encouraging visitors to venture off the beaten path. Among the themed routes suggested in Barcelona, the Art Nouveau heritage is featured in several, e.g. the Modernista Route, the Gaudí Route, the Josep Puig i Cadafalch Route or the Lluís Domènech i Montaner Route, and the *jewels of Catalan Art Nouveau, modernism*, is mentioned as the first item on the destination's must see list. In **Vienna** the opening page of the city's tourist website focuses mainly on seasonal activities and events, but „golden“ *Art Nouveau* is mentioned among the first experiences recommended for sightseers, and there is a comprehensive list of Art Nouveau heritage sites including, among others, the Secession building, Otto Wagner's Stadtbahn Pavilions, the art collections of the Belvedere palace, the MAK – Museum of Applied Arts, and a great variety of themed walks and tours exploring the artistic masterpieces and architecture landmarks of the city.

Tourism and Art Nouveau - Barcelona



Roman Route

A tour of Roman Barcelona is a box of surprises containing archaeological remains dating from the time the city was established. Barcino, the Roman city founded in the 1st century BC, has left us a valuable legacy, which can be found in the Gothic Quarter, the site of the early walled city.



Modernista Route

Barcelona and its home-grown art nouveau movement, modernisme, go hand in hand. The style emerged in all its glory at the end of the 19th century to reveal itself in hundreds of extremely beautiful buildings which line the way. Let yourself be captivated once again by these masterpieces in a style full of opulence, fantasy, symbolism and colour.



Contemporary Route

Barcelona is known throughout the world for its architecture. This is why the city didn't want to fall behind in the race to have some of the world's finest contemporary buildings. The names of today's great architects and artists are present in almost every city neighbourhood.



Gaudí Route

Gaudí is a name associated with Barcelona who needs to be discovered



Medieval Route

A visit to medieval Barcelona is one of the most fascinating city itineraries. The



Parks of Barcelona route

There are many different sides to Barcelona: the Barcelona with its

Source:
www.barcelonaturisme.com

Tourism and Art Nouveau - Vienna



Secession

In 1897, Gustav Klimt and a number of other artists quit the conservative Künstlerhaus and founded a new art association called the Secession.



MAK - Museum for Applied Arts

Design is one of the main features of MAK. The museum shows furniture, glass, china, silver, and textiles from the Middle Ages to the present day.



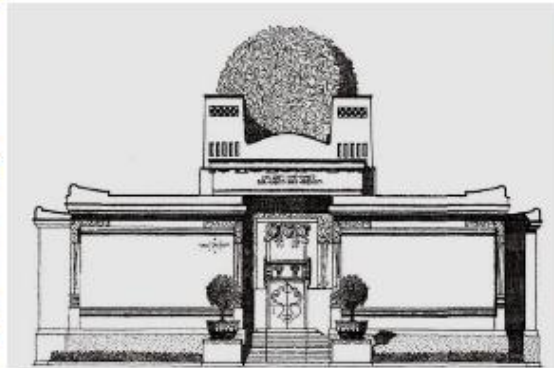
Leopold Museum

Hundreds of masterworks of Austrian modern art collected by the passionate art lover Dr. Rudolf Leopold are shown in the Leopold Museum at...



Otto Wagner's Stadtbahn Pavilions

Otto Wagner, the pioneering architect of Vienna's Art Nouveau era, was the designer in charge of the construction of Stadtbahn, a rail service...



Architecture landmarks of Viennese Modernism

Art Nouveau ornaments and modern materials characterize the architecture in Vienna around 1900. Otto Wagner became the most important architect...



Seven Art Nouveau highlights in Vienna

In scarcely any other city is Art Nouveau as evident today as it is in Vienna. Yet where can the most important Art Nouveau buildings be found in...

Tourism and Art Nouveau

In the case of **Brussels** in Belgium, Art Nouveau as a general concept is not mentioned directly among the top 20 sights. However, there are two attractions on the list that represent the Art Nouveau style at its height, the Horta Museum located in the former house and studio of Victor Horta, with well-preserved, elegant interior, as well as the new Fin-de-Siècle Museum that presents Brussels as the unique artistic crossroads of Europe at the turn of the century and the *capital of Art Nouveau*, due to the dynamism of a society that made its mark in every art discipline: literature, painting, opera, music, architecture, photography, and poetry.



Horta Museum, Brussels
Photo by Tamara Rátz

Darmstadt in Germany also highlights its *extraordinary Art Nouveau ensemble* on the home page of its official tourist information site, providing detailed information about the Darmstadt Artists' Colony and their creation, the Mathildenhöhe, with a 360° virtual panorama tour, a 24-hour webcam that gives potential visitors a glimpse into the city, and an app that takes visitors on a journey through time on Mathildenhöhe with historical views being superimposed over current images. In addition, an online shop offers a wide range of themed souvenirs from microfiber cloths for glasses and coffee mugs through fridge magnets to key rings and mouse pads. Besides the Mathildenhöhe ensemble, the city's many other Art Nouveau elements are also presented, and this heritage is reflected in the badge of the Darmstadt greeters who are willing to show the place to visitors through the locals' eyes.



Tourism and Art Nouveau

Art Nouveau is also one of the main themes of the official tourism website of **La Chaux-de-Fonds** in Switzerland, in addition to the urban landscape created by the watchmaking industry and protected by UNESCO as a World Heritage site, as well as the architecture of Le Corbusier.

In contrast with the majority of the Réseau Art Nouveau Network's member cities, **Budapest** in Hungary does not promote actively its Art Nouveau heritage. It is not listed among the top 10 attractions illustrated with photos, and although it is briefly mentioned as an alternative top sight in a more detailed written description of the city as "*On another day, the Top 10 of Budapest could be a list of another ten sights of a similar level – it could just as well include the Applied Arts museum, which is part of our Secessionist heritage*", visitors – especially first time visitors who are not familiar with the destination's tourist offer – are typically influenced by visual elements, so based on this message, they are much less likely to associate Budapest with Art Nouveau than in the other member cities of the Network.

In addition, the fact that the city's Art Nouveau

heritage is not highlighted by the official brand agency has an unfavourable impact on the inclusion of this heritage in tour operators' and tour guides' programmes: typical sightseeing tours are based on attractions that are strongly associated with the given destination's image, i.e. *must see sites* that most visitors wish to see. Tourism companies that wish to differentiate their own offer need to find a precarious balance between the too popular and the completely unknown, and are more willing to move off the beaten path if the risks of doing so are limited, if there is a measurable demand on behalf of the guests (or the partner agencies) for a certain theme. Consequently, the first steps in establishing a more efficient partnership between the cultural sector representing Art Nouveau and the tourism industry in Budapest should be taken on **destination management level**. Since the city actually does have an impressive range of Art Nouveau heritage sites that are truly popular among tourists, from the spectacular Gellért Baths through the impressive Museum of Applied Arts to the beautifully restored Gresham Palace – Four Seasons Hotel, a well-designed communication campaign could relatively easily reinforce Budapest's Art Nouveau identity.

Tourism and Art Nouveau

The situation is slightly similar in the official destination marketing communication of **Ljubljana**, Slovenia: the top 10 attractions' list does not immediately highlight the city's Art Nouveau heritage, only a deeper and more culture-oriented search will take the visitors to detailed information on the unique aspects of Slovenian Art Nouveau. However, one of the must see sights, the Dragon Bridge is presented as an extraordinary piece of technical heritage and a *superb example of Art Nouveau architecture*, and its informative description successfully introduces the theme to the destination's visitors.



Dragon Bridge, Ljubljana
Photo by Tamara Rátz

Nancy in France is promoted officially as *the French capital of Art Nouveau*, and the city's tourism website offers detailed information on the historical and cultural background on the movement in the city as well as all the visitor attractions and sites that are accessible for tourists. A beautifully illustrated and informative brochure is also available for download (or can be ordered in print) that defines the not-to-be-missed sights, recommends self-guided and guided itineraries and contains all necessary practical information such as maps, opening times and opportunities to save with the Nancy City Pass. In addition, the tourist office also offers tailor-made information packages for the press, congress and meeting planners, and groups and tour operators, together with such services as a single contact person to facilitate communication and co-operation, programmes adapted for various disabilities, or guided tours in foreign languages. Although many destination marketing and management organisations offer similar services, the website of Destination Nancy is particularly well-structured, transparent and easy to use.

Tourism and Art Nouveau - Nancy

The Nancy School

Glass art, ceramics, furniture, ironwork, bookbinding, stained glass, sculpture and architecture: between 1880 and 1914, an entire generation of artists and Nancy industrialists reinvented the decor and daily life of the city with audacity and brilliance, drawing inspiration from plants and science.



Contents

NANCY, THE BIRTHPLACE OF ART NOUVEAU

- ◆ The emergence of the movement
- ◆ The Provincial Alliance of the Industries of Art
- ◆ The Nancy School and botany



NOT-TO-BE-MISSED



- ◆ The Nancy School Museum 
- ◆ The Villa Majorelle 
- ◆ At the Fine Arts Museum 
 - The Daum Collection
 - The artists of the Nancy School
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DISCOVER NANCY'S ART NOUVEAU

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 - Unique guided tours
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- ◆ Applications



Source: www.nancy-tourisme.fr

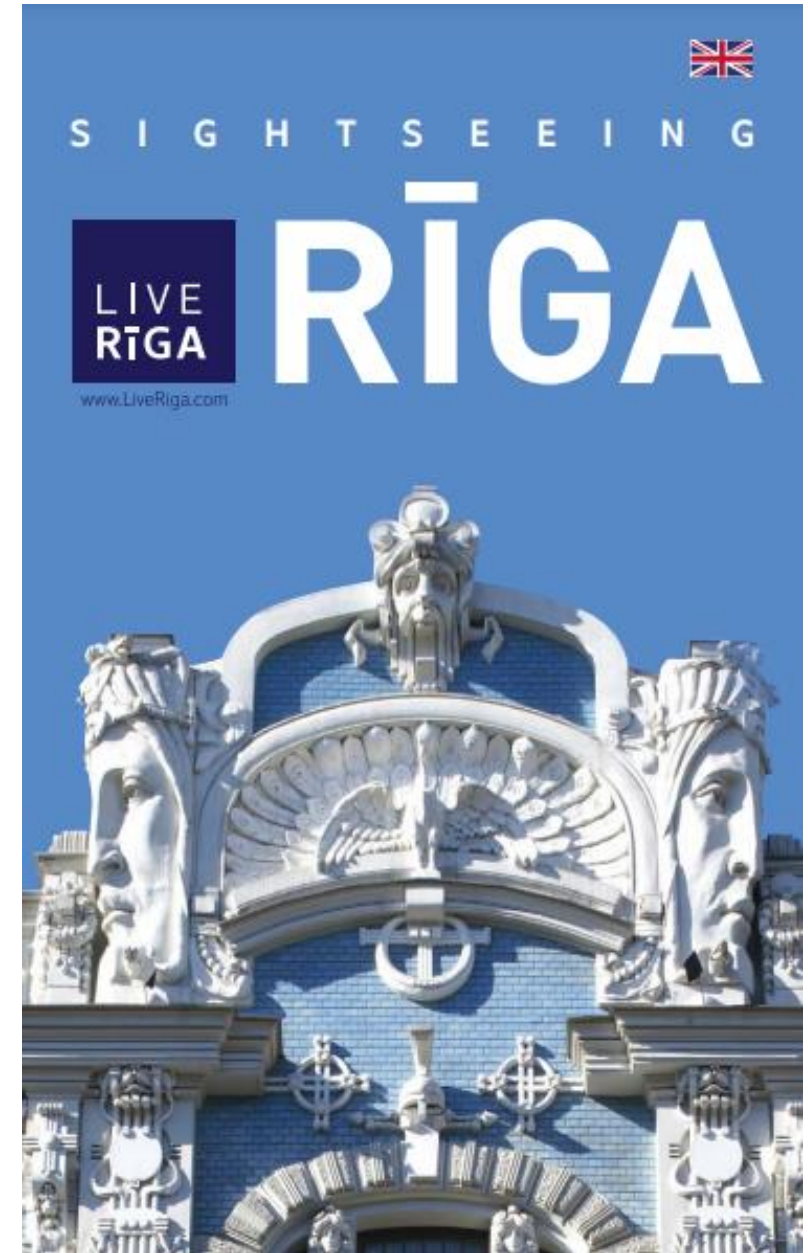
Tourism and Art Nouveau

On the official tourism website of **Oradea**, Romania, *#ArtNouveau* is the first hashtag that appears, and the message that *Oradea is much more than Art Nouveau* actually highlights the significance of this heritage in the city's tourist identity. In addition, various examples of Art Nouveau architecture are mentioned on the list of the city's top 10 must see sites, such as the Black Eagle Palace, the most representative Art Nouveau monument in Transylvania and an emblematic building of Oradea.

Riga in Latvia positions itself as *the real capital of Art Nouveau* in Europe, due to the fact that this architectural style makes up around one-third of all the buildings of the city centre, and Art Nouveau is the basis on which Riga's historical centre was listed as a UNESCO World Heritage Site in 1997. All the promotional materials available on the city's official tourism website emphasise this heritage and contribute to developing a strong destination identity that also influences visitors' image of the city and has an impact on their demand patterns and activities.

Art Nouveau architecture is also highlighted on the official tourism website of **Subotica**, Serbia, with detailed descriptions and rich visual illustration of the city's landmark buildings representing Vienna Secession and Hungarian Art Nouveau style.

Source: www.liveriga.com



Tourism and Art Nouveau



Gróf Palace, Szeged
Photo by Tamara Rátz

Similarly, architectural heritage is featured among the most important sights in **Szeged**, Hungary, with special emphasis on the city's Art Nouveau buildings that are located all around the city in a mosaic pattern. Subotica and Szeged – together with Serbian Palić and Senta – are connected via the theme of Art Nouveau, both in the artistic-historical sense and through a previous Hungary-Serbia IPA Cross-border Cooperation Programme that aimed to develop cultural and tourism co-operation among the destinations.

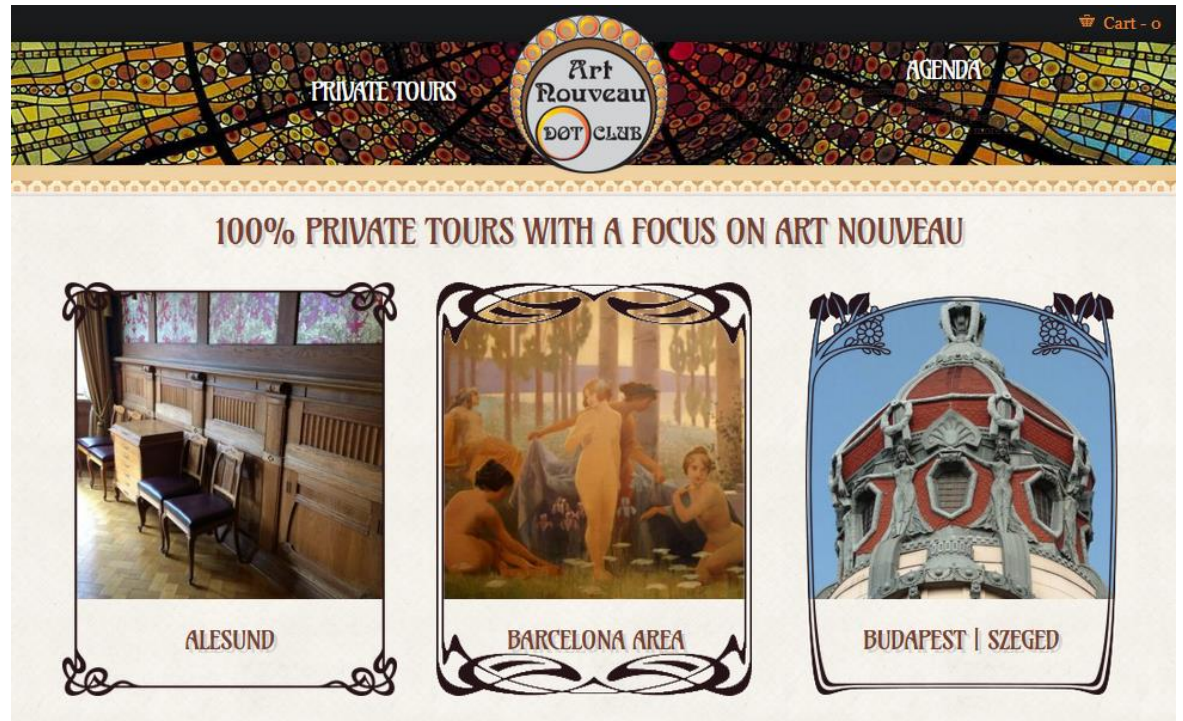
The Catalan city of **Terrassa** has built its destination image on the concept of *industrial Modernism*, since the heritage of Art Nouveau is strongly connected to the development of the textile industry in the 19th century, and is reflected mainly in industrial architecture. The city's tourist office, itself located in the Masia Freixa, a Gaudí-inspired building built by architect Lluís Muncunill, offers both guided and self-guided tours to discover *the most complete Modernist complex in the world applied to industrial architecture*, with attractions including former private residences and industrial buildings converted into museums and exhibition halls.

Co-operation with tour operators and travel agents

The market of organised city tours in most European countries is crowded and highly competitive, so tour operators are usually looking for new, innovative ideas that help them differentiate their products. Depending on their client base, experience and expertise, tour operators may offer general sightseeing tours lasting from a few hours to several days, or specialise in certain areas such as e.g. art, architecture, history, music, archaeology etc. or create tailor-made, personalised programmes for a niche clientele.

The Art Nouveau heritage (museums, events, architecture) in the ARTNOUVEAU2 partner cities can be attractive for both incoming and domestic tour operators, particularly for those with a cultural profile. However, as it has been seen earlier, there is a significant difference among destinations concerning the representation of Art Nouveau as a key destination image component which also affects tour operators' and travel agents' interest in the theme and their willingness to incorporate it in their offers. In order to increase their willingness, they

must become considerably **better informed** and **more familiar** with the unique features and interesting experiences provided by the cultural institutions representing Art Nouveau.



Source: artnouveau.club

Co-operation with tour operators and travel agents

The first step in awareness creation is a comprehensive, well-structured **B2B** (business to business) page on the attraction's general website dedicated to tourism industry partners with detailed information on visiting the attraction and special offers. While the attraction's general website presents the permanent and temporary exhibitions, events, special programmes, dining and shopping services, location, opening times, ticket prices etc. with individual visitors in mind, the B2B page has to focus on tourism industry partners' unique needs and shall include information on the following aspects of the visit:

- Availability of guided tours organised by the attraction – themes, languages and length of tours (shorter tours, e.g. 30-60 minutes, are recommended)
- Maximum number of participants in one group
- Entry rules for a group's own tour guide (e.g. free entry depending on or irrespective of minimum group size) and bus driver
- Map of access and parking location for tour buses
- Services provided for visitors living with different

disabilities (access and experiences)

- Booking/enquiry form – booking requests and enquiries shall be responded to within 24 hours.

Special **pricing** for tour groups and **commission** paid per guest or group are also key elements of the partnership with tour operators. However, since these components may depend on a range of factors and may be considered as confidential business information, exact details do not need to be included on the attraction's B2B page (based on the interviews made for the preparation of this manual though, admissions are typically sold at the original price by tour operators, and the expected commission is 15-20%).

Guided tours may be conducted by the attraction's guides, the tour leaders accompanying the visiting groups (if legal regulations in the country and the attraction's own rules allow external guides), or by using an audioguide or a smart guide (an augmented reality video guide). Although personal tours may give more opportunities for questions, an important advantage of the audioguide systems is that the commentary usually can be made available in more languages.

Co-operation with tour operators and travel agents

A short description of the **highlights** of each available guided tour and a selection of high quality **photos** (both in high resolution and in smaller size, optimised for websites) that can be used free of charge by the tourism partners help these companies promote the Art Nouveau heritage attractions in their own marketing communication activities targeting individual tourists as well as among their own partners.

An effective way to regulate the use of these photos is to make them available only for registered partners via a password-protected platform or to make them accessible only on request; this solution also provides the attraction with valuable information on each partner's interests and usage patterns.

The screenshot shows the website for Casa Batlló, Gaudí Barcelona. The header includes the logo and a language dropdown set to 'English'. A green navigation bar contains links for 'TICKETS', 'Licence to use images', 'Shoot or report', 'Application for a License', 'Press requests', and 'STORE'. The main content area is titled 'Image gallery' and includes a sub-header: 'In this section you can select images in high resolution you need (Maximum 10 images)'. Below this is a horizontal row of eight image thumbnails showing various architectural details of Casa Batlló, such as a circular wall element, a dragon-like facade, a vaulted interior, a blue mosaic wall, a wooden door, a chandelier, a blue and white checkered pattern, and a dragon's head sculpture.

Source:
press.casabatllo.es

Co-operation with tour operators and travel agents

The aim of developing a dedicated B2B page on the attraction's website is to make it easier for interested tour operators and travel agents – who are already aware of the attraction and have an interest in including it in their supply – to book a visit or send an enquiry concerning a visit. A more proactive way of establishing partnership with the tourism industry is **contacting directly** potential partners: incoming and domestic tour operators, preferably with a cultural profile (this is especially important in the domestic market, since domestic visitors are only likely to participate in organised tours if the programme is unique).

The contact details of registered tour operators are generally available in each country, but this list needs to be filtered to those that organise sightseeing tours in the selected Art Nouveau destinations. An introductory email that draws attention to the attraction's B2B page serves to create awareness.

However, as personal experiences are much more powerful than any other method of communication, the best way to convince tour operators about the

values of an attraction is to invite them to a **presentation and a study visit** where they have the chance to experience the site first hand, can observe all the details that are important for their clientele (from the numbers of steps during a guided visit through the availability of air conditioning to parking facilities, wifi access or the capacity of the cloakroom) and can ask whatever questions they may have.

Such visits can be organised on an individual basis for each interested tour operator, but may also be scheduled regularly (once or twice a year) as a registration-based event and may be promoted in the travel press.

Another way of attracting tour operators' and travel agents' attention to Art Nouveau visitor attractions is hosting **travel trade events** (e.g. the annual meetings of national trade associations, pre- or post-conference programmes, reception organised as part of the programme of an international or national travel fair etc.)

Co-operation with tour operators and travel agents

Once the attraction has created awareness and interest in the tourism industry, it is important to maintain the relationship and keep the potential partners informed about new exhibitions, events, services and any other development. A regular (2-4 times/year) **newsletter** should be sent by email to tourism companies that have expressed interest in the attraction, informing them about current and future events (at least 6 months in advance) as well as actual highlights, with a brief overview of the practical details of organising a visit (so that the partners have all the information they need in one document).

Tour operators also welcome **brochures or leaflets** in pdf format that they can forward to their international partners, with the attraction's basic information (name, location, opening hours, admission prices), 1 or 2 striking photos/page, and a concise description of the unique features, programmes, experiences offered by the attraction, but without direct contact details: this way, they can forward the promotional materials received from cultural attractions directly to their partners or their prospective guests without losing their intermediary role in the distribution process. Brochures created for the international market should preferably be written in the target market's language or in English.



Promotional brochure design

Brochures and leaflets are traditionally very common promotional tools in the tourism industry. They can target two different segments, visitors (B2C communication) and tourism industry partners (B2B). Brochures and leaflets presenting cultural attractions can be made available at tourist information offices, transportation hubs, partner attractions and companies, and can be distributed to visitors on site, at travel fairs and other events such as festivals.

They can be printed or can be distributed electronically, typically in pdf format with varying degrees of interactivity. Today printed materials are mainly used in B2C communication (travellers on vacation are much more likely to pick up a printed brochure at a tourist office or a hotel than to consult one online, and these brochures may influence their travel decisions, resulting in originally unplanned visits), while electronic formats are more suitable for B2B communication.

Photos are the most important element of a promotional brochure, since they allow the visitor imagine themselves at the attraction (or industry

partners can imagine their own clients enjoying the experience). In addition to highlighting the unique features or details of the attraction, photos also need to accurately represent the place. Shots of people having a good time should be included if the central message is to highlight the interactivity of the experience.

Brochures and leaflets should reflect the attraction's brand personality and should be consistent with other branded materials.

The content of the brochure depends on its aim. In the case of cultural attractions, the most common aims are either raising awareness (e.g. introducing the attraction to a new partner) or promoting a special exhibition, event or programme (while also reminding the target audience of the permanent features of the attraction). The overall tone should be engaging and informative, taking into account the target market's (tourism industry partners or visitors) special information needs. Including a small map and practical details (opening times, social media sites) can be particularly useful.

Promotional brochure design - example

BUCHHEIM MUSEUM



Buchheim Collection
Museum of Imagination



What awaits you at the Buchheim Museum

The Buchheim Museum lies north of Bernried in a magnificent park direct on the banks of Lake Starnberg. Groves of old trees, enchanted ponds, pagodas, sculptures and various artworks line the path from the parking area (on the B2083 state road) to the museum itself.

The Architecture - A Home for the Buchheim Collections

The architect Günther Behnisch has created a building that reflects the extraordinary diversity of the collections of the painter, photographer, publisher, art book author and novelist, Lothar-Günther Buchheim. Displayed in the northern halls are the paintings, watercolors, drawings and printed graphics of the Expressionists, which form the core of the legendary Buchheim collection. The more intimate rooms of the two multi-storied "towers" have been reserved for the folklore and ethnological collections as well as for Buchheim's own work. A special attraction is a twelve-meter deck that extends over the lake and from which, on a clear day one can see as far as to the town of Starnberg and the Alpine peaks.

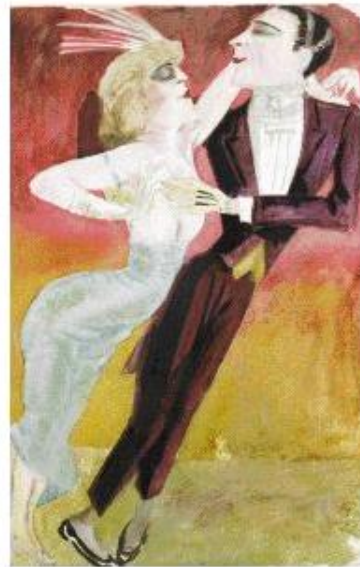
Four Museums under one Roof

For his museum, Buchheim brought together collections which, in most cases, would be displayed in separate museums. Thus, paintings and paper works hang in immediate proximity to arts and crafts from all over the world, and one can find Bavarian "folk art" along side cult objects from Africa and other non-European countries. This unique combination allows one to come in contact with various world cultures as well as to experience an exciting dialogue between the art of the Expressionists and their sources of inspiration from Africa and the South Seas.

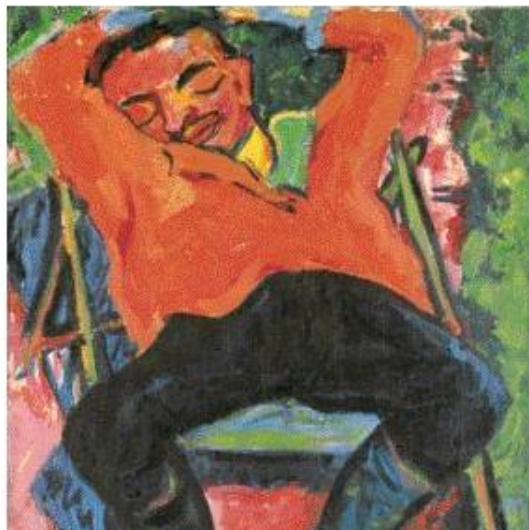
Promotional brochure design - example



Black Stallion, Lady Rider and Clown, 1909



Otto Dix, Modern Couple Dancing, 1922
© VG Bild-Kunst, Bonn 2001



Buchheim Collection · Museum of Imagination

The Collection of a Painter

The best way to understand the Buchheim collection is through the painter and artist Buchheim himself, because Buchheim - who was an already a gifted painter as a young boy - is essentially a visual person. He uses what he visually perceives as the subject matter for his pictures and photographs, as well as for his novels. Sight is the primary sense he uses to experience and understand the world. Thus, with each new and unique piece that finds its way into his collection, he incorporates a new terrain. Buchheim does not merely collect, he discovers. He does not cling to the need to classify art as "valuable" or "worthless", or categorize it as "greater" or "lesser" art, nor does he restrict himself to or specialize in only one or a few areas. Buchheim is continually open to the richness and diversity of life and never ceases to be amazed by the multiplicity of forms found in nature and the infinite inventiveness of mankind.

The Living Museum - Rotation of Exhibits, Special Exhibitions and Events

One visit to the museum will reveal merely a fraction of what the museum has to offer. Because Buchheim's collections, including those in the area of Expressionism, are so extensive, the museum can continually exhibit new works for decades. Special exhibitions from the "Graphics cabinet" include works from Picasso, Léger, Matisse, Braque and Chagall - all part of the Buchheim collection. Those interested in learning more about Buchheim and the Buchheim collection can attend block programs offered by the museum. These include film and slide lectures, workshops for children and adults, readings, concerts and other similar events.

Folklore and Ethnological Exhibits

The kaleidoscope of folklore and ethnological pieces, modestly described as "side-collection", include glass paintings, Art Deco vases, carousel animals, approximately 3000 glass paper weights, immense quantities of popular printed graphics, Bauernschränke (cupboards and wardrobes decorated with folk art motives), porcelain, ceramics, glass, textiles and jewelry from around the world, sculptures, masks and cult objects from Africa, Indonesian shadow figures, Chinese ink drawings, Japanese woodcuts, posters and much more. Additional exhibits include the work of autodidactic artists such as the virtuoso wood sculptor Hans Schmitt, the folk artist Max Raffler, the ventriloquist Muskat and the Parisian Naive artist Hector Trotin. Although at first glance it may seem difficult to find a common thread running through Buchheim's remarkably diverse art collection, when one takes time to consider Buchheim's enthusiasm for strong expressions, vivid colors, intricate craftsmanship, and various forms of "folk art", one can begin to find a navigable path through the collection's creative diversity.

Giftshop and Cafeteria

In addition to a cheerful cafeteria with an outdoor terrace, the museum has a gift shop which offers not only postcards and posters, books from Lothar-Günther Buchheim, catalogues, illustrated books, and selected literature relating to the specific collections, but also a wide assortment of arts and crafts from all over the world.

Promotional brochure design - example



BUCHHEIM
MUSEUM



BUCHHEIM
MUSEUM

Internet: www.buchheimmuseum.de
E-mail: info@buchheimmuseum.de
Info-telephone: + 49 - (0) 8158 - 997060
Fax: + 49 - (0) 8158 - 997061

April to October	
Monday to Friday	10 a.m. – 6 p.m.
Saturday and Sunday	10 a.m. – 8 p.m.
Public Holidays	10 a.m. – 8 p.m.
November to March	
Tuesday to Friday	10 a.m. – 5 p.m.
Saturday and Sunday	10 a.m. – 6 p.m.
Public Holidays	10 a.m. – 6 p.m.

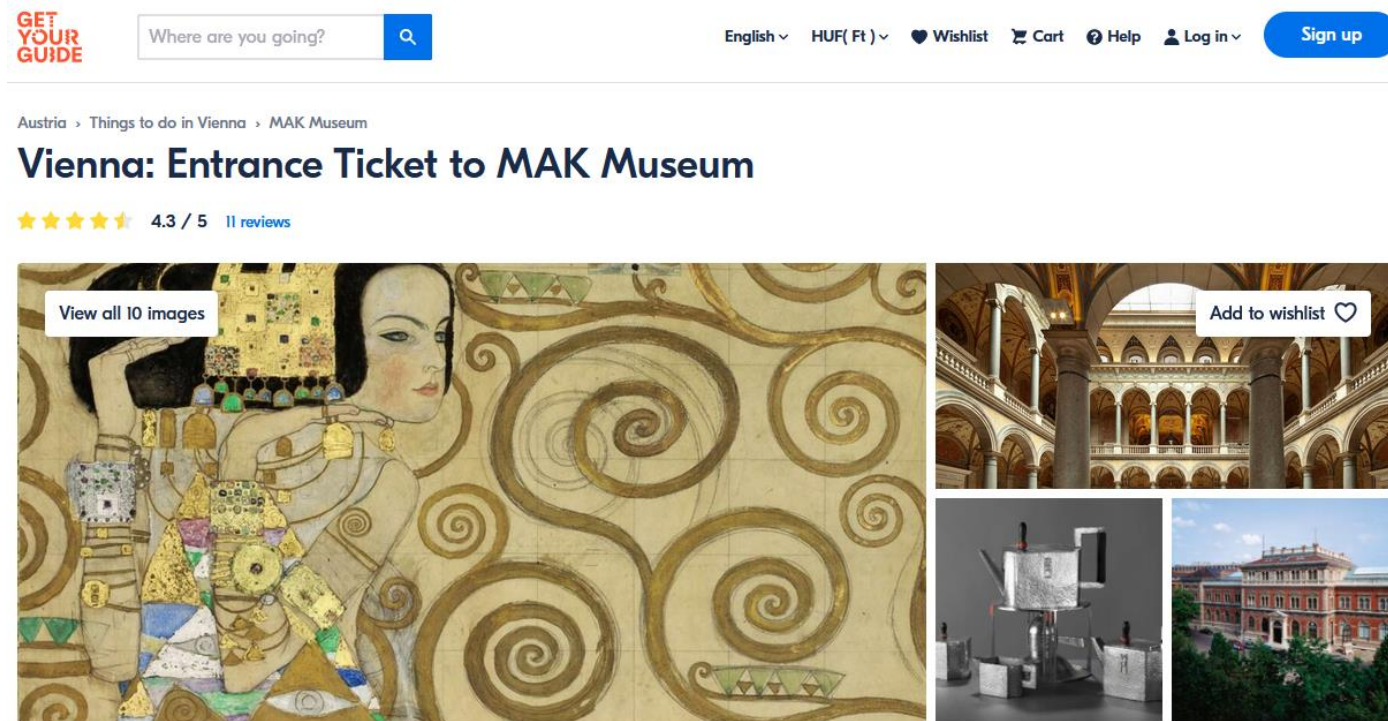
Adults	€ 7,80
Youths 6-17 years, Students, disabled persons	€ 3,50
Groups of 15 and more, per person	€ 6,20
School classes, per person	€ 2,50
Family ticket	€ 18,00
Reduced admission for users of public transportation (MVV) or the Bavarian Seenschiffahrt (ferry), per person	€ 6,20



Co-operation with Online Travel Agencies (OTAs)

In addition to traditional tour operators, Art Nouveau visitor attractions can also establish co-operation with OTAs specialised in selling tours, excursions, activities and experiences – such as GetYourGuide, Tiqets, or viator – as **suppliers** or as **partners of affiliate partners** (e.g. hotels, tour guides, travel agencies).

The advantages of such partnerships for Art Nouveau attractions include higher exposure on the global market of cultural tourism, additional promotion by the OTA, professional quality management system with the aim to assist partners in product optimisation and in presenting their offer in a competitive manner. Since tourists are increasingly likely to organise their trips themselves, OTAs as digital marketplaces play a key role in creating awareness among potential visitors and influencing booking decisions before and during the actual travel experience.



The screenshot shows the GetYourGuide website interface. At the top, there is a search bar with the text "Where are you going?" and a magnifying glass icon. To the right of the search bar are navigation links: "English", "HUF (Ft)", "Wishlist", "Cart", "Help", "Log in", and a "Sign up" button. Below the search bar, the breadcrumb trail reads "Austria > Things to do in Vienna > MAK Museum". The main heading is "Vienna: Entrance Ticket to MAK Museum". Below the heading is a star rating of 4.3 / 5 and "11 reviews". The main content area features a grid of images. The largest image is Gustav Klimt's painting "The Sirens" (1905), with a "View all 10 images" button overlaid. To the right of this image is a smaller image of the MAK Museum's interior, with an "Add to wishlist" button overlaid. Below these are two more smaller images: one showing museum equipment and another showing the exterior of the MAK Museum building.

Source: www.getyourguide.com

Co-operation with tour guides

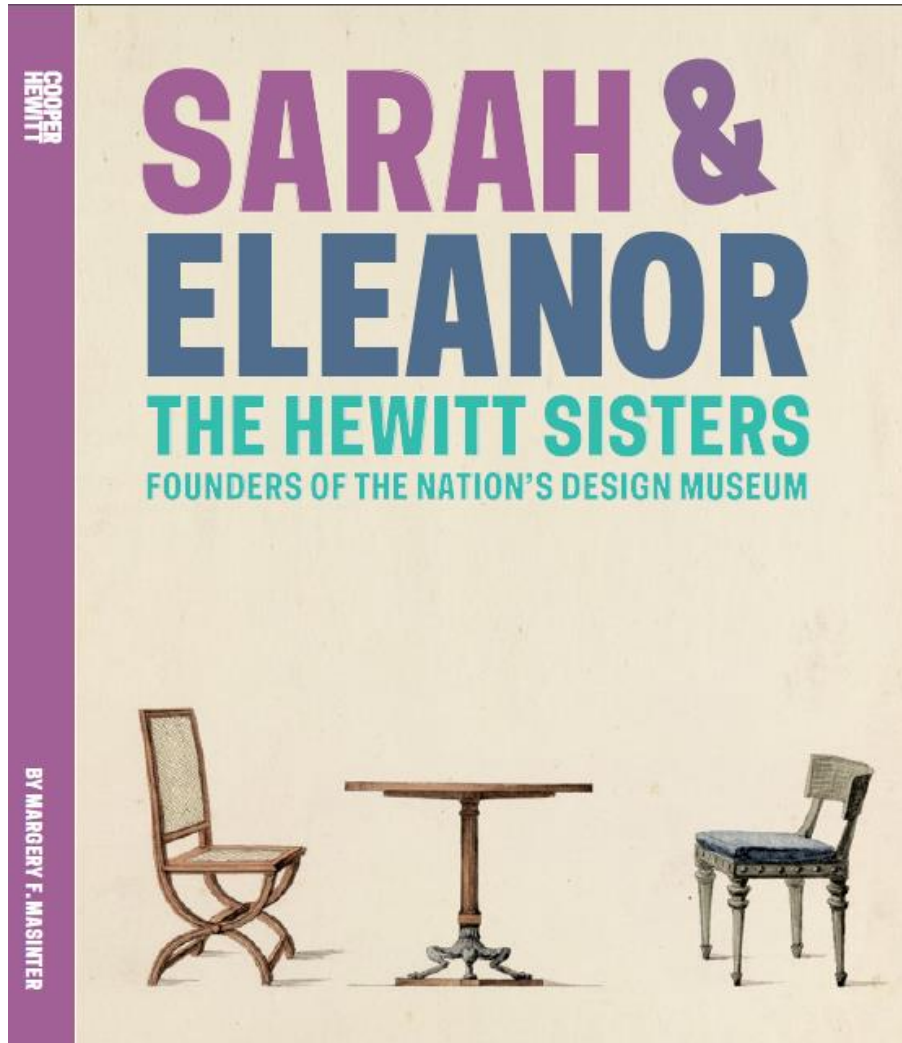
In most destinations, tour guides either have a contract with tour operators or work as private guides or both. Their involvement in cultural tourism is particularly important, since both purposeful and sightseeing cultural tourists – i.e. the key market segments – have a higher than average propensity to join **guided tours** during their trip. However, while sightseeing tourists are generally satisfied with visiting the top sights of a place (which highlights again the significance of featuring Art Nouveau as a must see theme in destination marketing), purposeful cultural tourists travelling alone or in small groups are typically open to new and unusual experiences, so their programmes may considerably be influenced by local tour guides' **creativity, suggestions and ideas**.

Individual guides working in a destination select their own themes and create their own **itineraries**, while those with a tour operator contract have a major influence on the types and exact content of sightseeing tours offered to international partner agencies and individual tourists. The main precondition of incorporating the theme of Art Nouveau in these programmes is sufficient **familiarity** with the destination's Art Nouveau heritage, its history, characteristics, key figures, unique features of the local style in international comparison, as well as the range of visitor attractions and the experiences and services provided by them.

Guide at work in the Art Nouveau Gellért Baths, Budapest
Photo by Viktória Kundi



Co-operation with tour guides



Brochure presenting the story of the Hewitt sisters
Source: www.cooperhewitt.org

In comparison with tour operators, while guides also need to be familiar with the practical details of visiting Art Nouveau attractions (location, access, prices, opening hours, services), they need a much deeper **background knowledge** of the movement itself and its manifestation in architecture, interior design, jewellery and glass design, graphic arts etc., with special emphasis on the given destination. They also need to be familiar with the artists, their life and work, style, inspirations, and influences, as well as their personal and artistic heritage. Besides all the factual information however, tour guides need **memorable stories** that can pique visitors' interests, and have to be able to identify highlights for visits of various lengths of time (from 30 minutes to several days).

If a destination's Art Nouveau heritage is highlighted in tourism marketing, it usually influences visitors' interest in this heritage and leads to increasing demand for Art Nouveau experiences (themed tours or walks, exhibitions, interactive workshops or other activities). This will motivate first specialised and niche tour guides (and tour operators) to include this theme in their tours, then, as Art Nouveau becomes a must see attraction, as it happened with Gaudí's architecture in Barcelona, it will also be featured in every sightseeing tour, guide book, tourist website, social media platform etc.

Co-operation with tour guides

However, as we have seen earlier, Art Nouveau is not an equally significant element in the destination identities of the ARTNOUVEAU2 project's partner cities. In those cities where this theme is not an integral component of the tourist destination image, guides have to use their **creativity** to incorporate Art Nouveau in their offer (e.g. in Budapest a good starting point for making guests familiar with this style could be the picturesque Gellért Baths, since spas are promoted among the city's top experiences and are popular among tourists). In addition, they also need the cultural sector's assistance and **collaboration** in their efforts to make the place's Art Nouveau heritage visible and attractive for visitors.

A (printed or interactive) **city map** depicting the prominent Art Nouveau buildings and other attractions can help guides present the value and significance of this heritage to visitors. It is important though not to provide too much information: for example, the otherwise very informative and impressive Art Nouveau Danube digital repository is not ideal from a tour guide's perspective as it is rather time-consuming to identify the *must show* **highlights** among the hundreds of digital objects and artefacts.

Setting up multilingual **information boards** at the

key Art Nouveau attractions of a destination, with the description of the site's significance, a few photos, and a map indicating the locations of all the other Art Nouveau sights would also increase the **visibility** of this heritage, raise visitors' curiosity, and encourage guides to include this theme in their tours, similarly to creating experiences optimised for **social media**.



Bringing art to life at the Albertina Museum, Vienna
Photo by Tamara Rátz

Co-operation with tour guides

Since knowledge is the most important value that guides add to a visit, they need to thoroughly prepare for each tour. Visitor attractions can help this preparation by providing **free admission** for licensed guides (not only in the company of clients, but also alone), and by putting together a **guide kit** that

- contains information on the history and most important features of the attraction (preferably not only technical information, but also personal stories),
- provides lists of highlights for short/medium/long visits,
- suggest different themes and itineraries within the attraction, and
- summarizes practical details such as opening hours, booking process for groups, access with disability, prices and commission, parking, dining and shopping facilities etc.

As half-day and full-day sightseeing tours need to cover many sights, the **time** available for each site is very limited. However, even a brief visit can give a glimpse of an Art Nouveau attraction's value to visitors and may motivate them to return later, either on their own or as participants of a specialised cultural tour. Based on a special agreement between guides and attractions, the clients of tour guides could be offered an **incentive to return**, e.g. discounted admission for their second visit or a drink voucher if the attraction has a café or a 10%

off voucher in the gift shop or at least a printed brochure promoting the attraction. This way, the guide would be in the position to offer extra value to their clients which would improve their competitiveness in the market of sightseeing tours, the guest would feel more motivated to return, and the attraction would benefit from higher visitor numbers.

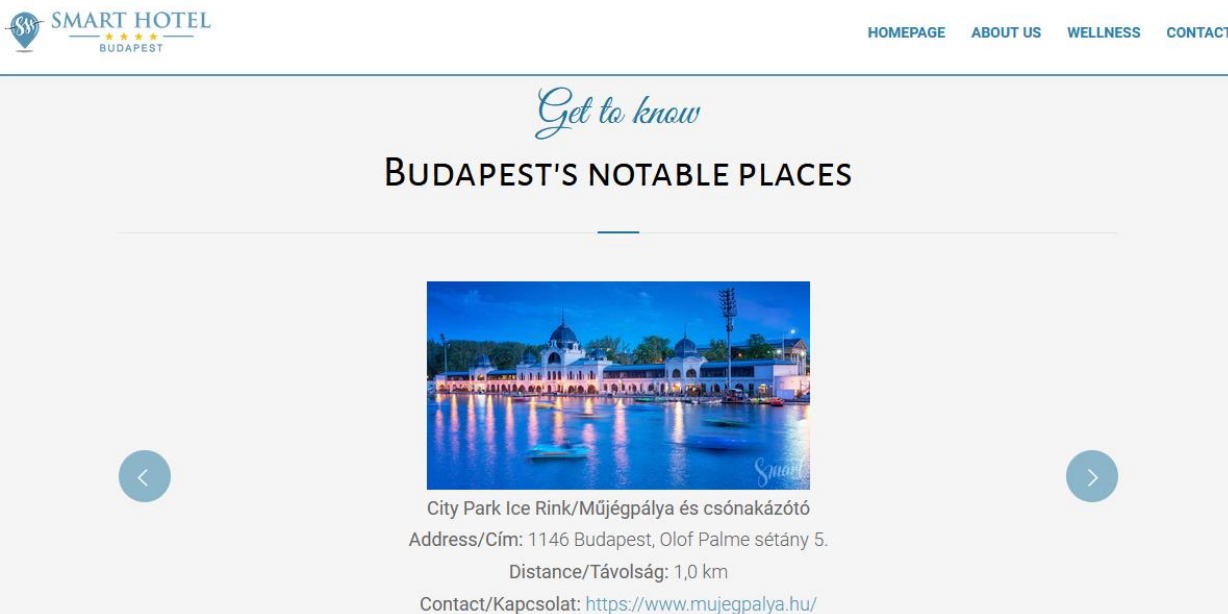
An increasingly popular solution to establish a partnership between tour guides and cultural institutions is the organisation of **training courses for licensed guides**, often in co-operation with the national guides' association. These courses include guided visits to the attraction in order to demonstrate the institution's best practices, and provide materials for self-study. At the end, only those external guides who successfully pass the attraction's exam are authorised to conduct tours for their own clients (this exclusive right is usually demonstrated by a special sticker or hologram on their tour guide badge/license). Participation in such training courses has a positive impact on guides' interest in and willingness to include the attraction in their own itineraries: their position in the competitive market of sightseeing tours is improved by their ability to offer their guests a special service and, more importantly, after having passed the exam they feel more empowered and better prepared to present a certain theme.

Co-operation with the hotel industry

In addition to travel intermediaries and tour guides, hotels also play a key role in visitors' travel decision making processes, both before and during their stay. Although every accommodation aims to provide information about the destination's sights, high category hotels particularly make a special effort to inform their guests about cultural, gastronomic and leisure attractions and activities in the visited place.

Hotels have the opportunity, as part of the reservation and confirmation process, to send recommendations (together with booking links to selected attractions) to their future guests. Since resort and luxury hotels generally offer a wide range of activities (spa treatments, dining experiences etc.), they usually recommend their own services in these messages. Mid-range city hotels, however, do not typically have an extensive offer of additional services, so they might be more motivated to supplement the confirmation messages sent automatically to their guests with additional suggestions on what to do in the city, daily itineraries or other recommendations. The benefits of this practice for the hotel might be:

- commission (directly from the attraction or through an online travel agency such as e.g. GetYourGuide),
- higher perceived service quality and more satisfied guests,
- occasionally longer stay or returning guests (as guests may become more aware of the destination's unique features).



The screenshot shows the website for Smart Hotel Budapest. At the top left is the logo for Smart Hotel Budapest, which includes a stylized 'SH' icon and the text 'SMART HOTEL BUDAPEST'. To the right of the logo are navigation links: 'HOMEPAGE', 'ABOUT US', 'WELLNESS', and 'CONTACT'. Below the navigation is a section titled 'Get to know' in a cursive font, followed by 'BUDAPEST'S NOTABLE PLACES'. A featured attraction is shown with a photograph of the City Park Ice Rink at night. Below the photo is the text: 'City Park Ice Rink/Műjégpálya és csónakázótó', 'Address/Cím: 1146 Budapest, Olof Palme sétány 5.', 'Distance/Távolság: 1,0 km', and 'Contact/Kapcsolat: <https://www.mujegpalya.hu/>'. There are also left and right navigation arrows on either side of the featured attraction.

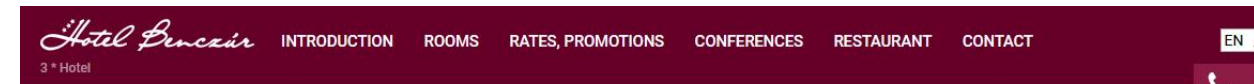
Source: www.smarthotelbudapest.hu

Co-operation with the hotel industry

In order to include Art Nouveau in their recommendations, the hotel personnel need to be familiar with the Art Nouveau attractions available in the destination, so it is advisable to invite the representatives (front office manager, guest relations manager or concierge) of partner hotels to an in-site presentation, and then keep them informed by email. An increasingly popular practice is to create a dedicated booking platform for hotel partners that allow card payment and can handle commissions, this way concierges can directly book admission for hotel guests.

New partners are usually authorised by the Front Office Manager or the General Manager of the hotel whose aim is to offer a great variety of high quality experiences for their customers. For cultural attractions it is suggested to start establishing partnerships with hotels located nearby, at convenient walking distance for guests who may visit the sight spontaneously, on recommendation from the accommodation, and then gradually expand the range of partner hotels.

Brochures and leaflets are particularly useful at hotels, both in initiating communication between hotel personnel and customers, and in giving recommendations in case of a specific enquiry. For example, if a guest is interested in culture and heritage, it is much easier for the concierge to select a few brochures or leaflets representing cultural heritage attractions and marking their locations on a map. Printed material can also help overcome language barriers, and guests may take them home as keepsakes.



Top 5 sights nearby



BUDAPEST ZOO



VAJDAHUNYAD
CASTLE



SZÉCHENYI THERMAL BATHS

Source: www.hotelbenczur.hu



Co-operation with the hotel industry

Self-service information for casual cultural tourists

Most hotels (+ hostels, B&Bs, guesthouses, but also tourist offices, restaurants and other tourist companies) offer a display opportunity for cultural attractions and other tourist services in their lobby.

Minicards provide a globally recognized, simple, effective advertising platform to raise awareness and to share information with guests. Effectiveness can be measured by the number of cards returned to the attraction and by the revenue generated by card users.

An additional feature of the platform is a smartphone application that makes information and discounts available to a wider range of customers.



The diagram shows two examples of Minicards. The left card is for a museum, and the right card is for a specific location in Budapest.

- category**: MUSEUM
- image**: Interior view of a museum gallery.
- logo**: GOLDBERGER logo.
- slogen or short description**: A famous Goldberger jewish craftsman family's history, blue-dying, fashion of the early 20th century, textile industry in the socialism, above all in the first, modern textile museum in Hungary.
- discount or gift**: HUF 400 DISCOUNT
- NaviCard code**: Scan bar code with NaviCard app to navigate
- map**: Map of Budapest showing the location of the museum.
- address**: 1036 Budapest, Lajos utca 136-138.
- opening hours**: Tuesday-Sunday 10.00-18.00, Monday - Closed
- phone number**: Phone: +36 (1) 250 1020
- discount details**: This minicard give you 400 HUF discount from the entrance fee. Full price ticket only. One card/ticket.
- email address, website**: info@obudalmuzeum.hu, www.textilmuzeum.hu, www.minicards.hu

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- <https://www.visitljubljana.com>
- <https://www.nancy-tourisme.fr>
- <https://www.visitoradea.com>
- <https://www.liveriga.com>
- <https://visitsubotica.rs>
- <http://szegedtourism.hu>
- <https://visitaterrassa.cat>