

MANUAL FOR PARTICIPATORY TOURISM CONNECTING COMMUNITY AND CULTURE THROUGH STORYTELLING



Publisher

Croatian Ministry of Tourism

For the Publisher

Gari Capelli

European Project

Interreg ADRION EUSAIR Facility Point

Project developers

Istrian tourism development agency

Editorial board

Manuela Hrvatin, Slavica Tobok Kandić

Editors

Jelena Latin, Nevenka Lorencin, Morena Paulišić

Proofreading

Marijeta Matijaš

Graphic Design

Biljana Grbić, Mateja Parabić

Illustrations

Korana Lukić

Assistants

Students of Culture and Tourism

Photographs

**Duško Marušić, Manuel Paljuh, Martin Čotar, Marina Puh, Đulijano Belić, Nevio Doz,
Richard Peršić, Đani Celija, Mateo Gobo, Udruga Format, Hassan Abdelghani**

The publisher does not guarantee the absolute accuracy of the information posted in the manual and is not responsible for any inaccuracy or alteration of information.



CONTENT

INTRODUCTION	5
PARTICIPATORY TOURISM	7
WHY STORYTELLING?	15
INTANGIBLE HERITAGE – LEGENDS AND MYTHS	18
STORYTELLING – AUTHENTICITY AND INTERACTIVITY FOR CULTURAL TOURISM PRODUCT	18
STORYTELLING AND STORYTELLING STRUCTURES	21
CULTURAL PRODUCTS OF ISTRA INSPIRIT	27
ISTRA INSPIRIT: LEGENDS, MYTHS AND STORIES	29
ISTRA INSPIRIT METHODOLOGY	33
EUSAIR COUNTRIES BENCHMARKING	61
SERBIA	62
GREECE	62
CROATIA	62
ALBANIA	63
ITALY	63
BOSNIA AND HERZEGOVINA	64
SLOVENIA	64
MONTENEGRO	65
CONCLUSION	67
LITERATURE	69

INTRODUCTION

1

**The fact of
storytelling
hints at a
fundamental
human unease,
hints at human
imperfection.
Where there is
perfection
there is no story
to tell.**

Ben Okri

Storytelling has existed since the oldest times. It was, and still is, a way of connecting people, creating communities and evoking emotions. People have nowadays recognized the power of storytelling which encompasses and creates new culture and products; it is a marketing tool as well as an important means of communication. Storytelling in tourism enables the development of marketing and management of a destination, as well as product or attraction development and the involvement of service providers. Tourists take part in tourism experiences and cultural tourist products. According to Kobašić, cultural tourism product is a set of available goods, services and appropriateness that can be used to satisfy the tourist's needs on a certain area and in a certain time. This refers to accommodation, catering and transport combined with natural and cultural resources. If the cultural resource/attraction is at the centre of complex tourist services then we can talk about cultural tourism product.

This manual explains the theory of participatory tourism – the involvement of numerous stakeholders in the cultural – tourism products in every development stage – from idea to realisation. The next chapter explains what storytelling actually is, as well as what we can expect from it and what its steps and methods are. After that, the development of the Istra Inspirit project follows (Istria, Croatia).

Istra Inspirit is an example of good development of a cultural tourism product – one that encompasses stakeholders from different segments in tourism, tourists and locals by giving a sense of an unforgettable experience of myths, legends and stories from Istria which are authentic, but their “authenticity” adjusts to place, time and audience. Every experience is put in contemporary context and connects with the community (i.e. audience decides whether Mare the Witch in Svetvinčenat lives or dies although she was historically executed. Locals take part in the experience by helping out with the story, selling local products etc). Istra Inspirit in the making and staging of a story, legend or myth, *travels through time*, but it is not as accurate because of production funding.¹

The purpose of the manual is to understand the usage of storytelling which creates sticky memories through a story by connecting feelings with events and participation. The manual also deals with the importance of various stakeholders who “live” the cultural tourism product, partake, taste, decide, in a word, become part of the story in a successful product development.

¹ <https://www.icomos.org/charters/nara-e.pdf> (The Nara Document of Authenticity)

PARTICIPATORY
TOURISM 2

**We are all storytellers.
We all live in a network
of stories. There isn't a
stronger connection
between people than
storytelling.**

Jimmy Neil Smith



**Morgan's
Treasure**
Morganovo
blago



**Kupelwieser
on Brijuni**
Kupelwieser
na Brijunima



**The Miners'
Republic**
Rudarska
republika



**Spacio
Spacio**



**The Lighthouse
of Love**
Svjetionik
Ljubavi

Participatory tourism is defined as responsible tourism which includes every stakeholder of a certain destination in order to create authentic, new products which later on affects their everyday life and surrounding. The financial sustainability of the local community is being secured by involving their stakeholders and services which help develop a destination. The participation of the local community in the decision-making process benefits the local economy and boosts residents' respect for their traditional lifestyle and values.²

The three design principles based on community are:

STORIES + SENSES + SOPHISTICATION³

Stories – that can captivate audience and create new inspiration for stakeholders.

Senses are awakened because participation, coming to a place, fun learning and experience of sharing, encourage expression and arouse all five senses (touch, sight, hearing, smell, taste).

Sophistication is usually seen in a subtle brand message, marketing campaign, unique way of communication, activities, and constant search for a better solution (innovation).

² <https://www.user-participation.eu/hr/planiranje-participativnog-procesa/peti-korak-participativne-metode/crowdsourcing-participativno-upravljanje/online-angaziranje-javnosti>

³ Creating Creative Tourism: Toolkit



Crispo
Crispo



Jules Verne:
Escape from
the Castle
Bijeg iz kaštela



Mare the
Witch
Vještica Mare



Iustitia
Iustitia



Old Buzet
Buzet po
starinski



Vodnjan tales
Vodnjanske
štorije



Fools or oxen?
Rogovi ili volovi?

1 ISTRIA, 1000 EXPERIENCES

Participatory tourism provides atmosphere, authenticity, creates empathy and assures competitiveness. Make sure you find partners with the right skills, delegate work and ensure success!

Participatory projects are not just about empowering visitors. Every participatory project has three core stakeholders: the institution, participants, and the audience. The audience may refer to the institution's visitors, but it can also include other constituencies who might have a particular interest in the outcomes of the project—for example, participants' neighbours or associates. For a project to be successful, the project staff should be able to articulate and satisfy the interests of each group.⁴

In order to personalize institutions, it is necessary to focus on the audience during a performance/experience.

Outcomes of participation include:

- to attract new audiences;
- to collect and preserve visitor-contributed content;
- to provide educational experiences for visitors;
- to produce appealing marketing campaigns.⁵

⁴ Participatory Museums, Principles of Participation

⁵ Ibidem

**And now
here is my secret,
a very simple
secret:
it is only
with the heart
that one
can see rightly,
what is essential
is invisible
to the eye**

*Antonie
de Saint-Exupery*

The participatory decision making process highlights four key standing points in planning heritage based tourism. Tour operators, institutions responsible for heritage preservation, visitors and local communities, all view tourism differently since their interests, roles, ideas and problems in planning and implementation are different. All four viewpoints have to be equal if we want to accomplish all groups to prosper.⁶

The participation of a community in the development process can support local culture, tradition, knowledge and skills, which makes a community proud. The goal of community participation is to make the communication between stakeholders better in order to reach a common decision and maintain sustainable development.

Participatory involvement is present throughout strategic document creation which deals with tourist actions in the destination. It enables citizens' participation in the decision making process as well as strategic document implementation.

In the document development process, the entire public needs to take part; tourism workers, businessmen, local people and others, in order to contribute to the development of a unique tourist product of a destination – in this case, a cultural tourist product.⁷

The concept of participatory tourism enables:⁸

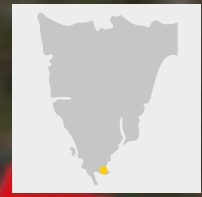
- A fair distribution of power among stakeholders;
- A fair distribution of gain and expenses;
- Support to the destination's sustainable development;
- Participation and stakeholder support;
- The possibility to apply knowledge and skills of the stakeholders;
- Innovative ideas and solutions and;
- Effectiveness, creativity and sustainable development concept.

6 Carić, H. (2006) Održivi turizam u deset koraka: Planiranje održivog turizma zasnovanog na baštini i prirodnom nasljeđu, INstitut za turizam i ODRAZ – održivi razvoj zajednice

7 Local People Participation in Tourism Development: The Case Study of Chaing Mai

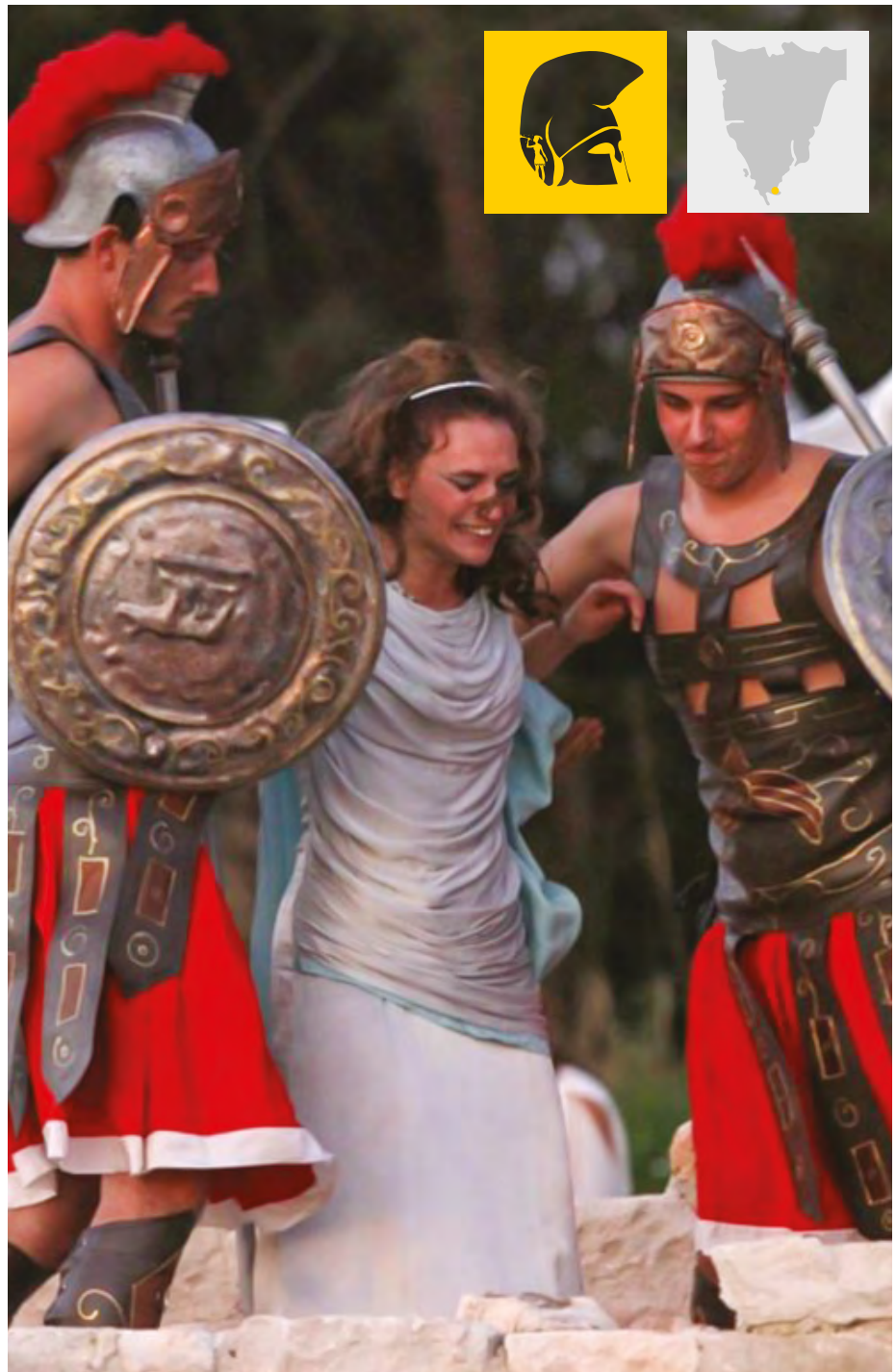
8 Shani i Pizam, 2012.

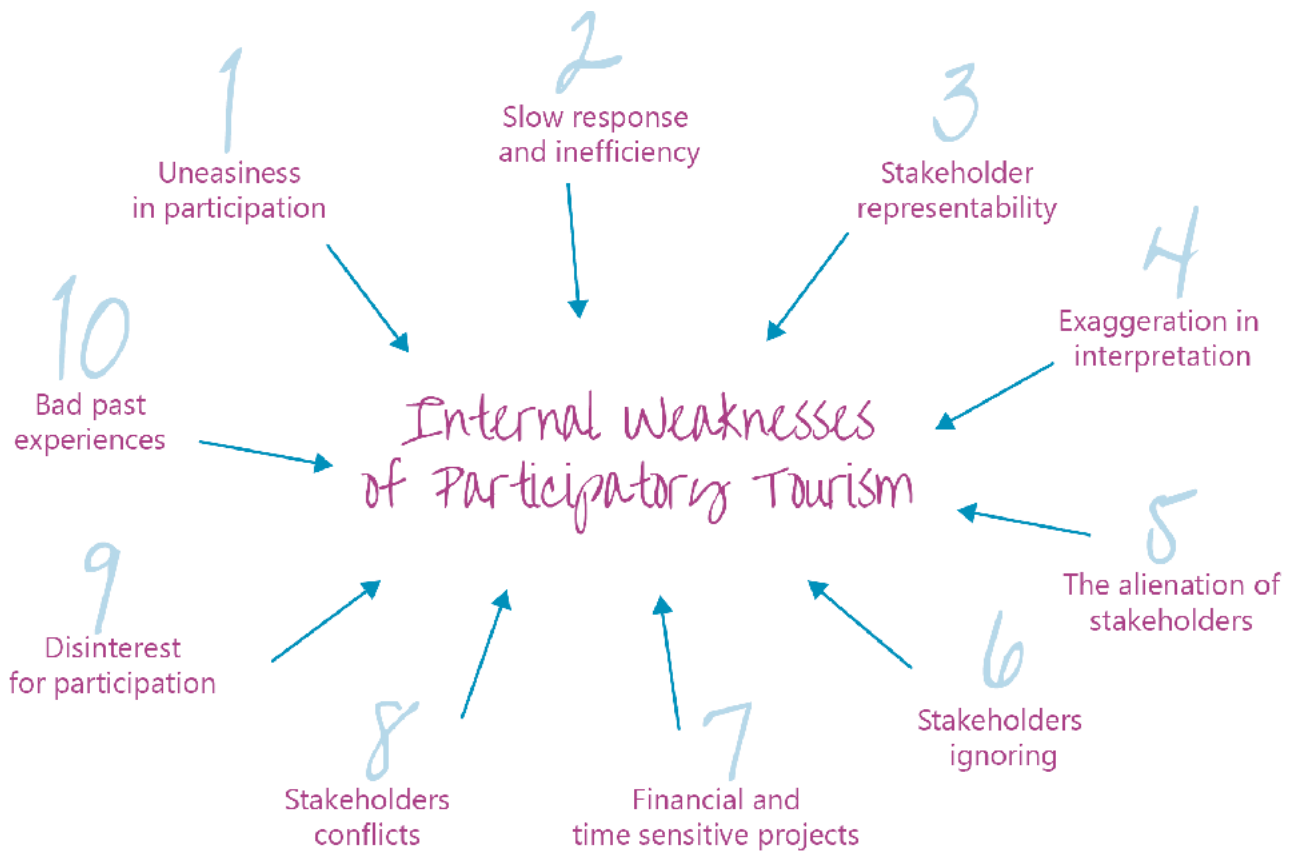
Istra Inspirit
Crispo;
peninsula Vižula, Medulin



This concept, like the technique of involving tourism stakeholders, has its internal weaknesses which stem out of different goals and interests of the stakeholders.:

- Uneasiness in participation;
- Slow response and inefficiency;
- Stakeholder representability;
- Exaggeration in interpretation;
- The alienation of stakeholders;
- Stakeholder ignoring;
- Financial and time sensitive projects ;
- Stakeholder conflicts;
- Disinterest for participation ;
- Bad past experiences.





In the European space several above mentioned obstacles are present. They exist in some of the destinations, that is why a lot of effort is needed to create an atmosphere of trust and dialogue, while the most important factors in overcoming these weaknesses are positive experiences and recognizing the added value of a common goal.

Tourists today want to “dive into” the experience which creates emotions and involves different senses. That is why participatory tourism became a necessity. Tourists want events, authentic experiences connected to the destination, stimulation of the desire for learning, getting to know history, cooking experience etc. Tourism product creation, especially a successful cultural tourism product, seeks an in-depth approach with a demand for multidimensional benefits: economical, socio-cultural, environmental by nursing a healthy eco – system, quality of life and community well-being, constant education and learning, as well as creation of memorable experiences and emotions. The starting point has to be on a local level, taking into consideration the sensitivity of the surrounding (do they accept the events, do they want to participate, do they need education, are they aware of their uniqueness, do they know history, etc), and their awareness of the culture of their community and local territory woven in the near and ancient history.

Experienced, creative, **participatory tourism** aims sustainability, contributes to community well-being, nurtures a holistic, unobtrusive approach, and sets as its final goal a high level of quality. It is based on cooperation and partnership. Since tourism has been happening in a "social vacuum", participatory tourism is becoming a necessity even though it is not the goal that is constantly changing, but its process. Roles of the parties involved change – (e.g. client, support, strategic orientation, etc.).

Participatory means active, stimulating, prosperous and local community oriented. The responsibility for a successful experience and the cultural tourism product relies on the community which has to recognize potential and be actively involved in their usage as well as oriented on market demand.

The cultural tourism product has to overcome pragmatism and aim for an emotional contribution that is, connection with the community and place, awaken interest and the view about the story, and always want more. The responsibility of a good product development lies in good interpretation, creation and performance, as well as communication with all the parties involved.

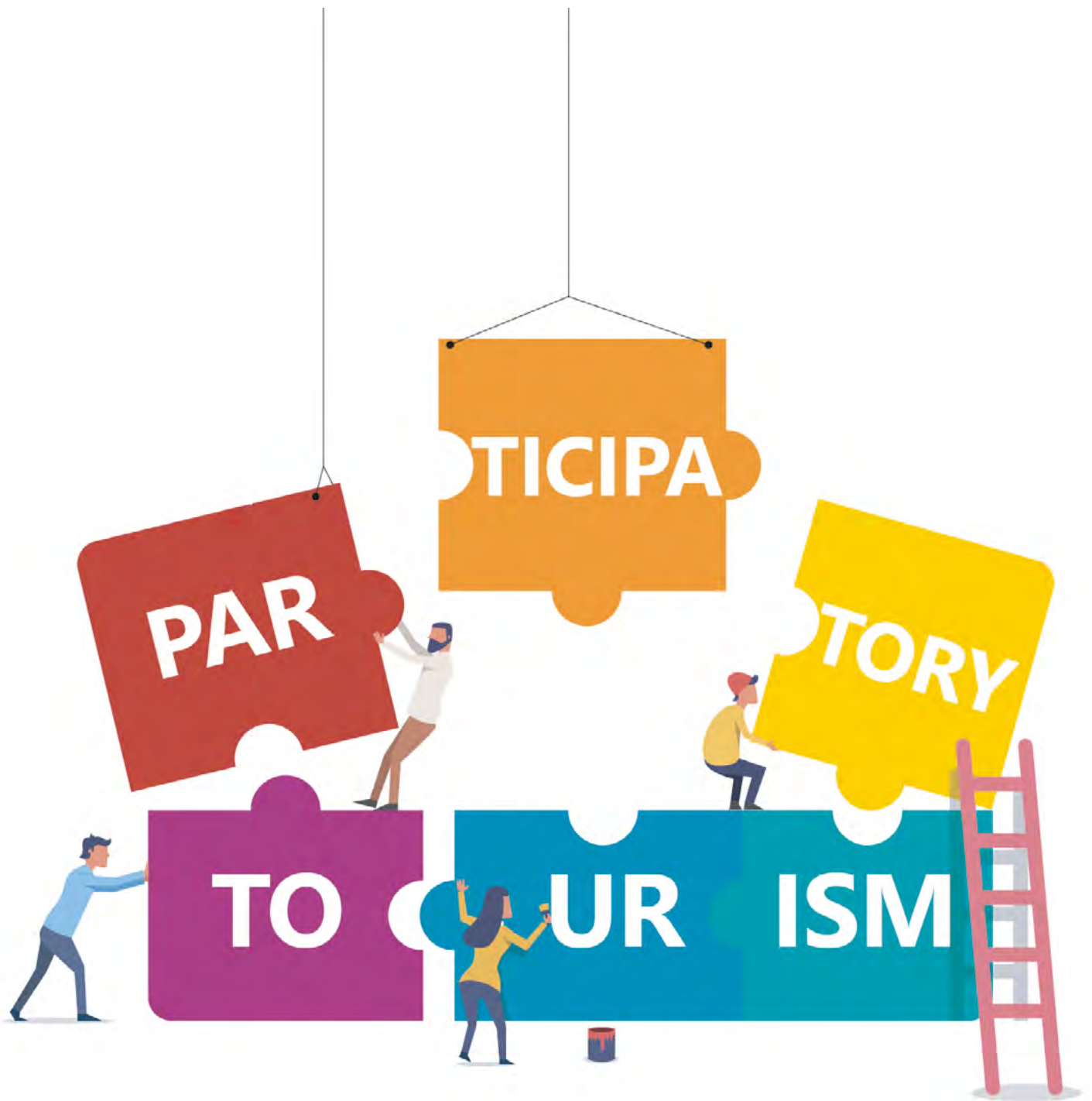
Since tourism is "incorporated" in the wider socio-cultural context, authentic tourist experiences are the product of community's pride, culture and sharing stories which speak of places and people. Due to the nature of tourism, the integration of different stakeholders is necessary. What we are in the search for is how to actually unite different stakeholders while creating a new cultural tourism product.

As expected, we are looking for answers:

- What if they do not want to do it?
- What if they do not want to participate?
- What if they accept it, but do not go through with it?

The key for developing a successful cultural tourism product is usually but not necessarily, the well-being and quality of life of the community, based on economic benefits because, in this way, customs, stories and facts are salvaged. Locals have to have the predominant voice in tourism, look for information, and track emotions of everyone present by being aware of their situation. In cultural tourism product development, one looks for values for creating a healthy eco-system, encouraging local community's vitality by creating cultural, social, human, financial, political and other capital.

The greatest challenge is making sure participatory activities happen. Partnerships have to mobilize and share knowledge, expertise, technology, areas, information and financial means in order to support achieving the goal. The goal is an "inclusive partnership" between the private sector, civil society and the government, based on principles and values, common vision and goals, putting people and the planet at the centre.



WHY
STORYTELLING **3**

**A story is a way
to say something
that can't be said
in any other way.**

Flanerry O'Connor

World tourism trends, digitalization, globalization, travellers' profiles as well as the locals' needs for additional content in their destinations, besides the undisputable natural beauties of a country, region, place, destination and their cultural sights, set high expectations. These expectations are based on **storytelling – recounting stories with an authentic background**.

Storytelling represents the **intangible heritage**, while locations connected to a certain legend, myth or story... represent the tangible heritage.

The authenticity of a destination can be represented through heritage, taking into consideration local community and values of a certain area. *Storytelling* is important because stories make a subject interesting and easier to remember. It also carries a big part in intangible heritage interpretation – legends and myths – especially in the way it is used through the Istra Inspirit project.

Basic terms used in *storytelling* in tourism are: cultural heritage, intangible heritage, authenticity, interaction.

Cultural heritage (“national heritage” or just “heritage”) represents the heritage of physical artefacts and intangible attributes of a group or society, previous generations' legacy kept safe in the present in order to leave it for future generations. It often happens that the next generation dismisses whatever the previous one considered cultural heritage. That is why heritage revival skips a generation. Physical or **tangible cultural heritage** (immovable cultural heritage) includes buildings and historical sites, monuments, artefacts and everything that is considered valuable for the future. It includes objects important for archaeology, architecture, science or technology of a specific culture.⁹

The term **intangible cultural heritage** encompasses: practises, expressions, knowledge, skills as well as instruments, objects, handicrafts and cultural spaces connected with what communities, groups, even individuals accept as part of their cultural heritage. Groups and communities create the intangible cultural heritage which is transferred from generation to generation over and over again as a reaction to their surroundings, cooperation with nature and history. It gives them a sense of identity and

⁹ www.min-kulture.hr/default.aspx?id=3639

continuity and in that way promotes its respect for cultural diversity and human creativity.¹⁰

Cultural heritage management is becoming one of the most important characteristics of competitiveness on the tourism market in Europe.

Special attention is dedicated to understanding the reasons for arrival to destination and the wish to spend time on a heritage site through creating:

- A feeling of new knowledge, new inspiration, new curiosity;
- A feeling of participation and engagement (i.e. volunteers, students of archaeology and cultural studies, etc);
- Activities and targeted products of common interest for specific groups (i.e. couples, school classes, historians' associations, etc);
- And enabling exploratory skills;
- Focus on the connection between technology and history (i.e. VR glasses, digital games, travelling through time and dimensions of a site, etc):
- Self-esteem; improving communication skills (i.e. team work, presentations, interviews, observation etc);
- Social capital (i.e. site becomes community's centre for different stakeholder groups with similar interests);
- Places for developing new relationships (i.e. new citizens and natives, through different activities and creating new site's values.¹¹

There are many different theories and distinctions between narration and storytelling (in case of Croatia).

Narration refers to the representation of a series of events, usually chronologically, with the description of place, time, participants as well as cause and effect of an event. Narration is used in literature, oratory and historiography.

Storytelling is a social and cultural activity used for story distribution and exchange. It sometimes includes improvisation and dramatization. Every culture has its own stories which can be used for fun, education, cultural heritage preservation and moral value creation.

¹⁰ Ibidem

¹¹ Paulišić, M. (2019.)

INTANGIBLE HERITAGE – LEGENDS AND MYTHS

As a literary kind, **legend** is a narrative in prose or rhyme where the theme of historical – biographical facts intertwines with fantasy (fable-like, supernatural, and adventurous).

Myth represents stories from various cultural areas all over the world telling the tales of origin of men, peoples and other live creatures as well as gods, cultural heroes, beginning of civilization and universe. There are several categories: cosmogonic (religion and rituals), on cultural heroes which brought civilization, on gods or historical (tribe migrations).¹²

STORYTELLING – AUTHENTICITY AND INTERACTIVITY FOR CULTURAL TOURISM PRODUCT

Travellers seek authentic local experiences in destinations and communities they visit. One of the most important things for a good storytelling is for the destination to have already developed “great stories” or their elements. The things that make a destination appealing – people, communities, food, nature – are the source of the story and it only takes a couple of key decisions to make something good, interesting, appealing and unforgettable for visitors.¹³

Where to look for inspiration? How to choose a story? Everywhere in history, present and future. The important thing is to think in the context of:

- Authenticity;
- Uniqueness;
- Possibility of creating emotions, learning, fun, excitement...;
- Possible thematic build-ups for a number of future products;
- Subject safety and acceptance;
- Agree with the values of local community and tourists' desires;
- And the most important thing – how and who to involve in cultural tourism product creation in order to assure everything above mentioned as well as product financing.

¹² www.lektire.hr

¹³ Francetić, Storytelling kao temelj brendiranja turističke destinacije na primjeru Ogulin, 2018.

Active involvement and transformation through cooperation of all participants and sites is what we aim for. The transformation between the subject and used resources is the most demanding thing of all, because it is not supposed to be overly simple nor exaggerated, standardized or random... it is the best when **SURRENDERED TO THE STORYTELLER WHO CREATES INTERACTION AND HIS/HER INTERPRETATION!**

The *storytelling* interactivity resembles real life, something the audience can identify with and find resemblances in. That is why an “ice breaker” in storytelling is so important – i.e. a personal anecdote even when in character, a drawing, 4D mapping or touching.

Storytelling is an interactive skill of using words and actions in order to discover elements and pictures of a story by stimulating listener’s imagination.

Storytelling is a way of telling stories through interaction with the destination and infrastructure makes a cultural touristic product.

Each destination has its authentic story which needs to be found and told in an authentic way. However, authenticity makes marketing experts and tourism workers nervous. Because, it is important to find the right story, check resources, consult locals, search archives, persuade local communities to take part and try not to offend anyone. A tourist will want to experience something unusual, special and educational in the process.¹⁴

WHY IS STORYTELLING THE PERFECT WAY OF ATTRACTING AND EDUCATING VISITORS/TOURISTS?

A story needs to be interpreted in a certain way. Interpretation has to inspire and contribute to the enrichment of the destination’s existing offer and customer satisfaction.

There’s no good interpretation without a good interpreter. They have to have extraordinary language, communicational, educational and animation skills. They have to be a licenced tourist guide, curator, etc, which includes excellence in foreign languages – especially English.

A successful interpretation is based on quality content which has to be tailored according to the audience.

Interpretation is the process of finding connections between subjects and resources in order to discover the best possible way of storytelling.

¹⁴ Storytelling in Sustainable Tourism Management: Challenges and Opportunities for Slovenia, 2017.

**If stories come to you,
care for them.
And learn to give away
where they are needed.
Sometimes a person
needs a story more than
food to stay alive.**

Barry Lopez

CULTURAL TOURISM

Cultural tourism is a term used for people's movement caused by cultural attractions outside their residence, with the intention of gathering new information and experiences in order to satisfy their cultural needs.¹⁵

Cultural tourism is a form of tourism with the basic motivation to teach, discover, experience and visit tangible and intangible cultural attractions and products in a tourist destination.

The attractions and products refer to a set of recognizable tangible, intellectual, spiritual and emotional characteristics of a society. These characteristics encompass art and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and live cultures with their lifestyle, value systems, convictions and traditions.

The benefits of using *storytelling* in tourism are:

- Increase word-of-mouth business;
- Repeat visitation;
- Additional media publicity and coverage;
- Giving your regional, state and national tourism bodies a reason to talk about your product.¹⁶

The role of the place in the story is extremely important. A place where a random encounter between locals and tourists takes place, where creativity and culture as well as authenticity and modernity meet, where new interests are formed where meanings for local community and place functionality become alive and attractive for everyday life, work and visiting. The story often "saves" the place from oblivion, destruction and disappearance in the crowd and novelties. However, the surrounding environment like temperature, noise, music, scent, wind etc, improves both the story and the experience. The environment at the same location is going through constant change and demands constant adjustment of all participants, especially the *storyteller*.

¹⁵ Richards, Greg 1999: 17. European Cultural Tourism: Patterns and Prospects. U: Planning Cultural Tourism in Europe; Dodd, Diane i Van Hemel, Annemoon, ur.; Amsterdam, Boekman Foundation/Ministry of Education, Culture and Science).

¹⁶ Doug Lipman, The Storytelling Coach, 1995.

STORYTELLING AND STORYTELLING STRUCTURES

Storytelling exists from the earliest beginnings of communication – the well-known custom of word- of-mouth stories which have later been written down. It is in human nature to like stories, which is a big part of imagination development in children. Stories have been a way of communication for a long time, even before writing. It is easier to memorize a story than facts due to imagination stimulation.

Stories represent a universal language that everyone can understand, regardless of origin. Storytelling is like **painting with words**. Good stories are fun, educational, universal, organized and easy to remember.¹⁷

There are four elements which make the core of the story:

- 1. Message** clearly defined by an ideological and ethics moral.
- 2. Conflict** there is no story without conflict. It is in human nature to want to solve a conflict because there is a threat to the harmony between characters. Conflict levels vary from harmony to chaos, depending on the story.

Types of conflict: **man versus (vs.) man** (one character wants to do something, the other wants to stop him); **man versus society** (man fights regime); **man versus nature** (man fights outside forces); **man versus himself** (inner battle – good/bad, heart/mind).

- 3. Characters:** hero, adversary, supporter, benefactor, fairy godmother, audience. The main character follows his/her goal. Stories do not have to be the same – not every type of character appears in every story. Twelve types of **characters** found in stories, films etc... :

- 1) The Innocent – the dreamer, the romantic. Wants to stay free and happy.
- 2) Hero – superhero, warrior. Wants to prove his value; afraid of weakness and failure.
- 3) Common man. Wants to belong, be a part of something; afraid of standing out in the crowd.
- 4) Nurturer – the saint, parent. Wants to protect and take care of everyone; afraid of his own selfishness and other's ingratitude for sacrifices made.
- 5) Creator – the artist, the dreamer. Wants to create extraordinary works of art; afraid of mediocracy.
- 6) Explorer – searcher, wanderer. Wants adventure and discover the world.
- 7) Rebel – the revolutionary, outlaw. Wants revolution or revenge; afraid of weakness.
- 8) Lover – dreamer, idealist. Wants to experience pleasure in relationships – at work and surroundings; afraid of being unwanted.

¹⁷ Extraordinary Experiences through Storytelling

- 9) Magician- the visionary, shaman. Wants to understand the universe and his own place in it.
- 10) Ruler – king, leader. Wants power and control; afraid of chaos.
- 11) Comedian – Wants to live in the moment and enjoy life; afraid of boredom.
- 12) Wiseman – teacher. Looks for the truth and wants to find wisdom in every situation; afraid of ignorance.

4. Plot – different types of structure.

CLASSIC STORYTELLING STRUCTURES:¹⁸

1. *Hero's journey*

is a story structure that is found in many folk tales, myths and religious writings from around the world. The hero is called to leave their home and sets out on a difficult journey. They move from somewhere they know, into a threatening unknown place. After overcoming a great trial, they return home with a reward or new-found wisdom – something which will help their community.

2. *The Mountain structure*

It's a similar structure to Hero's journey but it doesn't necessary have a happy ending...

3. *Nested Loops*

is a storytelling structure where you layer three or more narratives within each other. You place your most important story – the core of your message – in the centre, and use the stories around it to elaborate or explain that central principle. The first story you begin is the last story you finish, the second story you start is second to last, etc.

4. *Sparklines*

Are a way of mapping the story structure. The presenter draws attention to problems in our ordinary world; our society, personal lives or our business. They compare what is, with what could be in an ideal improved world. The presenter creates and fuels a desire for change in the audience. It's a highly emotional technique that is sure to motivate your audience to support you.

5. *In medias res*

18 Lindsay, Ffion 2015.; The Seven Pillars of Storytelling

is when you begin your story in the heat of the action, before starting over at the beginning to explain how you got there. By dropping your audience right into the most exciting part of your story, they'll be gripped from the beginning and will stay engaged to find out what happens.

6. A False Start story

is when you begin to tell a seemingly predictable story, before unexpectedly disrupting it and beginning it over again. You lure your audience into a false sense of security, and then shock them by turning the tables. This format is great for talking about a time that you failed in something and were forced to 'go back to the start' and reassess. It's ideal for talking about the things that you learnt from that experience, or the innovative way that you solved your problem.

7. The Petal approach

involves a series of stories that relate to a central theme. You tell your stories one by one before returning back to the theme. The petals can overlap as one story introduces the next, but each should be a complete narrative in itself. In doing so, you can weave a rich tapestry of evidence or strong emotional impressions around your central theory. By showing your audience how all these key stories are related to one another, you leave them feeling the true importance and weight of your message.

STEPS TO SUCCESSFUL STORYTELLING:¹⁹

1. Know your guests

- Is the audience domestic or foreign, what age, their interests, etc.
- By getting to know the audience, storytelling can be personalized and much closer to their way of thinking.
- It is always suggested to conduct a customer satisfaction survey in order to improve storyteller's future performances.
- Call the audience to follow on social media – to create a loyal customer database.

2. Discover your story

- Create a "bestseller" – a story that will be attractive and authentic. Research stories from a certain area.

3. Develop your story

- Determine a topic and understand what it is about so that the storyteller can convey it.

¹⁹ Extraordinary Experiences through Storytelling

**That's what
the storyteller
should be:
a great guide,
a clear mind,
who can walk
a silver line
in hell or madness.**

Ben Okri

- Organize the story – create a structure easy to follow.
- Emphasize the story's relevance – tell a story the audience can identify with.
- Create a fun story.

4. Deliver your story

- The better the *storyteller*, the better the story;

Storyteller has to know a lot about the topic and the place in order to meet the audience's demands, which is different every time.

Storyteller has to have a clear diction and accentuation .

Storyteller has to be familiar with the laws of non-verbal communication – body language, eye contact, gestures.

Storyteller has to be good in the interaction with the audience.

5. Keep evolving

- Try to keep the topic *contemporary* – use elements familiar to the audience; elements the audience can identify with.
- Share your story – marketing.

Storytelling is powerful and has the ability to:

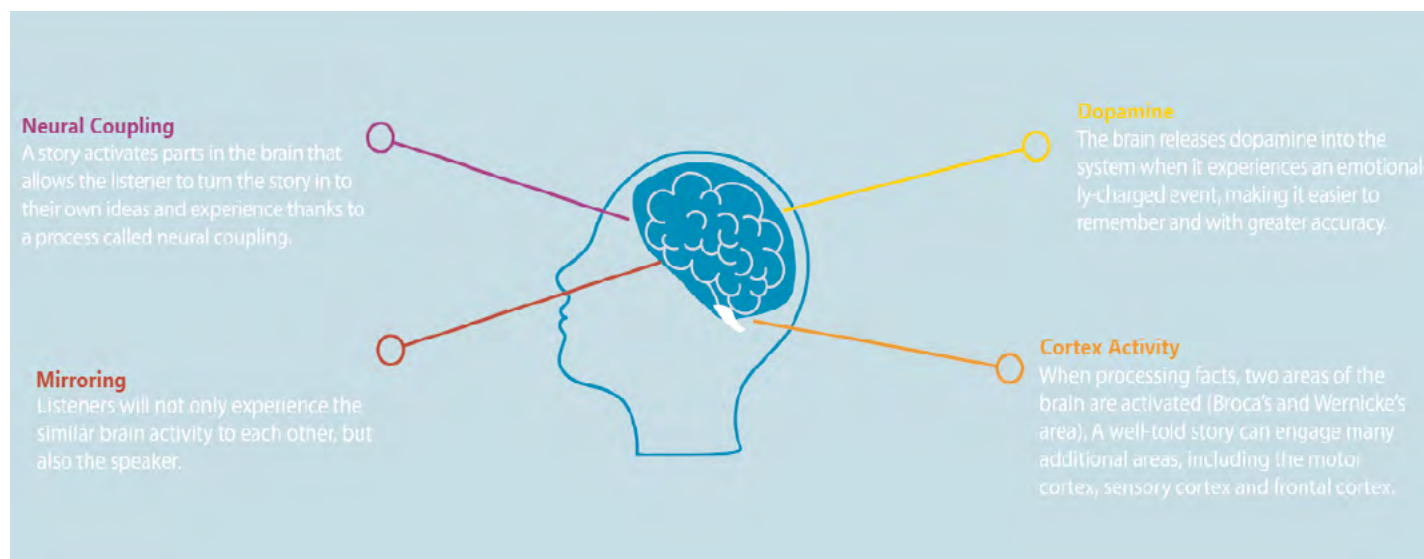
- Help people remember and create new memories;
- Connect people to a place, person or event;
- Attach importance to an experience;
- Bring intellect and emotions together;
- Entertain through drama and humour;
- Help make sense of the world;
- Create wonder;
- Deliver enrichment and rarity;
- Make people care.

HOW DOES STORYTELLING AFFECT THE LISTENER'S BRAIN

Stories call for the human desire to take part and be loved.

The human brain is wired to predict cause and effect, the two elements which are also the essence of a good story. The more areas of the brain your story engages, the more memorable it will be.

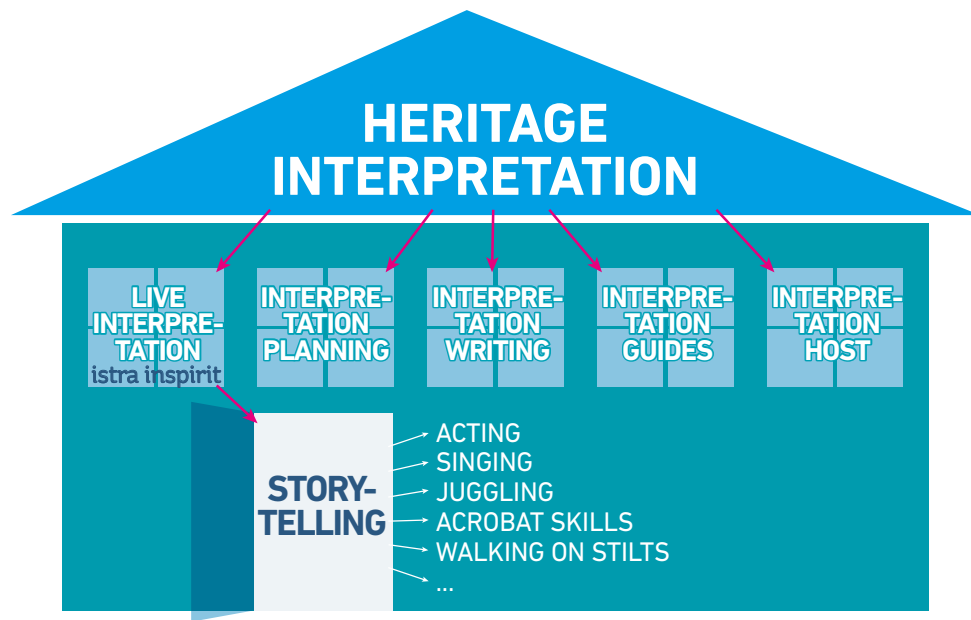
When a personal anecdote is introduced in the story – it does not come in a predefined shape, it is often without a beginning or an end. The most important character is usually hidden in the “I” of the story. For the character to grow, it is necessary to experience the story thoroughly.²⁰



- 1. Mirroring** - Listeners will not only experience the similar brain activity with each other, but also with the speaker (listeners experience similar brain activity as the speaker).
- 2. Dopamine** – The brain releases dopamine into the system when it experiences an emotionally charged event, making it easier to remember and with greater accuracy.
- 3. Neural Coupling** – A story activates parts in the brain that allows the listener to turn the story in to their own ideas and experience, thanks to a process called neural coupling.
- 4. Cortex Activity** – When processing facts, two areas of the brain are activated. A well-told story can engage many additional areas, including the motor cortex, sensory cortex and frontal cortex.

²⁰ www.authenticweb.marketing/2016/03/power-of-storytelling

Storytelling describes a social and cultural activity of sharing stories by improvising, acting and embellishment. Storytelling can be used for fun, education and cultural heritage preservation. It is a unique human skill and one of the oldest art forms. It revives words and the world it talks about (history), stimulates imagination and creates a feeling of community between storytellers and listeners.²¹ This definition represents an outline that describes the storytelling method used in Istra Inspirit production and all cultural tourism products connected to it.



www.interpret-europe.net/feet/home/

However, *storytelling* is only a part of heritage interpretation divided into: interpretation planning, interpretation writing, interpretation guides and live interpretation (Istra Inspirit). Live interpretation uses *storytelling* as one of the methods - acting, singing, juggling, walking on stilts, acrobatics... One to one – one to many.

Live interpretation is heritage revival of an epoch with accompanying costumes.

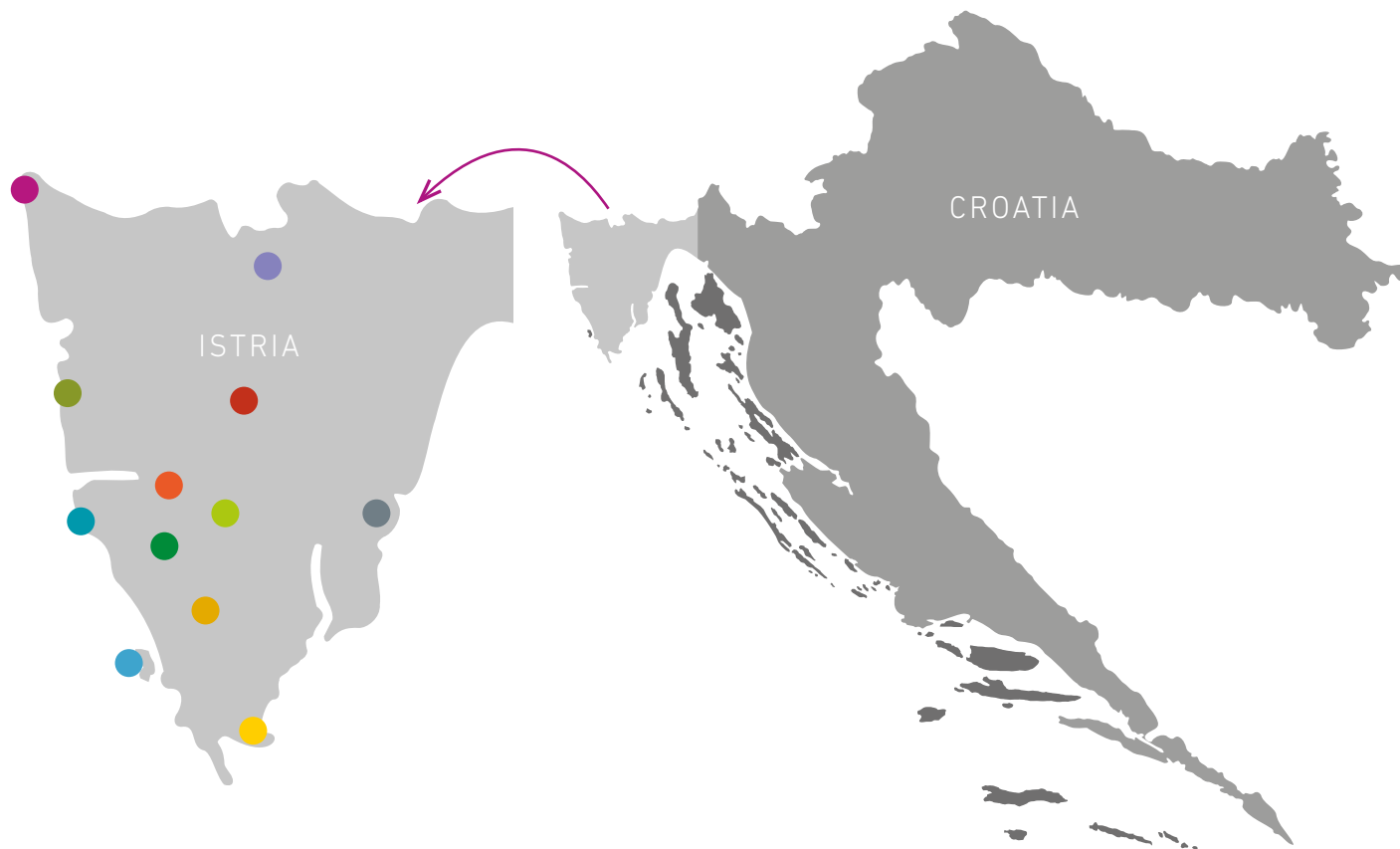


21 www.ciceron.hr

CULTURAL
PRODUCTS OF
ISTRA INSPIRIT

4

A Tourism Destination is a physical space with or without administrative and/or analytical boundaries in which a visitor can spend a night. It is the cluster (co-location) of products and services, and of activities and experiences along the tourism value chain and a basic unit of analysis of tourism. A destination incorporates various stakeholders and can network to form larger destinations. It is also intangible with its image and identity which may influence its market competitiveness.²²



A Tourism Product is a combination of tangible and intangible elements, such as natural, cultural and man-made resources, attractions, facilities, services and activities around a specific centre of interest which represents the core of the destination marketing mix and creates an overall visitor experience including emotional aspects for the potential customers. A tourism product is priced and sold through distribution channels and it has a life-cycle.²³

²² Konkurentnost turističke destinacije i vrste turizma, 2018.

²³ Ibidem

ISTRA INSPIRIT: LEGENDS, MYTHS AND STORIES

Istra Inspirit is a multi-awarded tourism project in Istria that enriches the cultural and tourist offer of the peninsula with the revival of historical events on authentic locations, through staged Istrian legends and myths.

Istra Inspirit is an example of best practice of creative and innovative tourism and underlines the value of existing unused resources of cultural and historical heritage of the region and finds innovative ways of involving different stakeholders in the tourism industry in order to create tourist packages and new tourism products. Quality, originality, innovation and sustainability are the main characteristics that make this project distinctive and its 'know-how' recognizable, the aim of which is to be transferred to the stakeholders and create with them the story of the destination. Furthermore, the goal is to achieve the active networking of all the interested publics in the synergy of the creation of tourism destinations – family farm households, students, local communities, actors, artists and musicians, craftsmen and local tourist boards.

Istra Inspirit united the 7 Istrian clusters, over 200 artists, volunteers and sponsors through 9 experiences in the beginning. The project has been active since 2012 with more than 700 performances and numerous national and international awards like CBTour - the award for the best creative program of Croatian business tourism in 2012, Creative Tourism Awards – the most creative event in 2014 – awarded by Creative Tourism Network in 2015, European Cultural Tourism Network – Contributions by Cultural and Creative Industry Category 3rd prize, registration with Reviving cultural and historic heritage of Istria through cultural tourism; Conventa Best Event Award 2019 – finalists of the international B2C competition held in Ljubljana, Slovenia, 2019.

Istra Inspirit offers events for business groups, preschool and school children etc. It takes part in fairs (in Croatia and the EU) and event openings. The most important Istra Inspirit strengths are innovation, human potential, entrepreneurship, experience in tourism, diversified tourist offer and local government support. Opportunities for Istra Inspirit are: the recognition of Istria as a tourist destination, favourable geographical position and good traffic connections, rich cultural heritage, increase in the interest for cultural tourism, tourist season prolongation, and the possibility of funding through EU funds.

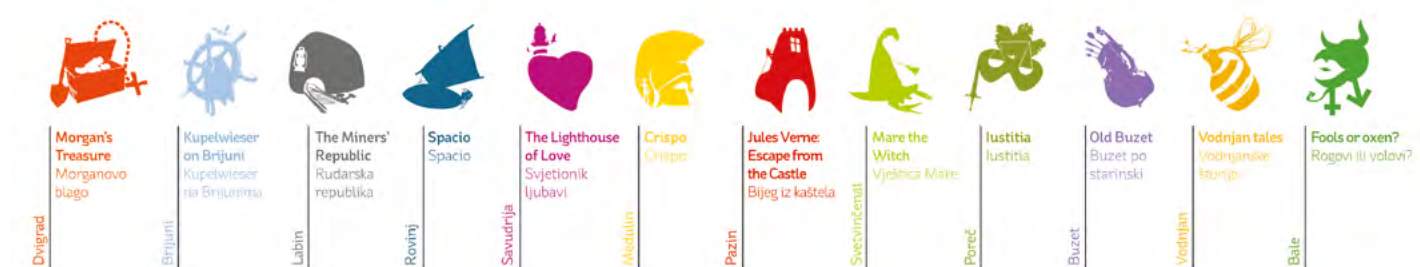
Istra Inspirit target group are cultural tourists. They are drawn to similar events/experiences with the goal to get to know something new. They also like being in nature and are interested in traditional dances, music, customs and history of a destination. They are searching for activities which will be interesting on longer vacations – mostly, exhibitions, architecture, historical landmarks, museums, sightseeing, festivals, and various social and sporting events, learning and getting to know new things. Tourists interested in historical landmarks and different cultural events can be called cultural enthusiasts. They are tourists interested in learning about new cultures, customs and history of a destination. They are characterized by the love for constant travels and possibilities to explore and get to know new cultures, people and places.

The amazing Istrian past, teaches the audience through experiences something new and interesting.

Istria is full of stories, legends and myths just waiting to be told. Every place carries a touch of its special past and Istra Inspirit found a way to stage and tell a story, as well as involve everyone interested in their making. In eight years, many stories from all around Istria have been staged. The project has begun with experiences in Pula, Medulin, Rovinj, Svetvinčenat, Poreč, Savudrija, Pazin, Buzet and Labin with the motto: **Travel through time; A sea of sensations, a myriad of flavours, nine experiences, one Istria.**

Later on, experiences “expanded” to Brijuni, Vrsar, Pićan, Novigrad, Dvigrad...

Experiences use all senses.



Logo and visual identity Brandmama, Iva Canki.

NINE ISTRA INSPIRIT EXPERIENCES

Crispo, Medulin



At the archaeological site of Vižula in Medulin, through the story of the Roman hero Crispus, you will witness the tragic fate of the young heir of Constantine the Great. After the glorious return of Crispus, his father proclaimed him his successor to the throne of the Roman Empire; something that did not please his stepmother Fausta. Trying to protect her own position at court, Fausta tries to seduce the young stepson. Rejected and hurt in her pride, she plans and seeks her terrible revenge. Through the story of love, hate and revenge, the audience with Istra Inspirit travels through Roman Times and year 326...

Spacio, Rovinj



Not so long ago, the fishermen of Rovinj constructed traditional boats – batanas, while farmers would spend their days working in their vineyards. In the evening, all of them gathered in the basement of the Spacio (tavern) where they would talk about the daily happenings. After eating the fish caught that day and drank fine wine, they sang songs about daily events, the sea, and joyful moments in life. Sometimes, because of too much wine running in their veins, discussions would arise. Be an active part of their lives with this interactive experience, feast on the fish and wine from the farmer of Rovinj.

Mare the Witch, Svetvinčenat



In 1632 Mare Radolovich, the herbalist and healer of Svetvincent, who until then had helped and cared for her fellow villagers with her herbs, was accused of witchcraft and that she had signed a pact with the devil. Inside the courtyard of the castle Grimani-Morosini, she was judged and unanimously condemned by her fellow citizens to be burnt at the stake. Was she really burned at the end or did she survive? Find out by attending this interactive show and celebrate with a sumptuous folk banquet in the magnificent ambiance of the medieval Grimani-Morosini castle.

Iustitia, Poreč



In 1699 a sensational event upset the citizens of Poreč. Domenico Furlan,

Stories give life to past experience. Stories make the events in memory memorable to others and to ourselves. This is one of the reasons why people like to tell stories.

Roger C. Shank

notorious and infamous thief of the time, destroyed the tabernacle of the Basilica Poreč, stealing the gold and silver with which it was adorned. He was soon captured, trialled and sentenced to death on the main square for this unprecedented crime. Join the citizens of Poreč and celebrate justice with them. Dance and enjoy in the splendour of the Baroque era...

The Lighthouse of Love, Savudrija



During the construction of the lighthouse in 1818, the Austrian Count Metternich fell in love with a local girl. The lighthouse of Savudrija became their love nest and hides the secret of the tragic fate that struck the two lovers. Discover the sweetness of forbidden love, warm yourself up with the heat of the burning wood, and inebriate your senses with enticing smells and tastes. Enjoy dishes seasoned with a hint of aphrodisiac ingredients and make a toast to love with aphrodisiac drinks.

Jules Verne: Escape from the Castle, Pazin



According to the novel by Jules Verne, in 1867 Mathias Sandorf was preparing a conspiracy along with two fellow countrymen for the secession of Hungary from the Austro-Hungarian monarchy. The plot was discovered and Mathias and his accomplices were captured, convicted and imprisoned in the Castle of Pazin awaiting execution of the death sentence. The three, however, managed to escape from the prison of the castle down to the depths of the Cave of Pazin where the castle stands. Witness this high-adrenaline escape and celebrate with a typical peasant dinner of the time in company of the cheerful cook Marie..

Old Buzet



In this extraordinary environment you will relive the Buzet of the first half of the twentieth century, partake in its sounds, tastes and smells, and feel for yourself the spirit of that time. You will learn to make bread the way they used to make it in the past and dance the old dances to the sound of accordion, violin and double bass. By walking through the streets and squares of the old town, you will hear the particular dialect of Buzet, play at "pljočke" and discover old artisan workshops, tasting rooms, enotheques and souvenir shops...

The Miner's Republic, Labin



Travel through time and go back to 1921, 150 meters below ground, under 20 million tons of stone, where the light of day and time no longer exist. There is only darkness ... and the REVOLUTION! Go down to the mine's maze attend in person to the difficult lives of the miners and the moving story of human strength and pride by participating in a miner's working day and take a lunch break with them, sharing a modest meal...

Mythical creatures, Pula



It is an interactive children's play where children through music, theatre, juggling and puppetry get to know famous and less famous stories and myths from the peninsula. There are stories about a dragon mourning his brother, the giant Veli Jože, Orko who lives in the forest and leads travellers on the wrong way, a witch who makes her magical potion, and the legend on how the fairies built the Arena in Pula.

why storytelling
ISTRA INSPIRIT
METHODOLOGY **5**

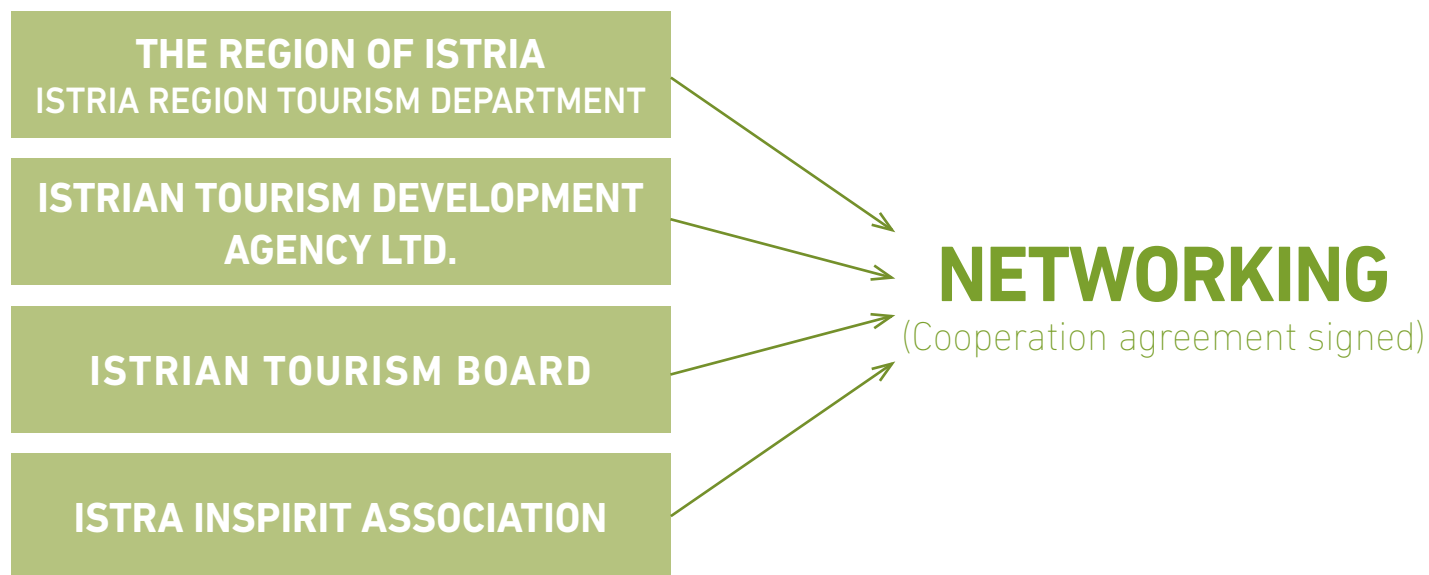
ISTRA INSPIRIT

According to the **Faro Convention**, member states want to emphasize that cultural heritage preservation and its sustainable usage aim for human development and quality of life.

Istria's cultural tourism development relied on not only market demands but the national (*Republic of Croatia Tourism Development Strategy 2020*) and regional tourism development strategy (*Master Plan of Tourism Development of the Region of Istria 2015-2025*), special interest tourism (SIT) forms as well as the European strategy for tourism development - *EU Tourism Strategy i Europe, World Tourism Destination Number 1 - A New Tourism Policy Framework for Europe*.



ABOUT THE PROJECT



Quadro Helix management model is a concept of management based on networking and cooperation between academic (educational), private/business, public (government) sectors and civil society organizations.

Academic sector:

- Offers a theoretical background to the economic development, it is a source of new knowledge and technologies.

Public sector/government:

- Role: networking with other sectors, enticing partnerships;
- Most frequently acts as a sponsor for development projects.

Private/business sector:

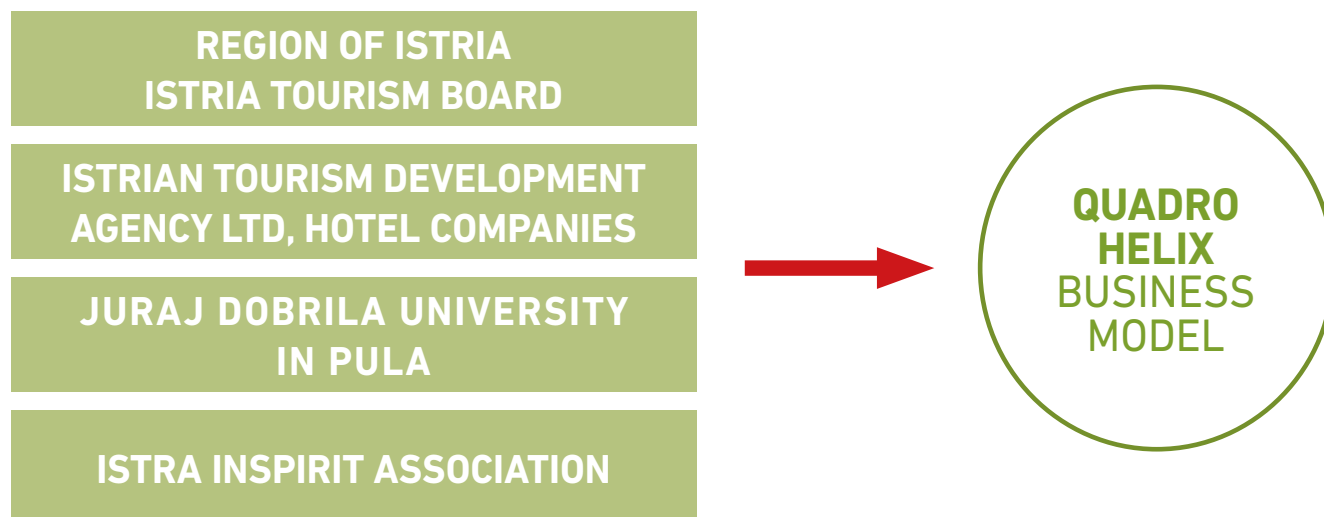
- Production centre.
- Developing specific goods and services

Civil society organizations:

- Associations, non-profit organizations;
- Often initiate development projects and ask support from the public and private sectors.

The Istra Inspirit project is today well-known on regional, national and international level. The Inspirit experience (storytelling) has run in numerous INTERREG cross-border projects with the Association as partner. Due to enormous effort of the Istra Inspirit Association in cooperation with many partners has successfully implemented of two large ERDF (EFRR) projects – KulTourSpirit – cultural heritage revitalization through Istra Inspirit experience, and KulTERRA²⁴ – Istrian castles Morosini – Grimani and Petra Pilosa revitalization.

Funds for education were gained from the Ministry of Tourism. Istra Inspirit acted as host for the UNWTO meetings in Istria where three experiences were staged. Istra Inspirit cooperated with primary and secondary schools on national competitions on the subject of Istrian legends. Together with Open universities, funds were gained at the ESF (European social fund) for the purpose of developing the manual for interpretation Heritage Mines (improving vulnerable groups' abilities on the working market, in the sector of catering and tourism – interpretation guides).



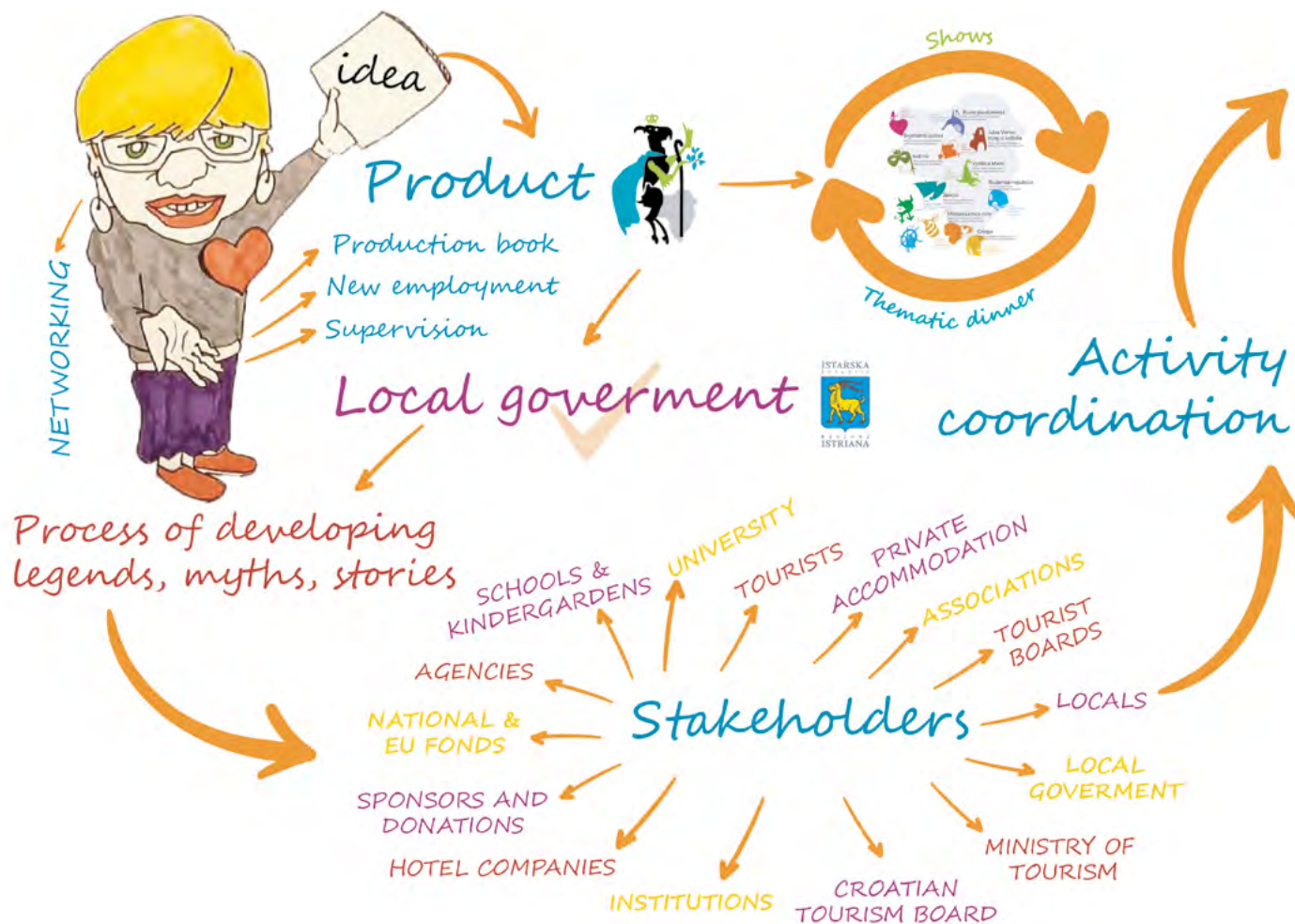
24 www.istriancastles.com

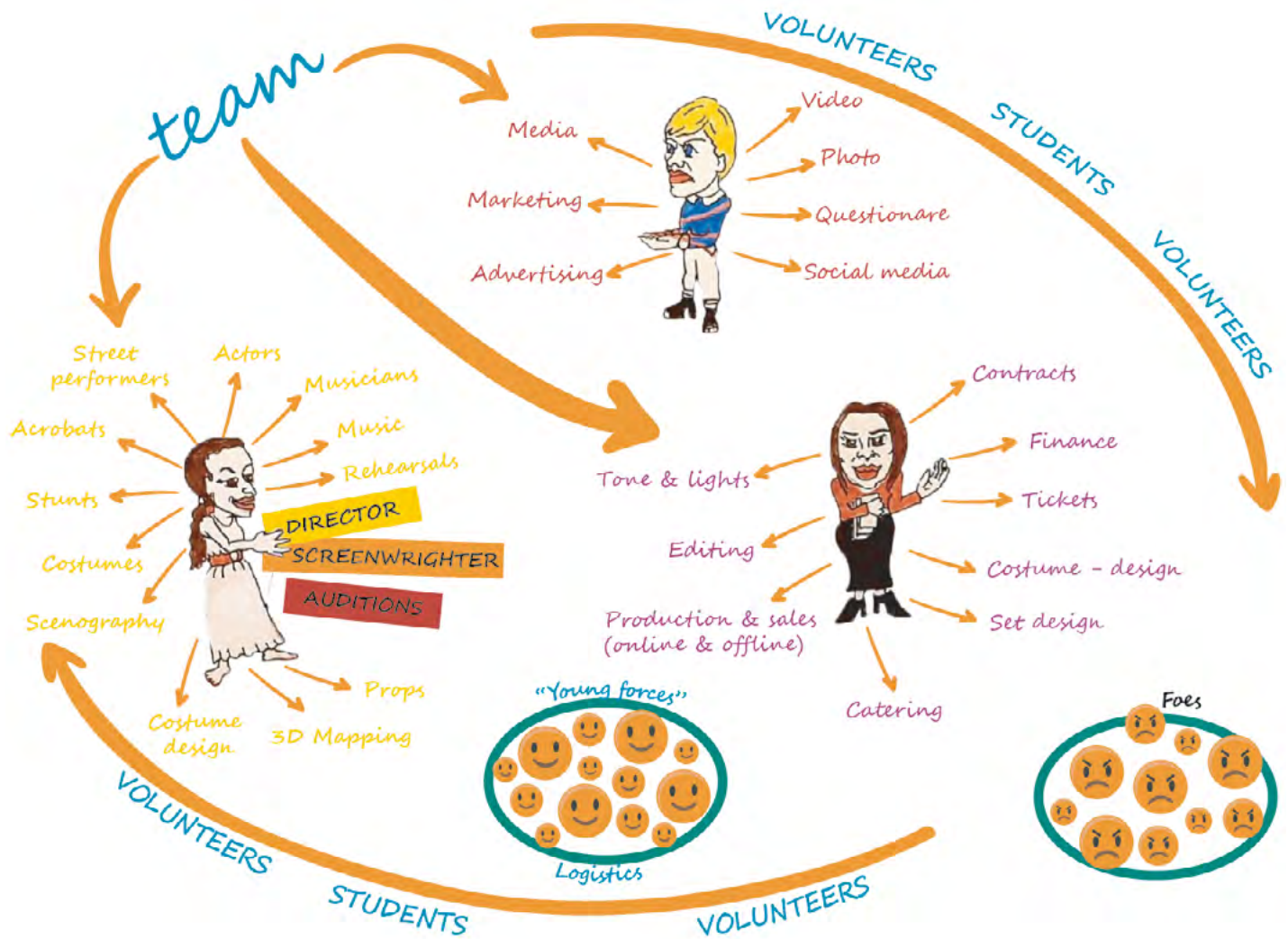
MANAGEMENT OF THE ISTRA INSPIRIT PROJECT

IRTA (ISTRIAN TOURISM DEVELOPMENT AGENCY) – department of cultural-experience tourism as part of the ITDA dealing with the Istra Inspirit project development as well as other commercial activities.

ISTRA INSPIRIT ASSOCIATION – non-governmental organization whose members are actors, students, volunteers, retirees, teachers, Istra Inspirit sympathizers... acts exclusively on promotion and education of its members and national and EU projects implementation.

How it all began...





Passion is energy. Feel the power that comes from focusing on what excites you.

Oprah Winfrey



The mind is for seeing, the heart is for hearing.
Saudi-Arabian Proverb

Once upon a time ...

Once upon a time there was a **Girl** with a spark in her heart, idea and persistence who adored her homeland and had a Vision.

The Girl worked in the public sector and had the supreme leaders understanding and trust. Her vision was born out of market's needs for new experiences, i.e. the needs of the tourism world which wanted to create new contents in a destination. Not only products like wine and oil, but also something new and unusual, linked to culture and tourism.

Travelling the world, the Girl had seen many examples of heritage interpretation which served as a model for developing the Istra Inspirit model of living history. However, nowhere in the world had the Girl seen so many stories united in a unique area. There are numerous individual examples in the world, but the Girl had managed to initiate a chain reaction and include all 7 clusters of the Istrian peninsula in storytelling.

In the development of this project, the Girl decided to start from existing events, something that has already shown to be successful and recognizable in a certain place or area. Negotiations were planned with tourism boards, local government, associations, open universities etc which have already initiated their own thematic events. The idea was to adapt the free events which were already a part of the cultural tourism offer of the destination, to the Istra Inspirit model. The event was transformed into a cultural tourism product with a 2-hour duration, which could be sold easily.

The Girl along with her followers started to persuade all clusters and decision makers to participate and decide which story to revive, which story is "theirs", and how to present it to both guests and locals.

Nine experiences were picked at the beginning. Every cluster decided for a story, another was added to central Istria, and then the project came to a full circle with an educational children story in Pula

And then ...

Talks, persuasions, meetings, negotiations, presentations with a number of tourism experts followed. Also, historians, museologists, curators and writers needed to be consulted. This many meetings meant that the Girl's idea found approval. The decision-making process as to which story will

MODEL

TIME

FUNDING

UNIQUENESS

DIRECTOR

**AMATEURS
AND VOLONTEERS**

SALES

MOTIVATION

DIGITALIZATION

PARTNERS

DEVELOPMENT

BRANDING

MARKETING

PROMOTION

VOLONTEERS
STUDENTS
INTERNSHIP

STRUCTURAL
SUPPORT

TRUST

INOVATION

CREATIVITY

KNOWLEDGE

introduce Istria into the storytelling world with its legends, myths and customs, was long.

And then ...

It has finally been decided. Every local tourism board and local government decided as to which story, which product is theirs. Dinner and food from the appropriate period had to be designed and possible sponsors found. (An example of a menu is in the appendix).

And then ...

When it was all decided, the Girl together with her faithful enthusiasts and crew, who came along the way, went exploring show sites, negotiate with agencies and hotel companies, and find ways to fund it.

After that, the Girl went looking for a director who will make the chosen story interactive. During Istra Inspirit's first year, the Girl assigned the director's role to two people, other experts, as well as amateurs (i.e. heads of many open universities and amateur theatres).

And then ...

The name ISTRA INSPIRIT, storyteller goat, happened!

However, 365 days before the realization of the first Istra Inspirit, big preparations started – audition, screenplay, direction, rehearsals, costume sewing, set design... Everything necessary for the play was put into motion. The Girl and everyone involved knew then that this was much bigger than an "ordinary" play – that these were special experiences. All the places chosen for the performances needed to be checked out during the first year. Stories and intentions needed to be explained, people needed to be stimulated, as well as kindergartens, schools, associations and everyone who could have helped in the production. The Girl and her followers wanted everyone to know what this project was all about and feel as part of this big production, a part of this moving force which will put Istria's cultural tourism on the world map.

Besides stimulating and involving people, the group needed to think about promotion and sales. In 2012, online sale was initiated for the first time – a digital platform for selling experiences. The sale was happening online,

through agencies, as well as in hotels and campsites, and in person. A period full of adrenaline followed – the team needed to choose partners to activate sale and, also, at the same time, the moment for the first official performance – debut – was getting closer.

A more intensive product promotion and the launch of the Istra Inspirit goat as visual identity took place in May. As early as June, the first event was presented in Pazin, where 3D mapping technology was used. *Alea iacta est!* (The Die has been cast!)

The summer of 2012 felt like a movie. There were 27 big performances produced... with a lot of happiness and stress! The Girl and her team were not sleeping much.

The greatest challenge was ticket sale. Every new product/event takes time and investment. We can talk about positive results now, only after nine years. The greatest challenge with ticket sale was the uncertainty (not knowing how many tickets would be sold) since catering depended on the number of tickets sold. After these issues had been determined, catering is today done by special request.

After presenting the idea and the vision, the Fairy Godmother (the Region of Istria) had given the Girl a three-year time period to prove herself and the project and to stand on her own feet. During these three years, the Region of Istria committed to fund the project and help in any way possible to make it happen. Without the initial financial push, the project would not have been developed.

Some of the tasks were to establish the Istra Inspirit brand, work on marketing and promotion, logistics, sales, fairs and, of course, commercialization. The aim was to become independent while aware of various impediments. The Fairy Godmother slowly let her child go, while it changed and grew according to market demands and guest requests.

The Girl got support from both Croatia Tourism Board and the Ministry of Tourism which recognized the importance of this kind of project for cultural tourism not only of Istria, but the entire country.

And then... **It was a success** because all preparations and developments were made as a team. Helpers meant a lot to the main character. She had found a team she could rely on, people, especially experts in their fields who greatly contributed to the Istra Inspirit that is today. The spiritus movens of the entire team – not only production and ensemble, but also volunteers make the Istra Inspirit experiences unique, interesting and present.

Through the University Juraj Dobrila in Pula, a practicum has been set up where students of Culture and tourism (30 per year) have to work a number of hours in order to get points and in that way help in organization and event management. The Girl was and is very proud of her students – Successors or Young Inspirit- especially the ones that have shown their best qualities. They were later employed on the project. It is imperative that everyone involved in the production – students, volunteers on ticket sale and sponsor water distribution, catering, actors, director, set designers, costume designers, props, technicians, logistics, office workers who find partners and draw contracts, watch finances, write reports, requests, plan new events, manage social media –

stay on the same page with the goal of developing a successful experience.

Istra Inspirit did not follow any concepts, because concept and theory did not exist. Only the vision, idea, wish, will and perseverance to make everything work in the field existed. This field work – with a helping hand from friends – resulted in the Istra Inspirit storytelling model and methodology. The model involved many stakeholder, sponsors, experts and institutions (Tourism Board, IRTA, Croatian Tourism Board, Croatian Chamber of Commerce, Ministry of tourism...).

The idea and vision went in the direction of a product that would then interest agencies and hotel companies. However, the most interested have always been **private accommodation owners**. First year's success is attributed almost exclusively to private accommodation owners and their involvement in recommending Istra Inspirit to their guests. **In the following years, the product turned into an experience factory/production.**



RIGHT TEAM = SUCCESS

The Region of Istria had to help develop the concept and the idea – it is necessary for such a product to start within the public sector. The public sector can afford it, because private agencies do not want to take responsibility and risks for the much-needed initial financial push. The Girl and her entire team had to justify the given trust on their journey. They have received numerous awards for creativity and innovation. The project was different and the initiators, sponsors and other stakeholders were satisfied as was the team on the field working 24/7.

However, the story would not have had a happy ending had it not been for the Girl's amazing director and ensemble. The director is the screenwriter, actor, dancer and musician. In one word - multitasking. A miracle! She knows the destination, lives Istria's cultural heritage and possesses the sensibility and knowledge enabling her to direct quality performances. Production, following the performance is very important – the role is given to the Young Inspirit Crew members who take care of the actors, as well as the entire performance flow. Quality, everyone's satisfaction and availability, are the most important things. The crew had to find storage for props and costumes, a place for rehearsals, find special Inspirit actors, musicians and local associations. At the same time, a **production book** was being developed – a book that elaborates all activities. The experiences vary in the number of participants – from three to thirty, when the local people, or folklore are involved. Also, set design had been created on the field for several hours.

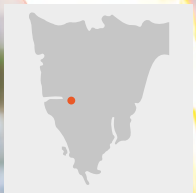
The Girl hoped the project would be picked up by hotel companies which had helped fund it in the beginning, but did not show interest in further development. Since the guests were not brought to authentic locations, stories, myths and legends became a part of the hotel offer on the system of buying the experience and performing it in hotels. That is why one of the hotel companies was called **Inspirit's benefactor** (mecena) – there are shows every week in some of their properties for both locals and guests.

A fight between good and evil came as an obstacle on the road to success. A lot of energy was spent against enemies and inconveniences. In the field or out in the open, many a challenge occurred – it was difficult to reach a decision during rainy seasons for example. But this is a subject for another manual...

Like every story, despite the fight which was sometimes impossible to fight, the love for the project, having the right people as co-workers, the right team, the right ensemble and the right "dwarfs" is what matters most. The Girl can now leave the project in the hands of her successors. There was a lot of support of friends and family, as well as a lot of work, sweat and tears in order to make all this happen, recount her story, and write it down. The ones included in the process, have witnessed an amazing revolution and deserve a big THANK YOU.

. THE END

But this is not the end for Inspirit... To be continued...



Istra Inspirit
Morgan's treasure,
Medieval town Dvigrad



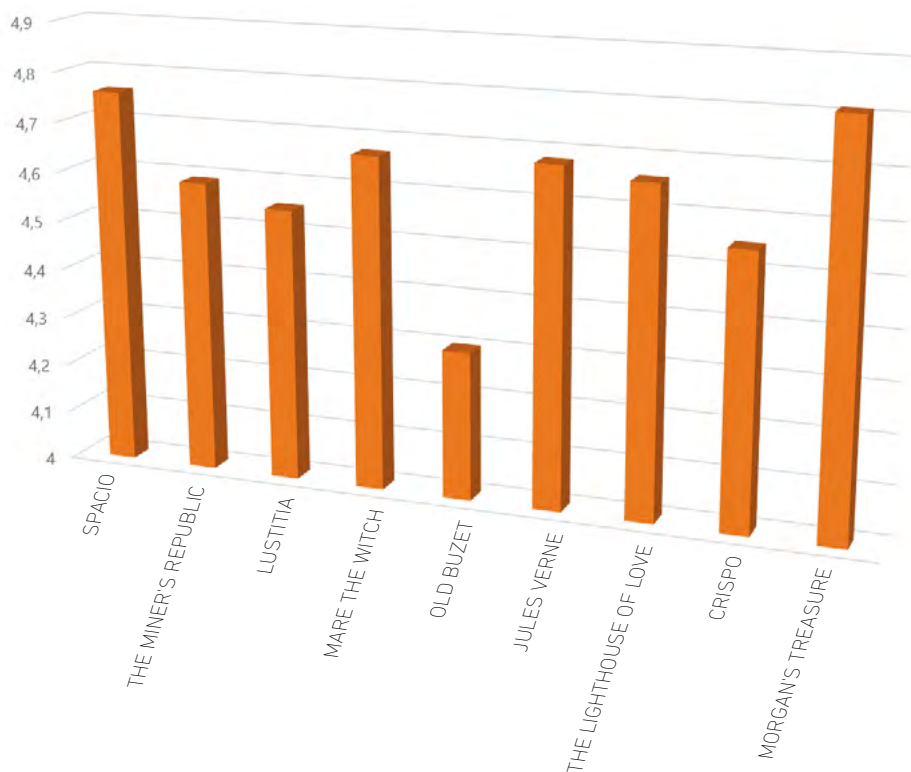
PROMOTION

The polls for visitor satisfaction are constantly being conducted. They show almost a hundred percent satisfaction with the sites, performers, themes, gastronomic offers, organization and emotions.

The goal of promotion is to understand the message one wants to send. Was it successful and has the budget been used appropriately, is the main concern of every head of marketing. This knowledge is gained through feedback.

Research determines the effect of marketing to the target group – whether they have accepted it, understood it, were emotionally affected, remembered it and, of course, whether they are overall satisfied and want to buy or recommend an experience. The appropriate research in the case of Istra Inspirit is to run a questionnaire among visitors asking them how they heard about Istra Inspirit, which helps determine the most efficient marketing channel. This is an easy way to get relevant information. Other ways of tracking are:

- Tourism boards records;
- Public data and statistics;
- E-mail records, web visits and telephone calls from potential tourists;
- Radio, TV, websites, newspaper articles;
- Istra Inspirit announcements on cultural tourism websites;
- Requests received from cultural associations.



**If stories
come to you,
care for them.
And learn
to give them away
where they
are needed.
Sometimes a person
needs a story
more than food
to stay alive.**

Barry Lopez

ISTRA INSPIRIT METHODOLOGY

Storytelling is one of the **metods** Istra Inspirit uses to bring legends, myths, stories and customs closer to the audience.

Istra Inspirit *storytelling* is a **specific kind of storytelling** that can be called **interpretative storytelling** and **participatory storytelling**. It connects the intangible heritage and a living history of a place or site.

Phrases that have been used in order to describe the project:

- Experience tourism;
- Transformative tourism;
- Cultural tourism product;
- Heritage interpretation;
- Thematic excursion;
- **Histrío** tourism (Histri + Istria);
- Excursion in costume;
- Tell stories and travel through time;
- Dinner and show;
- Innovative tourism product;
- Interpretative tour;
- Economy of experiences;
- Show;
- Tailor-made experience;
- Living history;
- Outdoor theatre;
- Interactive multilingual cultural historical performance;
- Theatrical performance;
- Positively staged authenticity;
- Something completely different ...

Istra Inspirit has begun its work as a producer of innovative cultural tourism products which included a costumed play that lasted for 2 hours, accompanied by dinner made as it was made during the historic era of each event. The price was set to 27 euros per person, free for children up to 7 years of age and, depending on location and event and it could hold from 50 to 200 people.

In order to get to this definition of the final product, many experts were consulted; tourism workers, actors, director, people in logistics, marketing etc.

The **new employment** and the creation of the Istra Inspirit team happened. The goal was to awake the intangible heritage for tourism purposes. Actors and participants became heritage **interpreters** and **storytellers**.

Intangible heritage (legends, myths and stories) of a particular place represents the basis for experience creation by involving local people who are encouraged to preserve awareness of the intangible heritage and present it to both locals and their guests. Along with the Istra Inspirit motto – **Travel through time!**

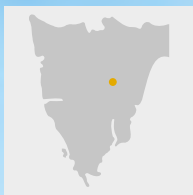
The project's working title was **Living history**. However, the name was already taken. Nonetheless, it is important to emphasize that with living history in mind, all these experiences came to be. The executive team's idea and the main goal was **Istria in 1000 stories**. It meant to say that the intangible heritage of every location could be staged on any authentic location.

Experiences were sold individually (B2C model – business to customer). In time, the business model had changed to B2B (business to business) and it has since been successful.

Istra Inspirit in theory majored its storytelling method, while the director had been developing scripts and direction.

The development of Istra Inspirit scripts, direction and costumes is extremely demanding and original. The text is not the classical theatrical script but, rather, an interactive play. Actors and amateurs alike are ready for the interaction with the audience, improvisation in foreign languages. Istra Inspirit usually uses Croatian and/or English.

Methodology steps formed in the project's later stages can be found below. We will show two types of experiences – The Legend of Thorndancers from Pićan and Casanova Tour from Vrsar. The Legend of Thorndancers experience is taking place in Pićan on several locations with the active involvement of the local people as part of the play itself, while the Casanova Tour in Vrsar depends almost entirely on the ensemble (4 actors).



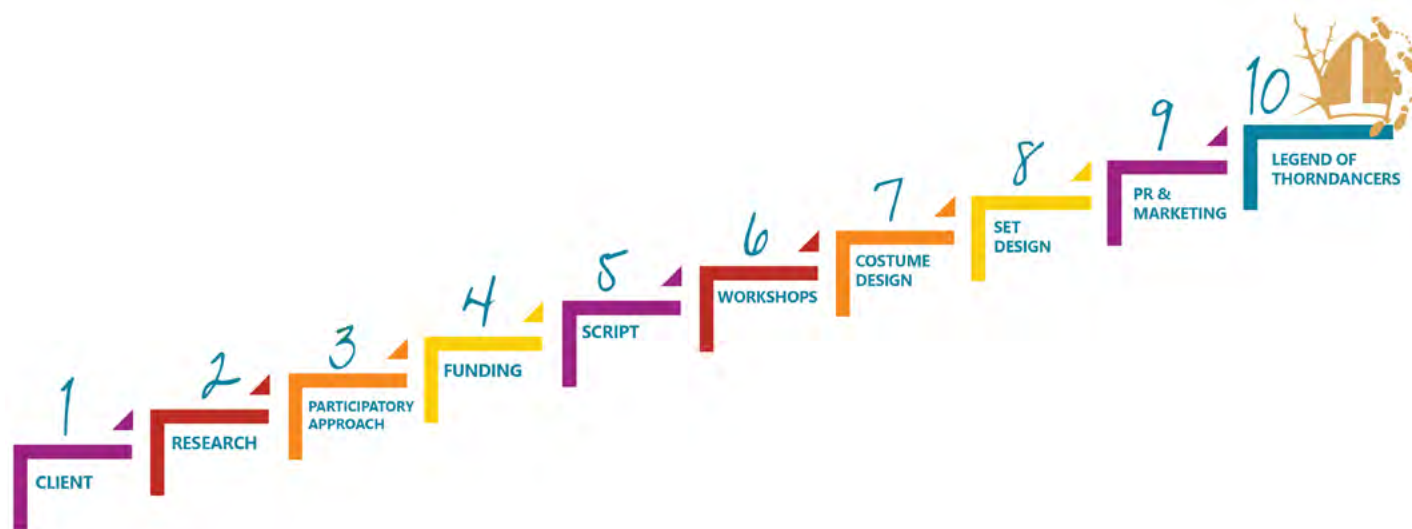
Istra Inspirit
The Legend of Thorndancers,
Pićan



The Istra Inspirit concept – set of principles:

ORGANIZING IDEA	SERVICE PROVIDED	SERVICE RECEIVED
<ul style="list-style-type: none"> - myths and legends; - authentic locations; - interactive event; - market segmentation; - involvement of different stakeholders; - possibility of tailor-made activities. 	<ul style="list-style-type: none"> - reviewed myths and legends; - authentic locations; - food tasting; - performances; - guided service; - stakeholders. 	<ul style="list-style-type: none"> - discovering tangible and intangible cultural heritage; - social contacts with locals; - education; - relaxation; - memories.

10 steps to a successful Istra Inspirit experience – Legend on Thorndancers, Pićan:



1. Client – (activity carrier)

A small municipality (in this case, Pićan) has to show interest for legend revival. Istra Inspirit team had to develop a concept.

Pićan is a municipality in the central part of the Region of Istria. According to the 2011 census, there are 1827 people living there. The area of Pićan abounds in natural and cultural heritage – a significant landscape and a cultural monument. It was declared a cultural monument in 1962. Pićan is the smallest municipality with the smallest number of people compared to other places in the eastern part of Istria.



2. Research: Finding the story and its versions among locals and the oral literature records of Maja Bošković Stulli, Nikola Bonifačić Rožin, Davor Šišović and others – an intangible heritage that wants to be preserved.

It is the Legend of Thorndancers that brings the story of St Nicopherous, the bishop from Pićan who lived in poverty with his nieces, with whom he had shared the bed during cold winter nights to keep warm. His rivals slandered him in front of the Pope and called him to Rome to justify himself. When he set out on the road, he cursed his rivals: May you forever barefoot dance on thorns! That is when the expression thorn dancers were formed. St Nicephorus took his donkey on the road, but the donkey was killed by a wolf. St Nicephorus, then, made the wolf carry him on his back. He encountered numerous areas struck by drought on the way. He used his cane to create water. Upon his arrival in Koper, he put his coat on sea surface to cross the Adriatic Sea and get to the other side. Wet, he put the coat on a ray of sunshine in front of the Pope to get dry. The coat remained in the air. When the Pope saw this, he immediately returned St Nicephorus his honour.

The Pope realized St Nicephorus was a miracle worker. God gives this power only to saints. Before his death, St Nicephorus forgave the people of Pićan who had slandered him. In his testament, he stated that he wanted his right arm to be cut off and sent to Pićan as a sign of forgiveness. The arm is situated in Pićan's church. He is being celebrated every year on December 30th when people kiss his relic – his hand.

3. Participatory approach – stakeholders. Meetings made it possible to realize this approach

Preliminary meetings with all stakeholders as an agreement on preparing the project.

- Local government, tourism board;
- Local people stimulation;
- Local experts;
- School and kindergarten.

4. Method of funding

After interest has been shown, heritage research and meetings are held... it is necessary to establish the method of funding especially when the client does not have enough of a budget to initiate the project. That is the reason why the team looks for sponsors who are willing to help develop the story.

- EU funds;
- National and regional funds*;
- Sponsors;

**it is of outmost importance to follow EU competitions in order to sign up on time.*

5. Script – direction –actors

The director, on the basis of all gathered information, develops a script** and adapts the direction accordingly. Actors' auditions are also held in order to begin rehearsals on time**.

** *The Legend of Thorndancers is a church legend which had to be approved by the priest and bishop.*

6. Workshops with the stakeholders

All participants – municipality workers, expert consultants (historians, ethnologists, conservators ...), the Istra Inspirit team, director, actors and local people have to be present on all work meetings and workshops in order to delegate work and tasks to be more efficient.

7. Costumes

Costume design and development for actors and local people – buying, adjusting, sewing.

8. Set design, sound and lights

Set design on "locations" and adjusting the technical details like sound and lights. It is important to emphasize all the elements since there are many participants and visitors and the lines have to be heard. Also, lights (if necessary) represent a great part of the production and contribute to the overall impression.

9. PR and marketing*

The marketing strategy depends on the budget, but should consist of press releases, advertisement in local media, social networks and a press conference.

10. Execution

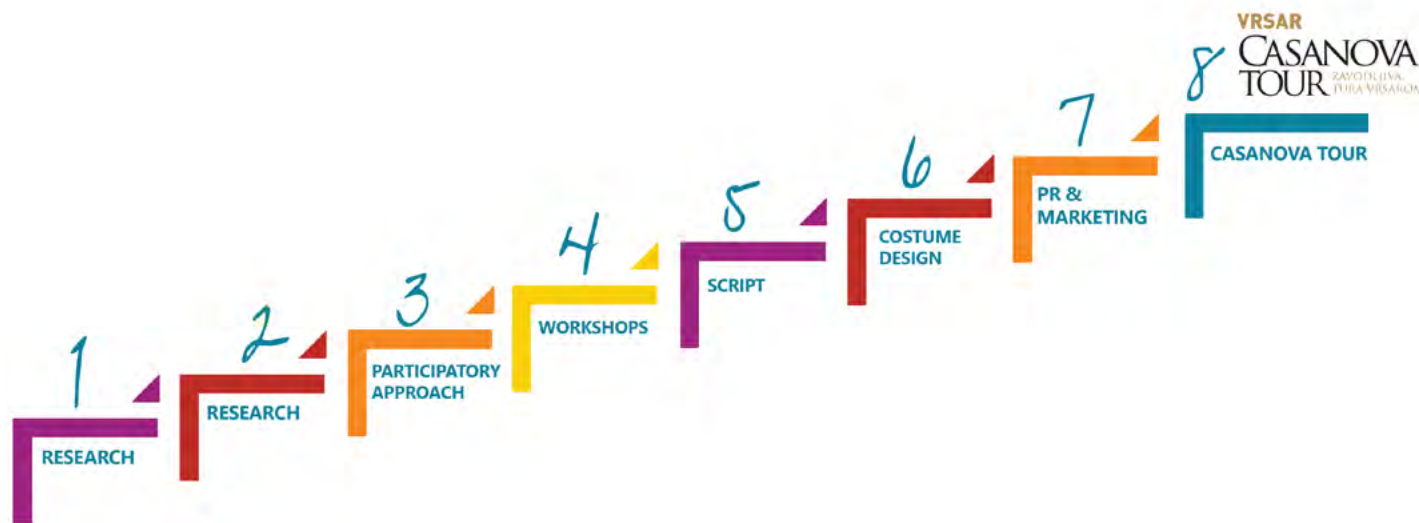
For the first performance – from the research to performance stage – it takes about 9 months. The performance includes 40 people – 20 actors and 20 local volunteers who participated either like actors or as part of the locations of Pićan in the 6th century. Actors and performers included the audience in the play through the active audience model by asking questions and creating direct interaction.



Istra Inspirit
Casanova Tour,
Vrsar



8 steps to a successful storytelling experience – Casanova Tour, Vrsar:



1. Client (activity carrier)

Vrsar Tourism Board, a small coastal tourism board with its own budget to fund the tour. Vrsar is a small town on the western coast of Istria oriented towards tourism with quality accommodation and rich natural resources – pleasant beaches, beautiful coast and wealthy inland.

2. Research: documents – Casanova’s memoirs (12 memoirs)

One of Vrsar’s particularities is its connection to Giacomo Casanova who had stayed in Vrsar on two occasions. Both stays, first in 1743, second in 1744, were more a coincidence than intention and were written in his “Memoirs”.

The first time, as he himself recounts, visited Vrsar for 3 days in August of 1743 as a poor priest. The second time around, he was a soldier whose ship anchored in Vrsar in the night to take the cargo.

Casanova describes Vrsar as a neglected place which he first visited as a poor and dirty priest, and later in a sparking soldier’s uniform, believing no one would recognize him. During the mid-18th century, Vrsar had an outdated and rigid feudal arrangement. The Vrsar earldom could not accept the new trends, especially the devilish and dynamic Casanova’s spirit.

Casanova Tour follows Casanova on his second visit to Vrsar. He acts as a sort of guide through Vrsar. By getting acquainted to Casanova, visitors begin the interaction with Casanova and other people on the way,

**If you change
the way you look
at things,
the things
you look at
change.**

Buddha

realizing how much Casanova's previous visit affected the inhabitants.

On the way to his "retreat", visitors meet several inhabitants of Vrsar (mostly women) who are either thrilled or disappointed by his character.

3. Participatory approach – stakeholders. Meetings made possible the realization

Preliminary meetings with all stakeholders are held in order to determine the final product. Consultation with:

- Vrsar Tourism Board;
- The Municipality of Vrsar;
- Experts.

Participatory approach applied during the Casanova tour concept development can be seen as a two-way participation because of the involvement of the local community and interaction with the audience. The stakeholder involvement was executed in two directions so that the final product could be created through the approach that was better in quality.

4. Workshops with the stakeholders/participants

All participants – tourism board workers, expert consultants, the Istra Inspirit team, director, actors - have to be present at all work meetings and workshops in order to delegate work and tasks to be more efficient.

5. Script – direction – actors

The director develops a script based on gathered data, memoir documents and inputs, and then adapts the direction. The actors' audition is being held in order to begin rehearsal on time.

6. Costume design

Costume development for actors (buying, adjusting, sewing...). Workshops for making costumes with local people who were motivated thro-

ugh an interactive approach were organized well as making a connection with the place they live in and the possibility of taking part in the revival of history and legends of the area.

7. PR and marketing*

The marketing strategy depends on the budget, but should consist of press releases, advertisement in local media, social networks and a press conference.

8. Execution

For the first performance – from research to performance – 6 months of preparation are necessary. The performance includes 4 professional actors. That is why preparations are shorter than with The Legend of Thorndancers. Also, this is a walking tour and there is no need for set design, sound or lights. The tour ends in the so-called *Casanova's retreat* where visitors can take a photo with Casanova and his "companions".

Local producers sell their products by the retreat. The retreat was developed and decorated with period furniture in the tower in Vrsar's old town. The tower is ideal for the purposes of Casanova Tour. The Casanova Tour was conceived as a free walking tour in English, in at least 10 performances per year.

*MARKETING

A storytelling journey has to begin much sooner than the audience arrives.

Branding a project is extremely important when talking about a new product/offer, and that is why **a recognizable visual identity was created for the project as well as for each experience.**

Visual identity and the story about the brand permeate through all the stories on Istria and have a great impact on the project and its success.

The word "Inspirit" comes from the Latin "inspirare" which means inspire, thrill. It is a term which represents something revived or awakened.

While the idea of the project which would enrich the peninsula's, cultural offer was at its beginnings, the question on name and slogan came to light. By representing the basic ideas and a goal to be reached with such an innovation like reviving stories, myths, legends and customs linked to certain locations in order to present the best of Istria, the term "Istra Inspirit" came as the perfect link. The intention was to inspire every traveller and citizen to find themselves on this magical peninsula by reviving history. Istria that inspires travellers through history, and a project inspired by Istria and its past spirits, represent the moving forces of Istra Inspirit.



The symbol of Istria – **storyteller** goat – became the symbol of the project. However, the Istra Inspirit goat is a bit different – she recounts the story of Istria. The goat is standing in an upright position (as a human) symbolizing the strength and the pride that come from the peninsula’s rich history and tradition. She is a witness of time passed, a traveller, an adventurer and an entertainer. She has a crown which represents nobility and describes Istria as a place of intertwining cultures and nationalities. Her colours are also connected to Istria – blue and green, like the sea and natural beauties. That is how the brand was created and the story began to spread.

Logo and visual identity Brandmama, Iva Canki.

When branding a project, it is important to emphasize promotional material (flyers, posters etc.) which followed visual identity and everything that is linked to **project’s recognisability** in public (website, social media etc.).

In the first stage of the project (2012 – 2015/2016) when the product was being launched and it needed to be commercialized (to make sales), marketing and PR efforts were directed to the B2B market (sales agents’ educations, newsletters etc) as well as B2C (press releases, social media).

In the second stage (2016 – 2019) after establishing experiences’ sale up front (without direct sales), it is important to keep the brand alive with announcements, press conferences, web and social media posts, as well as **real time marketing**.

Istra Inspirit marketing activities can be divided into two different stages, from the beginning in 2012 to 2016, and 2016 to 2020 when the business model completely changed.

During the first stage, when the project needed to be presented to the public (both local and national) in the right way, emphasize was placed on public relations to create a positive image for the project. During the first three years, but especially in the first year, with the support of institutions such as the Region of Istria, the media (press, TV, radio) successfully presented news about a new cultural tourism project which, along with the quality of the project, brought numerous awards and acknowledgements. Sponsorships during this time also contributed to the project’s credibility with numerous *co-branding* co-operations.

During the first stage, business model known as B2C (*business to consumer*) was the most present, but great effort was invested into the B2B (*business to business*) sale, the complete marketing mix was directed towards promoting products that could be bought *online*.

In order for the product to get closer to the potential visitors, both local and foreign, online and offline marketing was being conducted.

A website was developed with online sale implemented; social media (Facebook, You Tube, and Instagram) accounts were created; keyword and banner campaigns were carried out, as well as newsletter campaigns. Digital PR was constantly carried out as well as content creation through a blog. It was necessary for the brand to establish its online position and get conversions (buying an experience online).

We emphasize the success of newsletter campaigns whose recipients were, among others, representatives of the Croatia Tourism Boards in the world, who had spread the positive atmosphere of the project and its development perspectives.

Istra Inspirit was presented in the offline segment too – specialized magazines for tourism and travel like i.e. "Croatia Airlines", "Travels for Two" as well as lifestyle and travel columns in magazines like "Gloria". Internationally, the promotion was carried out through the Istria Tourism Board on major emissive markets – Slovenia, Austria, Germany and Italy. Also, the project was presented in the "Enjoy Istria" publication by Istria Tourism Board distributed in several thousand copies on tourism fairs.

PR activities and radio advertising (local and national) was also very important for creating a name for the project. Istra Inspirit was present through numerous statements, organizing sweepstakes etc.

There was also outdoor advertising (jumbo posters) throughout Istria in order to capture the attention of the people on destination – with the emphasis on the places where Istra Inspirit experiences were taking place. For each event, flyers were designed and printed.

Besides outdoor advertising, it is important to distribute flyers on destination. Flyers were printed in 6 languages (Croatian, Slovenian, German, Italian, French and English). Flyers were designed according to the project's visual identity characterized by the storyteller goat and other distinguished icons for each event. The flyer design changed through the years according to offer, but always taking into consideration the brand's visual identity. Flyer distribution was carried out throughout Istria. Co-operations with big hotel companies, small family run hotels, tourist agencies and local tourism boards all had been realized. A great effort was invested into flyer quality distribution and setting the appropriate place in the objects for distribution.

B2B (*business to business*) sale, which was mentioned earlier, included not only flyer distribution but also constant employee education, especially ones in charge of excursion and offer sale.

During the first year, a lot of resources were allocated to the project's branding – a bus was painted in Istra Inspirit colours as well as a sponsored vehicle used for logistics on the field. T-shirts, cups and other material with the Istra Inspirit logo were designed and developed. The brand was highly recognized which continued onto the following stages of the project, even though the business model had changed.

Constant investment in photo and video material has been extremely important for a project such as Istra Inspirit, because, as we all know, „a picture is worth a thousand words“. Visitors who see a photo or a video get the idea what Istra Inspirit actually is. The greatest challenge of all was to present the benefits the visitor would get by buying an Istra Inspirit experience. This was made easier with the right video material.

In the period between 2016 and 2020, online sales were cancelled and the business model switched to B2B – hotel companies, MICE agencies and public institutions buy the experience in advance and in that way, make it free for all visitors. In order to present the new model to the public, a new website has been developed. It is also important to mention that social media have played an important role in creating an Istra Inspirit community which has become ambassador of the project while spreading good vibrations. Also, social media are important for PR activities – all articles published in the media had been shared through social media.

PR activities are present throughout the duration of the project. The ones from 2016 onwards are shaped in the way the public is informed on new co-operations, partners etc. The project's image is constantly being built through positive stories, statements and follow ups. This is very important because our target audience are all project partners

EUSAIR COUNTRIES
BENCHMARKING 6

SERBIA

Awakening of the fortress

Duration: 2 hours / free of charge

Organizer: NGO – Europa Nostra

www.mestokojevolim.rs / www.europanostra.org

Awakening of the Fortress is a project that implemented living history concept into heritage protection of Novi Pazar.

Inspiration came from the project of Intesa bank *The Place that I love* which restored the fortress of Novi Pazar.

Awakening of the Fortress followed up that project, with the goal of public promotion of the importance of the cultural heritage of the city.

GREECE

The Greek Wedding Show

Tour: 2- 3 hours / 55 €

Period: late 1940s

Organizer: White Door Theatre, Santorini

<https://www.whitedoorsantorini.com/>

The Greek Wedding Show is a unique musical that engages couples, children, families and friends with the local culture in an entertaining way.

The Greek Wedding Show is not only a "Greek night" but an interactive performance with actors, dancers, singers, musicians and you. Celebrate the Greek culture through the music and dance

CROATIA

Secret Zagreb

Tour: 2 hours / 20 €

Period: ancient times...

Organizer: Iva Sila, private storyteller

<http://www.secret-zagreb.com/>

Secret Zagreb walking tours are inspired by curious local history, legends, and fun personalities from the city's past. City tours and activities with a twist.

ALBANIA

Community History Tour Tirana & Street Food

Duration: 8 hours / 50 €

Organizer: Good Albania, agency

<https://www.goodalbania.com/>

Explore Tirana's Communist history and culinary landscape on this full-day tour. In the company of a guide, travel in an air-conditioned minivan to Bunk'Art, a museum that was formerly a massive bunker. Visit the National Gallery of Arts, the pyramid of Tirana, Skanderbeg Square, Mother Teresa Square, and the Blloku neighborhood. As you stroll, sample traditional meatballs, pastries, and drinks.

ITALY

Julius Ceaser & the Emperors Night time Stories Tours

Tour: 3 hours / 80 €

Period: Roman

Organizer: Massimo, private guide

<https://www.storytellingrome.com/tour/julius-caesar-the-roman-emperors-tour/>

For the first time Ever, there is now a storytelling tour focused on the personal stories of the early Emperors of Rome, instead of boring information such as dates and facts! Take a stroll in downtown Rome and get ready to be blown away by the lives of the ancient Romans, their love stories and their "peculiarities"! Hear about the assassination of Julius Caesar right on the spot where such tragedy happened. Discover also lesser known historical characters such as Marcus Agrippa and be amazed by his loyalty and his friendship with the first roman emperor of Rome, Augustus. Six ancient Roman characters come into play and make this storytelling tour unique, highly entertaining and a bit juicy at the same time.

Tintoretto: Costume-guided tour through Venice

Tour: 1 hour 30 minutes / 80 €

Organizer: Insidecom agency

<https://www.venetoinside.com/it/tour-attivita-in-veneto/tour/tintoretto-gametour-con-attori-in-costume-a-venezia/>

Visitors can get to know Venice with one of the biggest artists, Tintoretto. This original tour connects art and mystery in the form of a play. Visitors become part of the play by helping the main character overcome various obstacles.

BOSNIA AND HERZEGOVINA

Walter Defends Sarajevo

Tour: 8 hours / 49 €

Period: 1940-1945

Organizer: Film centre Sarajevo)

<https://valtersarajevo.ba/en/one-day-tour/>

Explore original 8 sites and authentic points where the movie was screened. Visit the unique multimedia museum "Valter defends Sarajevo", Gazi Husrev Bey's Mosque, Clock Tower and museum, watchmaker place, railway station Bistrik, and the train explosion (Operation Laufer). The tour ends with a lunch at a place, now the famous restaurant, with an incredible view of Sarajevo where the last scene from the movie is filmed: "Das ist Walter".

SLOVENIA

Vintage Gourmet Tour

Tour: 2 hours and 30 minutes / 200 €

Organizer: Oil Refinery Franko Lisjak

<https://www.slovenia.info/en/unique-experiences/vintage-gourmet-tour>

This is a story of olive oil, which you can listen to in old olive groves, in the middle of a high-tech laboratory, and on the edge of a coastal cliff at Strunjan Nature Reserve. Enjoy a real treat by taking a ride in legendary classic cars of the flower power generation, which have been recycled using olive wood and which, in their own way, left their mark on the people of the Primorska region and the history of the world.

Moustache Tour

Tour: 3 hours and 30 minutes / 45 €

Organizer: Ljubljana Tourism Board

<https://www.slovenia.info/en/unique-experiences/moustache-tour>

Learn about Slovenian moustached giants – an architect, an author, and a painter – who hold the key to Ljubljana's secrets and who left their marks on Slovenians as a nation. Discover a different side of the capital city through culture and the everyday life of these three great moustached artists. Learn about the stories of their houses and gardens. Explore a retro barber shop and enter the living room of the visionary architect Jože Plečnik. Visit the National Gallery to see works by the painter Rihard Jakopič and visit a century-old inn, a favourite of the well-known writer and lover of women, Ivan Cankar, which is located in the midst of the capital city's landscape park.

.....

MONTENEGRO

The Wedding of Krsto Visković and Milena Tripković, noble

Duration: 4 hours / 29th November 2019 (once a year)

Organizers: Ministry of Tourism and Sustainable Development of Montenegro, the Municipality of Kotor, Kotor tourism board, French Embassy in Montenegro, Museum of Perast

<https://portalanalitika.me/clanak/352689/perast-svecana-vecera-po-originalnom-meniju-iz-1886-godine>

Mr Kristofor Krsto Visković was one of the most influential people of Perast's 19th century. After a short naval career, he became an agent for the Austrian Lloyd, at the time one of the biggest overseas companies in Europe and the world.

The connection between tourism, culture and tradition was always unbreakable. This project represents a contribution to presenting cultural wealth and improving Montenegro's tourism offer.

In the unique ambience of the Đardin restaurant in Perast, gala dinner was organized, according to the wedding menu from 1886.

The elements of the project were the family documents of the Visković family from their wedding day.

Food and wine from the menu were maximally adjusted to seem as authentic as possible.

The project's aim was to depict Perast in an authentic surrounding of the 19th century – social life, values that were respected, etc. Perast has already been positioned on the touristic map, but has also other potential that can contribute to relive history and represent a motif for arrival.



Istra Inspirit

Jules Verne: Escape from the Castle,
Pazin

CONCLUSION

7

FOR THE END...

**„Everything
you look at
can become
a fairy tale,
everything
you touch
can become
a story.“**

*Hans Christian
Andersen*

Istra Inspirit **storytelling** can be called a 5D storytelling, besides the interpretative storytelling and participatory storytelling. It involves all senses, special effects (smoke signals, 3D mapping...), different smells and wine and food tastings. There is always an interaction with storytellers / actors and it all represents more than just basic telling of stories.

Istra Inspirit has its own storyteller – a goat that is no ordinary storyteller. The goat represents the essence of Istria – the rich cultural tangible and intangible heritage, stories, legends and myths recognized among locals, ready to be told in an interactive way and be further transferred from generation to generation. The goat is also the symbol of Istria, a tourist destination that craves to represent the authentic and unique culture to guests and visitors.

Istra Inspirit is today a cultural tourism platform for new product development which has grown, one (baby) step at a time from its birth until today, into a story we have wished for since day one: authentic, unique, award-winning, recognized, loved, protected... most importantly – a community.

The Istra Inspirit methodology enables contact with the local community, learning, discovers the forgotten and the hidden, entices sustainability, develops a new community eco-system by making even the possibilities of the coast and the inland - all this through a STORY, a very simple but powerful tool for shaping the future. Use it!

A successful cultural tourism product can be built on the basis of history, cuisine, forgotten gossip, modern art... it can discover philosophy, mosaics, personality traits, tangible and intangible values... there is no end to the ideas. Imagine and create stories, stimulate senses and sophistication, and ensure the interactive experience and the success in front of you.

MAY INSPIRIT BE WITH YOU!

LITERATURE

1. Carić: *Održivi turizam u deset koraka: Planiranje održivog turizma zasnovanog na baštini i prirodnom nasljeđu*, Institut za turizam i ODRAZ – održivi razvoj zajednice, 2006.
2. Creating Creative Tourism: Toolkit
3. Ffion: *The Seven Pillars of Storytelling*, 2015.
4. Fog: *Branding in Practice*, 2010.
5. Francetić: *Storytelling kao temelj brendiranja turističke destinacije na primjeni Ogulin*, 2018.
6. Ivanović: *Cultural tourism*, 2008.
7. Lindsay: *The Seven Pillars of Storytelling*, 2015.
8. Lipman: *The Storytelling Coach*, 1995.
9. Local People Participation in Tourism Development: The Case Study of Chaing Mai
10. Magaš, Vodeb i Zadel: *Menadžment turističke organizacije i destinacije*, 2018.
11. Participatory Museums, Principles of Participation
12. Paulišić: *Organisational Culture: Using Storytelling as a key Element in Creating Tourism Product*, 2019.
13. Ramsden and Hollingsworth: *The Storyteller's Way*, 2013.
14. Richards: 17. European Cultural Tourism: Patterns and Prospects, 1999.
15. Richards: *Cultural tourism: Global and Local Perspectives*, 2007.
16. Shani & Pizam: *Community Participation in Tourism Planning and Development. Handbook of Tourism and Quality-of-Life Research*, 2012.
17. Storytelling in Sustainable Tourism Management: Challenges and Opportunities for Slovenia, 2017..

WEB REFERENCES

- <http://www.participatorymuseum.org/read/>
- <https://www.intechopen.com/books/tourism-from-empirical-research-towards-practical-application/community-participation-toward-tourism-development-and-conservation-program-in-rural-world-heritage->
- <https://www.practicalecommerce.com/7-storytelling-techniques-and-how-to-apply-them>
- <https://www.responsibletravel.com/copy/authentic-travel>
- <https://hrturizam.hr/storytelling-u-turizmu-prodaj-mi-pricu-a-ne-proizvod/>
- <https://www.tabardi.hr/sto-je-storytelling/>
- <https://www.user-participation.eu/hr/planiranje-participativnog-procesa/peti-korak-participativne-metode/crowdsourcing-participativno-upravljanje/online-angaziranje-javnosti>
- www.authenticweb.marketing/2016/03/power-of-storytelling
- www.ciceron.hr
- www.istriancastles.com
- Extraordinary Experiences through Storytelling, Storytelling Manual, <https://teq.queensland.com/industry-resources/how-to-guides/storytelling?redirect=storytelling>
- Konkurentnost turističke destinacije i vrste turizma, 2018., www.min-kulture.hr/default.aspx?id=3639
- The Nara Document on Authenticity: <https://www.icomos.org/charters/nara-e.pdf>

Development ideas (write down everything you want!) Exploring new perspectives, experiences we create at local events, stories, forgotten crafts, historical facts, and others. **DO NOT FORGET** we do "inventory" of the local culture (tangible and intangible) and very often just ease is a new development option!



Manuela Hrvatin
Istria
CROATIA

Madrid, Spain, 20 July 2016

Dear Mrs. Hrvatin,

It is my great pleasure to send you a copy of UNWTO's Book of Tourism Stories - the second volume in a series of books aiming to capture and showcase how all those working in the tourism sector are changing their communities and enriching people's lives.

In 2012, we reached a historic milestone when over one billion travellers crossed international borders in a single year. These one billion tourists are moving economies, societies, identities and possibilities forward like no other sector of our times could, making travel and tourism a tremendous force for good.

All the heart of this transformative movement are the people like you, who, each and every day, wake up and commit themselves to playing an active, meaningful part in tourism. At UNWTO we wanted to honour you and your communities by telling your stories. Thanks to your insight, a great number of readers across the globe can learn about the very important efforts being made to share Istrian tradition and culture with Croatia's visitors through authentic storytelling and interactive performances.

With your invaluable contribution we have created this inspiring book and we truly thank you for sharing your life and story with us and the rest of the world.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Taleb Rifai'.

Taleb Rifai, UNWTO Secretary-General

Istra Inspirit
Letter from the Secretary-General
World Tourism Organization
UNWTO

World Tourism Organization (UNWTO) - A Specialized Agency of the United Nations

Capitán Haya 42, 28020 Madrid, Spain. Tel.: (34) 91 567 81 00 / Fax: (34) 91 571 37 33 – info@unwto.org / unwto.org

Menu



1

Voyage au centre de la Terre **Put u središte Zemlje** A Journey to the Center of the Earth

Krumpir s ružmarinom / Baked potatoes with rosemary
Marinirani ombolo u mediteranskom bilju / Marinated boneless pork loin in Mediterranean herbs
Pladanj pršuta i pancete / Istrian ham and smoked bacon plate
Pomidori s krupnom soli / Tomatoes with sea salt

2

L'île mystérieuse **Tajanstveni otok** The Mysterious Island

Dimljena orada sa svježim sirom / Smoked gold fish with fresh cheese
Marinirani brancin u limunu s crnim maslinama / Marinated sea bass in lemon with black olives
Košarica sezonskog voća / Basket of seasonal fruits

3

Le Tour du monde en quatre-vingts jours **Put oko svijeta za 80 dana** Around the World in Eighty Days

Kobasica od boškarina sa domaćom skutom / Boškarin (Istrian ox) sausage with homemade dry curd cottage cheese
Panceta s pomidorima / Smoked bacon with tomatoes
Pladanj raznih domaćih sireva / Various homemade cheese plate

4

De la Terre à la Lune **Od Zemlje do Mjeseca** From the Earth to the Moon

Pileća prsa sa smokvama / Chicken breasts with figs
Pladanj kobasica i salama od boškarina / Boškarin (Istrian ox) Sausages and salami plate
Domaći kolači / Homemade pastry

Sponzori Istra Inspirat PAZIN



Reginox d.o.o.



Istra Inspirat
Restaurant menu,
Pazin





www.istrainspirit.hr



<https://www.istrainspirit.hr/>



<https://www.instagram.com/istra.inspirit/>



<https://www.youtube.com/user/istrainspirit>

