ANNEX II: TERMS OF REFERENCE

1. BACKGROUND INFORMATION 2

1.1. Partner country 2

1.2. Contracting Authority 2

1.3. Country background 2

1.4. Current situation in the sector 2

1.5. Related programmes and other donor activities 2

2. OBJECTIVE, PURPOSE & EXPECTED RESULTS 2

2.1. Overall objective 2

2.2. Purpose 3

2.3. Results to be achieved by the Contractor 3

3. ASSUMPTIONS & RISKS 3

3.1. Assumptions underlying the project 3

3.2. Risks 3

4. SCOPE OF THE WORK 3

4.1. General 3

4.2. Specific work 3

4.3. Project management 4

5. LOGISTICS AND TIMING 4

5.1. Location 4

5.2. Start date & Period of implementation of tasks 4

6. REQUIREMENTS 5

6.1. Staff 5

6.2. Office accommodation 6

6.3. Facilities to be provided by the Contractor 6

6.4. Equipment 7

# BACKGROUND INFORMATION

## Partner country

Romania (within the Project ESTABLISHING LONG-LASTING PARTNERSHIPS TO UPGRADE HERITAGE-BASED OFFERS AND CREATE NEW INVESTMENT OPPORTUNITIES IN TOURISM AND THE CULTURAL AND CREATIVE INDUSTRIES AT UNESCO DESIGNATED AREAS IN THE BLACK SEA BASIN)

## Contracting authority

DBSUF, Danube – Black Sea Universitary Fundation, str. Nicolaie Iorha, nr. 38, Mangalia

## Country background

## Romania is an active participant within the Joint Operational Programme for the Black Sea Basin. The Black Sea Basin Joint Operational Programme (hereafter Black Sea JOP) is one of the EU operational programmes under the European Neighbourhood & Partnership Instrument (ENPI). It is implemented during the programming period 2007 – 2013.

## There are 8 participating countries in the Black Sea JOP, i.e. Armenia, Bulgaria, Georgia, Moldova, Turkey, Ukraine, Romania, and Greece.

The Black Sea Basin favourable climate and outstanding natural features - including mineral springs and beautiful beaches – have made the region an important destination for recreational and health tourism with the Crimea being the most important. Seaside resorts in Bulgaria, Romania, Ukraine, Russia and Georgia are very active but are less developed on Turkey's coasts (where seaside tourism is focused mainly on the Mediterranean, while the Black Sea region is mostly preferred for nature tourism). Tourism potential in the Black Sea Basin area is rich and diversified, including in addition for spa and medical tourism, culture, nature, eco and agro-tourism, golf tourism and sea cruises, adventure, cave and mountain tourism, and tourism related to cuisine, rivers, hunting and diving as well as winter tourism (skiing).

## The tourism in Romania is based on diversity of relief forms, on the natural landscape, on the specific customs and on history and rich tradition, having also an important contribution to the economy. Tourism is considered one of Romania'seconomic sectors characterized by dynamism.

It is known that Romania has the chance to enjoy varitate forms of relief, a great historical and cultural heritage, the existence of natural monuments, unique nature, some being placed in UNESCO heritage. In this context, Romania has the opportunity to develop many forms of tourism. Of course we can not overlook the negative aspects, but there are many positive aspects that can be scored. Thus, we can state that the Romanian tourism is an economic sector that is not yet sufficiently exploited but can become a source of attraction for tourists and investors, because it has all the necessary premises for sustainable tourism development.

The Danube Delta Biosphere Reserve is situated on the eastern side of Romania, at the junction of the Danube River with the Black Sea, marking the exit point of the Danube into the sea. The Biosphere Reserve covers an area of approximately 580,000 hectares. It is the only Delta in the world declared protected area as a whole. The Biosphere Reserve comprises the Danube Delta, The Danube Floodplain upstream of Tulcea to Cotul Pisicii, the Razim-Sinoe Lakes Complex and the Black Sea coastal waters up to 20 meters isobaths.

Development and implementation of EU-funded projects aimed at improving key issues facing the Romanian tourism, contributing to the sustainable development of important tourist areas should be a strength point.

## Current situation in the sector

HERIPRENEURSHIP establishes long lasting partnerships in EL51/RO22/BG33/MD03/ GE03/ TR90 to upgrade heritage-based offers for new investment opportunities in tourism and the Cultural and Creative Industries (CCI) in the Black Sea Basin (BSB). It fosters tourism entrepreneurship exploiting the rising powers of the CCI to communicate to the connected consumer market the Black Sea heritage tourism narrative. Challenges, the tourism sector faces in the BSB with existing services, are matched with new skills for new jobs by addressing the new world order of the EU Audiovisual Media Services Directive, 2018. 60 small/micro enterprises in tourism/CCI are mentored that they grow in the regional/national/international context and enhance their competitiveness through the rise of 180 skilled workers. To prevent brain drain and effectively address the skills gaps tourism SMEs are facing in the BSB, skills needs and supply-demand trends are mapped transforming the teaching/learning practice for 180 professionals, while recruiting and retaining talents at local level. A new skills-mindset is inducing business sophistication with 6 business models built on customer insights, key experiences and stakeholder participation integrating transversal key competences into the product-process innovation in the BSB. The Partnership perceives the Grand Societal Challenges as a new force to design and deliver the new high-quality tourism experience that supports the extroversion of tourism/CCI SMEs. It defines culture-based solutions for community-led development, market opportunities and facilitates 6 new investments in heritage tourism, putting the heritage experience into the heart of tourism reform in the BSB. HERIPRENEURSHIP is challenging the traditional tourism generation by remodeling supply-demand at places with natural and cultural significance. Meeting market needs for authentic experiences, the desire for cultural capital and environmental protection, a new tourism heritage mobility and consumption pattern is globally launched: the UNESCO EXPERIENTIAL HERITAGE CORRIDOR is a unique multimodal tourism product-service set with 60 selling points in the BSB that incorporates heritage education into the leisure time (COUNCIL OF EUROPE). The innovation is guiding professionals to further develop exceptional experiences at heritage places and connect offers to global markets transforming the product-buyer into a product-seller. 60 heritage organizations, tourism distributors and digital integrators ensure the uptake of the CORRIDOR. Cross-sectoral cooperation, the Project Legacy with a highly transferable tourism planning infrastructure (418 durable outputs), continuation of works, sales-distribution in 60 heritage places in the BSB, business extroversion and further funding are ensured by the statutory CB TOURISM BUSINESS NETWORK, where highly skilled workers implement and sell new customized heritage tourism services being interconnected at (g)local level.

## Related programmes and other donor activities

The Project has not been developed in isolation, but it is closely related to a wide range of strategies currently operating at EU, national, regional and local levels inside the Programme area. They were taken into account and complement the Project.

# OBJECTIVE, PURPOSE & EXPECTED RESULTS

## Overall objective

The overall objective of the project of which this contract will be a part is as follows:

Strengthen CB heritage productivity and competitiveness by investing in human capital - inspire a new vision for higher quality services in the tourism sector, where highly skilled workers implement/sell new customized services worldwide and deliver the right skill mix to diversify tourism offers; enhance work-based learning, training/sharing of experiences & know-how; employ the youth with new ICT and domain specific skills and reduce brain drain; to recruit/retain talents that become skills generators in the Black Sea Basin.

## Purpose

In order to acomplishe the above mention objective, will contract a Service provider that will support the CA to:

* Strengthen CB heritage productivity and competitiveness by investing in human capital:
* inspire a new vision for higher quality services in the tourism sector, where highly skilled workers implement/sell new customized services worldwide and deliver the right skill mix to diversify tourism offers;
* enhance work-based learning, training/sharing of experiences & know-how; employ the youth with new ICT and domain specific skills and reduce brain drain;
* to recruit/retain talents that become skills generators in the Black Sea Basin.
* Reform supply-demand with product-process innovation & common service standards:
* remodel supply-demand at places with cultural significance with a new heritage mobility model mitigating the protection-use conflict;
* guide professionals develop exceptional experiences at heritage places & connect offers to global markets;
* develop a product-process innovation in tourism & identify new business opportunities;
* create new/ resilient tourism offers supporting tourism & AV media entrepreneurs to compete in the global market with branded products with acknowledged market value
* Maximise cooperation to ensure competitiveness and business extroversion:
* forge permanent connections with the Public-Private-Third Sector to ensure stronger and cooperation through a renewed focus on sustainable tourism development;
* ensure the Project Legacy; the initial investment; the continuation of works and further funding;
* launch, extrovert and operate the CB TOURISM BUSINESS NETWORK where highly skilled workers implement and sell new customized services being interconnected at (g)local level

## Results to be achieved by the contractor

The Consultant is expected to support the Contracting Authority in achieving the following results:

* HERIPRENEURSHIP initiates a contextual revolution to promote entrepreneurship in the BSB promote business and in tourism and the Cultural and Creative Industries (CCI).
* CULTURE-BASED INNOVATIONS FOR HERITAGE LED-REGENERATION IN TOURISM & THE CCI: The BSB Heritage Experience & Story Telling Inventory in AV & Media Services Sector; New Heritage Mobility Model at UNESCO destinations; 6 New Business Models for tourism products and services reshape supply-demand; the Culture-Based Investment Plan; the 4Season Heritage Activity Plan; the 2020 Tourism Road Map; Heritage Label
* REMODELING SUPPLY-DEMAND AT PLACES WITH CULTURAL SIGNIFICANCE: The unique UNESCO EXPERIENTIAL HERITAGE CORRIDOR IN THE BSB {60 geolocations labelled Cultural Route; 6 iOS/Android/Windows iBOOKs; 6 Heritage Games; 1 AV Multivision Production; 60 integrative tourism selling points; 12 tourism packages} generates new demand benefitting 180 businesses in the BSB.
* COMMERCIALIZATION/DISTRIBUTION: The Statutory CB TOURISM BUSINESS NETWORK inherits the PROJECT LEGACY with 418 durable outputs and 13 permanent milestones continuing operation with 6 Branches in BSB. It is utilizing a 6 Pillar Result Viability Plan (T4) to ensure future income; 1 joint mechanism for tourism promotion in the BSB; 6 Business Agreements; 6 global distributors attracted; 1 joint mechanism for the economic sustainability of operations (ENTERPRISE EUROPE NETWORK). 60 international organizations & digital mega integrators worldwide distribute the CORRIDOR, as iBook via the App Store, as eBook via Google Play and as Multivision at museums, cultural heritage institutions and as VoD.

# ASSUMPTIONS & RISKS

## Assumptions underlying the project

* It is assumed that a positive perception of the communities living in the area exists in what concerns the Project and the benefits it brings.
* Confidence in institutions/ organizations managing the Project, and a good reputation as well, are expected to create a favourable environment for the Project developments in the target area.
* It is assumed that the Contractor will be fully supported in undertaking its activities by the regional / local actors / stakeholders.
* Expert assigned to work for the Contractor are expected to be fully committed, available and trained for the job.

## Risks

* Excessive and administrative and regulatory burdens for projects hamper cross border cooperation between partners.
* Major delays in Project’s implementation impact directly on the results foreseen to be achieved.
* Changes in the legal / political / administrative / institutional environment in the eligible area of the Project create unexpected difficulties in Project implementation and cooperation.

# SCOPE OF THE WORK

## General

### Description of the assignment

### In order to accomplish the tasks assigned to the Contracting Authority within the HERIPRENEURSHIP, the CA will contract a Contractor (service provider) to assist in elaboration of several deliverables. the procurement rules will be those foreseen by PRAG rules. The contract is Global Price type contract under PRAG 2020.

### Geographical area to be covered

Danube Delta reservation, Romania, for some of the studies the area will be 6 geographic area from EL51/RO22/BG33/MD03/ GE03/ TR90

### Target groups

* project beneficiaries,
* stakeholders (i.e. local authorities, associations, mass-media, and others)
* general public (citizens of the targeted areas)

## Specific work

The following tasks (deliverables) will be carried out by the Contractor during the service contract execution. The accomplishment of the contracted tasks will be evaluated according to the Deliverables to be submitted to the Contracting Authority.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Work Packages** | **Deliverable Description** | **Tasks/ Details** | **Experts** | **Quantity** | **Delivery TIME\*** |
| **D.T1.1.1 –**  **6 CROSS-BORDER STUDY VISITS AND WORK-BASED-LEARNING SESSIONS AT UNESCO LOCATIONS THE PROJECT AREA** | The Study Visit to the Danube Delta is part of the HERIPRENEURSHIP project's educational activities that will take place on-site with the participation of the whole Partnership and the interested stakeholders and will focus on tourist accessibility, infrastructure, signage and information with tourism value. Participating partners and stakeholders will be trained to choose provide the right combination of infrastructure elements that can satisfy visitors and at the same time provide residents with facilities and experiences that without tourism, they would not be able to enjoy to the same extent. The Study Visit will explore digital accessibility by comparing mobile apps and related application in relation to their content and visitor satisfaction. | at Danube Delta. The Study Visits are devoted to know - how transfer and how - to-create high added values, cultural heritage experience onsite as well as to identify malpractices/good practices for optimal tourism results. Capitalising on the international experience they enable the CB Partnership to understand the uses of cultural values and select 10 geolocations in the project (GA5/Act.5.1), that is part of the Project milestone, the UNESCO Experiential Heritage Corridor (GA5/Act.5.1/eBook; Act.5/2/AV Production) | * archaeologist, * museum curator, * UNESCO expert, * ministry of culture expert | 1 guided tour will be employed for the 6rd Study Visit | November 2022 |
| **D.T1.1.2**  **6 CROSS-BORDER EVALUATION WORKSHOPS** | In the Evaluation Workshop the contractor will train participants to understand cognitive and emotional accessibility to places of cultural significance through existing good practices in digital culture, in order to integrate the new knowledge into the pilot projects of the cross-border cooperation. | The 6 Evaluation Workshop bring the CB Partnership & local stakeholders together to fine tune the onsite experiences acquired resulting in practical recommendations for Pilot Projects (T3-AT3.1/ D.T3.1.1) teaching how to conduct an evaluation to ensure the highly quality and the replicability of all Project applications and milestones. | * A heritage communicator will be employed for the Evaluation Workshop that follows each of the 6 Study Visits. | 1 | November 2022 |
| **D.T1.2.2**  **STATEMENTS OF SIGNIFICANCE** | According to the approved Application Form (AF) each partner is required to contribute to the creation of the Polar Register of the project intervention area with 10 Statements of Importance in order to enhance the tourist development of the Danube Delta (UNESCO monument). 10 Declarations of Importance for the natural and cultural value of the Danube Delta ecosystem will be produced for Partner 2 (DBSUF). The evaluation process will be based on four main criteria, such as historical, aesthetic, scientific research or technical, and spiritual values of the resources. The level of significance is to be assessed and thus determined by five comparative criteria: provenance, representativeness, rarity, condition, completeness or integrity, and integrity of the resource. The evaluation process is not an absolute measure, but a judgment made by people or a group of people at a particular point in time. Some cultural values are non-negotiable, while others are. Beyond historic sites of global significance, the relative importance of places and people change over time. It is therefore essential in tourism planning to consider a range of reasons why a place is of value. The 10 Statements of Importance will take into account the following values:  - ECOSYSTEM VALUES AND SCIENTIFIC VALUES: It is important to identify the ecosystem values of a natural heritage resource entering the tourism market. Natural resources are an important example of intact ecological processes in progress, but contribute to the important ecological processes that occur between communities and the non-living environment. Biodiversity and geodiversity, the variety of living species: the different plants, animals and micro-organisms, the genes they contain and the ecosystems they form, can create important tourism attractions at every level.  - SCIENTIFIC VALUES: The scientific values of resources are determined by the importance of the elements involved, rarity, quality or representativeness. Scientific values exist in both natural resources and man-made cultural resources. Resources may be significant for their natural values in showing patterns, in natural history or ongoing ecology, geological or evolutionary processes, rare or endangered plant and animal species, geological features, a type of construction method or materials used, or a particular form of archaeological evidence. Good examples of a particular type of site that is undisturbed, intact and integrated are good material for the creation of tourist attractions, and scientific research can contribute to an understanding of its material nature or its nature as a cultural phenomenon.  - SOCIAL VALUES: Social values include qualities for which a resource/place is the focus of spiritual, traditional, economic, political, political, national and other feelings of an ethnic and social group. These qualities can be tourist attractions if a place is highlighted as important, as part of the community's identity, associated with people, groups and events important to the community's history. If a place, a resource is valued for specific for religious, spiritual, cultural, educational or social reasons, it is very likely to act as a tourism attractor if managed properly.  - AESTHETIC VALUES: Aesthetic values include physical and/or cultural features that evoke strong emotions and/or special meanings. Aesthetic attractors are distinct resource and site features, prominent visible topographical monuments, features that are awe-inspiring for their majestic size, a strong temporal depth, are symbolic of aesthetic values, represented in art, poetry, philosophy, literature, folk art, traditional mythology or other fiction, are natural, cultural and architectural landscapes. It should be noted that the project's tourist guide is intended, among other things, to arouse the interest of the segmented market in the aesthetic values of the selected stations.  - SPIRITUAL VALUES: Specific moral and spiritual values at local level are particularly important for host societies and become tourist attractions, especially for those target groups already familiar with structures within a cultural or religious system. Specific values determine whether a place is spiritually important for maintaining the fundamental health and well-being of natural and cultural systems.  Partner 2 (DBSUF) will contribute to the creation of the Heritage Register of the Project with 10 Statements od Significance in order to enhance the tourist development of the Danube Delta (UNESCO monument).  The Contractor will receive the Template from the procuring authority (PP2: DBSUF) | The above deliverable will have the following characteristics:   * File type: Text (doc/docx and pdf). * The language of the Deliverable is English, the official language of the BSB Programme. * Page size: Α4. * It will include, Cover page, Contents, Main text, Back cover with Disclaimer, according to the Programme guidelines. * It will bear all the necessary identification of the BSB Programme and the project, in accordance with the BSB Programme specifications and its Publicity Guide. * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * Length of each importance statement: at least 4 pages. * To be submitted electronically and in two (2) hard copies.   Page dimensions and margins, font and size thereof, spacing and punctuation may be changed upon request by the recipient.  Each Statement shall include 20 pages at the minimum altogether | * Cultural Heritage Experts * Natural Scientists * Archaeologists * Historians and Art Historians | 10 Statements of Significance at 10 geo-locations at the Danube Delta | December 2021 – January 2022 |
| **D.T1.3.1. STORYTELLING PLOTS** | Storytelling is a creative and inclusive process that creates synergies between visitors and heritage sites. Also, through history, local communities can express what they consider important, unusual and special about their area and its monuments. 10 cultural narratives will be created for the Danube Delta (UNESCO site) that will aim to identify the best cultural experiences per site and make visitors aware of the World Heritage values at the Danube Delta. The 10 cultural narratives will inspire a new pattern of cultural consumption by transforming the silent monument into a participatory and collaborative space leading to a new audience development through a new model of cultural mobility. Having explored cultural consumption in the cross-border region, the 10 cultural narratives will be the corrective measure for the quality of the cross-border cultural product and at the same time define a new research model that will use and reproduce a common code of reference for cultural values and investments.  The plot is the intentional, coordinated message that the Local Interpretive Project conveys to the audience about the heritage assets and qualities that it promotes. This message may be interpreted through different media: written materials, signs, information kiosks, guides, videos and other media. The plot connects to the direct experiences that cultural consumers or visitors at heritage places encounter along the heritage trip, might that be a food experience with a unique recipe, or a unique experience in a medieval castle, an ancient temple, a festival or event, to name but a few examples.  As the HERIPRENEURSHIP project represents a novelty in cultural communication with new areas of application, the 10 cultural narratives will promote the value of the Danube Delta as a World Natural Heritage site, in order to create a quality standard against the vicious cycle of low quality narratives in tourism, as well as to draw the attention of stakeholders, multi-level stakeholders and decision-makers.  Through the exploration of the sources, the 10 cultural narratives will take into account the results of the research and the 10 Statements of Significance [D.T 1.2.2] to create a historically unchanging and valid narrative produced by cultural communication and cultural interpretation practitioners. 10 cultural narratives at the Danube Delta (UNESCO site) will be produced for inclusion in the project's multimedia book [D.T3.1.3]. | Each text will refer to 1 selected monument at the Danube Delta and will have at least 2 bibliographical references from a valid source.  Each text must be supported by the audiovisual and digitised material that will be delivered to the contractor by the specialist photographer-videographer. Each narrative will be between 1 page A4 (minimum extend) and 3 pages A4 (maximum extend).  Each text will also be linked to a minimum of 10 audiovisual documents, each of which will be accompanied by an indication of the source. All audiovisual documents will follow the principles of the EUROPEANA copyright and the European Audiovisual Media Services Directive/2016  The subcontractor is also required to deliver a portfolio of 100 digital artworks (open source, copyright free, by courtesy, other) and to associate at least 10 items with each of the 10 texts.  Each of the selected monuments related to the audiovisual documents wΙΛΛname the source, the author, the date and the license (open source, copyrighted, copyright free, by courtesy, other).  Each work of art that the subcontractor will use to support the 10 narratives will be delivered with reference to the source, the author, the date of creation and the cultural institution in which it is hosted (museum, archaeological, site, digital collection, etc.).  The subcontractor will compile 1 .xls file with 10 sheets for each of the selected monuments at the Danube Delta, providing a complete overview of the material per chapter and linking the text sections to named material from the Pilot Project's audiovisual archive (100 photos and 1 video with background music).  The subcontractor is also requested to deliver a folder with 100 digital artworks (open source, copyright free, by courtesy, other) and to associate at least 10 items with each of the 10 texts.  The above deliverable will have the following characteristics:   * File type for each narrative text: Text (doc/docx and pdf). * The language of the Deliverable is English, the official language of the BSB 2014-2020 JOP * 1 page for each of the selected monuments with reference to the audiovisual documentation, source, author, date and license (open source, copyrighted, copyright free, by courtesy, other) * 1 page with the reference to the documents * 1 XLS/XLSX file with 10 sheets, 1 for each of the selected monuments in the wider archaeological site of Philippi, providing a complete view of the material per chapter and linking the text sections to named material from the audiovisual archive of the Pilot Project (10 photographs). * Page dimension: Α4. * It will include, Cover page, Contents, Main text, Back cover with Disclaimer, according to the project guidelines. * It will bear all the necessary identification of the BSB 2014-2020 JOP and the project, in accordance with the BSB 2014-2020 JOP specifications and its Publicity Guide. * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * Length of each narrative text: 1 - 3 pages * To be submitted electronically and in two (2) hard copies.   Page dimensions and margins, font and size thereof, spacing and punctuation may be changed upon request by the recipient. | * cultural communicators * heritage managers * story telling experts and writers * scripts for audio-visual productions * heritage interpreters * cultural planners | 10 story-plots at different locations with ecosystem, cultural values, architectural, scenery and other inherent values at the Danube Delta. | December 2021 – January 2022 |
| D.T1.3.2 THE JOINT STORY TELLING PLOT TOOL | Storytelling is as old as prehistoric times, because it’s a powerful tool for conveying and sharing ideas, beliefs, values and traditions. Because stories are so effective at explaining the meaning of things, they’re at the heart of cultural communication. No matter how simple a heritage asset might seem, it has a variety of stories to tell. It doesn’t have to be the oldest or most impressive asset in the UNESCO Experiential Heritage Corridor– it can still tell a story. Not all stories have the same emotional impact, and not all stories convey the significance of the asset with the same power and relevance. Interesting aspects will be uses to connect the asset with the audience, in a memorable way, is the quintessence of a quality cultural heritage service and the balance between UNESCO designations and peripheral heritage: this makes the onsite experience an integrative experience: visual, educational, physical and emotional. Under this viewpoint, the BSB/831/HERIPRENEURSHIP Project proposes a contextual revolution in heritage storytelling that can become a bridge between digital industries and cultural institutions by introducing new fields of applications. The STORY TELLING PLOT TOOL is a mini guide for Partners and collaborating experts how to:  A) conduct research in order to compile, select and use information for the development of heritage narratives and  B) to guide PPs develop a story plot for the multimedia environment of the cross-platform eBooks [D.T 3.1.3], the AV Multivision Production [D.T 3.2.1], the Heritage Games [D.T 4.4.4] and the Tourecycling Visits [D.T 2.5.2].  The STORY TELLING PLOT TOOL shall assist Partners and collaborating experts to incorporate inherently interesting and valuable tales that most heritage assets can narrate about the history, culture and environment of the surrounding landscape and communities. Telling the story is a creative process that includes many types of synergies within the CB Partnership and its stakeholders Map in GR/RO/BG/MO/GE/TR—from the young to the old, and newcomers to long-time residents. Through the story, local communities can express what is unusual and special about their communities. The STORY TELLING PLOT TOOL shall assist the generation of the STORY TELLING PLOTS [D.T 1.3.1] which shall reveal the interesting and valuable tales that most heritage assets can tell about the history, culture and environment of the surrounding landscape and the communal legacy.  The unique use-friendly tourism planning instrument will teaches the Project Partners and the collaborating experts to grasp the changes digital culture and the networked economy has brought to society and connect their offers with the raising powers of the AV and Media Services to enhance supply in peripheral, remote and sparsely populated areas with international demand exploiting the fame of UNESCO designations.  The STORY TELLING PLOT TOOL has the mission to explicitly demonstrate the value of story plots for heritage audiovisuals breaking the vicious circle of low-quality narratives in tourism; to guide stakeholders appreciate professional outcomes in story telling while feeding back the major components of the UNESCO Experiential Heritage Corridor. All Project Partners use the STORY TELLING PLOT TOOL to develop 1 story plot for each geolocation in each Pilot Project Area. Thoroughly researched and documented 60 stories Area shall link monument values as per STATEMENTS OF SIGNIFICANCE [D.T1.2.2] through a powerful heritage narrative generated by professional researchers with expertise in cultural communication and the interpretation of heritage.  The STORYTELLING PLOT TOOL shall support  A) the preparation of unique heritage experiences in the registered places updating the knowledge of AV-Media professionals;  B) raise the awareness of policy makers tor about the value of cultural communication and to guide the expert generate a non-exchangeable cultural heritage tourism ID in the Project Area. | Part of the STORYTELLING PLOT TOOL are:   * TRAINING (Virtual and in situ)   The sub-contractor shall train Project Partners and collaborating experts in four (4) 2 hours seminars (in situ or online) to:  a)Conduct the required research for tracing archival and other sources for the stories to be developed (1 two hours seminar).  b)Methodology and application of story-telling (3 2-hours seminars)   * AUTHENTICATION PAPER   The sub-contractor shall guide the Partnership and the collaborating experts to generate the Authentication Paper.  The Authentication Paper is a research and documentation data compilation file, that ensures the heritage narratives for the digital publishing. It builds the proof of concept for each heritage narrative at authoring and audiovisual level and frees from plagiarism of text, video an image, the latter have to by royalty free or paid out with transferred rights in order to allow the publishing of the UNESCO Experiential Heritage Corridor. All texts and media materials have to be free of plagiarism and has been produced following the standards and recommendations and criteria adopted by the BSB/831/HERIPRENEURSHIP Project for the production of the Project’s cross-platform eBooks [D.T 3.1.3], the AV Multivision Production [D.T 3.2.1], the Heritage Games [D.T 4.4.4] and the Tourecycling Visits [D.T 2.5.2].  The sub-contractor shall guide the Partners to manage the materials obtained through courtesy from galleries, libraries, archives, museums and collections have to clearly indicate the source. Main historic references used for the design and delivery of heritage narratives may include: full bibliographical records (journal articles; electronic sources; dissertations, research papers; historic archives, books, collections, older museum materials (parchments, codices etc.), autobiographical sources; interviews, press articles and the like. The documentation applies for each monument separately. Each contributing partner has to be named at the eBook Credit Section [D.T 3.1.3].   * COPYRIGHT CERTIFICATE   The AUTHENTICATION PAPER builds the basis to issue the Copyright Certificate for AV and text materials produced within the Cross-Platform eBooks [D.T 3.1.3]. An official Certificate will be issued both in National Language and in English Language on the Letterhead of each Partner Organization, dated, signed by the Legal Representative and stamped with the official stamp of the Organization. The Certificate will declare that all texts and AV Materials are copyright free.  3 copies of original Certificates will be produced.  1st Copy is kept at the Partner’s premises for eventual controlling for 5 years according to the ERDF and IPA regulation as all other project deliverables.  2nd Copy and 3rd Copy will be delivered to the Lead Partner (ANKA), who is responsible for the Cross-Platform eBooks [D. T3.1.3]. The Certificate will be accompanied by three ANNEXES:  ANNEX I: LIST OF TEXTS and AUTHORS in correspondence  ANNEX II: LIST OF PHOTOGRAPHS with title and number used for each National Chapter indicating the photographer with name and or the source (Archive, Library, Museums, Archeological Sites, Private Collection etc.).  Historic Videos, Photographs and Maps follow copyright laws.  Archives and Collections that have given their permission will be named in the iBook and a download copy will be sent to them  ANNEX III: LIST OF VIDEOS with title and number used for each National Chapter indicating the photographer with name and or the source (Archive, Library, Museums, Archeological Sites, Private Collection etc.).  Historic Videos, Photographs and Maps follow copyright laws.  Archives and Collections that have given their permission will be named in the iBook and a download copy will be sent to them  LIST OF TEXTS  1.To prevent any plagiarism all texts must correspond to an individual author. If a text has more than many authors they must be named. There will be a page with author names and all authors will be named in the AUTHOR PAGE  2.All text parts that have a citation, unless you have used an asterisk between the text parts following the interpretive writing style (see panel example) will be referenced in the REFERENCES PAGE.  3.AV Materials (sound, video, photographs) will be indicated with sources.  4.A first screening of AV materials will be assessed in-house: low quality photographs accessed at the Internet are easily recognized and will NOT BE USED.  5.The subcontractor shall monitor the process and watch out that partners who will not comply with the CERTIFICATE will be automatically excluded and the relative justification will be authored by the Lead Partner (ANKA) respectively.  6.The subcontractor shall be responsible for collecting the CERTIFICATES, sign the Protocol and hand it over them to Lead Partner (ANKA), who is responsible for the Cross-Platform eBooks [D.T3.1.3]. | * Heritage Managers * Apple Publishers * Historians, Librarians, Art Historians * Audio-Visual Expert * Museologists | * 3 two hours training (online or in situ) generation of the Cross Platform eBook [D.T3.1.3] * 1 Template document for the Authentication Paper generation of the Cross Platform eBook [D.T3.1.3] * 1 Guideline Document for the generation of the Cross Platform eBook [D.T3.1.3]   10 pages   * 1 Template Document in word format generation of the Authentication Paper [D.T3.1.3] * 1 Template Document in .xls format generation of the Cross Platform eBook [D.T3.1.3] with 10 sheets * Compilation of 6 Authentication Papers for the implementation of the Cross Platform eBook [D.T3.1.3] * Compilation of 6 Certificates for the implementation of the Cross Platform eBook [D.T3.1.3] * Compilation of 6 xls documents with the completed data for the implementation of the Cross Platform eBook [D.T3.1.3] | December 2021 – January 2022 |
| **D.T2.1.1**  **STAKEHOLDER SKILLS SURVEY IN TOURISM AND THE AV SECTOR** | The diversification of skills for tourism professionals is closely interlinked with changes happening worldwide and therefore the formulation of a new professional profile through the use of socially accessible media as a learning platform is one of the Project’s main objectives. The SURVEY investigates entrepreneurial needs and skill needs in tourism and the AV and Media Sector to identify a new generation of smart heritage tourism products and services tailored to the connected consumer market. The SURVEY explores business and skills needs in the tourism and audiovisual sector to identify a new generation of intelligent tourism products and services for cultural heritage adapted to the new digital world. The SURVEY will address 60 Stakeholders in the Project Area will develop an interconnected network of actors in the tourism sector, fully capable to provide opportunities for structural changes in the tourism sector and improve the way assets, infrastructure and people connect to a better, higher skills providing framework to enhance territorial dialogue processes by involving multilevel actors in the caring of heritage. | The SURVEY (supply side) will provide information on the match between available and desired supply side skills and the demand for new digital culture products and services. The subcontractor will be given the Questionnaire by partner 5 (TESAU) and will use it to conduct 10 qualitative interviews at the Danube Delt/Mangalia. | * Sociologists * Economists * Assistants | * 10 completed Questionnaires | November 2022 |
| **D.T2.2.1**  **THE HERIPRENEURSHIP EXPERIENCE-EXCHANGE AND WORK-BASED LEARNING TRAINING PROGRAMME** | The 6-Module- Curriculum aims to provide with an understanding of the experience economy in interrelation with tourism, heritage management and the Cultural & Creative Industries. 6 Modules create new skills for new jobs and enhance of business performance leading to the collaborative final tourism product, the UNESCO Corridor (GA5/Act.5.1): 1:The Tourism Industry; 2: Heritage Management; 3:Tourism Planning; 4:Tourism Marketing; 5:Cultural Communication; 6:Cultural and Creative Industries. | **MODULE 1: The Tourism Industry**  MODULE 1 shall deal with sustainable tourism, introducing participant to the genius loci, a place’s identity and spirit. It places heritage into its broad cultural context, and emphasizes the importance of interpretation in the understanding and valuation of heritage. MODULE 1 shall demonstrates hat heritage tourism may offer even small communities’ economic growth and employment diversification, improve the residents’ income, enabling young people to stay in their local communities. Learners shall acquire knowledge about how to plan and manage tourism attractions and how to develop experience-based tourism products and services, whereas the understanding of tourism accessibility is of crucial importance for the overall success.  OUTCOMES MODULE 1  •Domain Specific Knowledge Acquisition  Understand: the tourism industry (differences between consumers, users, visitors, tourists, the intangible nature of the tourism product, tourism construction and distribution channels, tourism forms, tourism production and consumption); the heritage tourism industry and its particularities; sustainable tourism development; territorial and resources’ carrying capacity; service capacity; human resources; familiarize with the 5 Principles of tourism planning (assets, benefits, needs, audiences, uses).  •Domain Specific Skill Development  Be able to: manage assets and track down market trends and needs of audiences; create a destination management and marketing plan; employ heritage tourism products and services for different audiences; utilize Destination Information Marketing and Management System; structure and diffuse information with tourism value; develop and sell holistic products; employ accessibility of tourism products and services; brand a destination, place or resource  •Full Scale Expertise  Carry out: heritage attractions plans and management plan; create quality user and visitor experiences; consult multilevel actors on the development of place-centric products and services in relation to tourism and cultural consumption; sell destinations and material cultural heritage; to design and implement a demand-supply convergence plan  **MODULE 2: Heritage Management**  MODULE 2 involves consequently much more than mere transmission of knowledge and facts: it is a system for decoding messages of diverse complexity and a high degree of ambiguity. It employs codes accessible to visitors, enabling them to connect with heritage presented to them in virtual and in situ environments by experiencing and understanding through their senses and cognitive abilities. By providing visitors with relevance Heritage Interpretation makes them a part of the experience. MODULE 2 shall teach heritage interpretation as a main communication medium in recreational and leisure settings.  MODULE 2 shall exploit the different ways of communicating as a means to bridge the spatiotemporal distance between visitors and resources. It includes Heritage Management (Protection, Conservation, Management, and Interpretation) and introduces learners to Heritage Economics.  Learners are offered a methodology to classify a place’s assets to heritage classes in order to further select distinctive and visit-worthy features and to produce a place’s identity. Learners familiarize with the Significance Assessment Process, a methodological approach based on criteria for the assessment of cultural heritage resources from natural and man-made environment, accompanied by tourism modifiers, which guarantee the appropriateness of the resources to enter the tourism market.  **OUTCOMES MODULE 2**  •Domain Specific Knowledge Acquisition  Understand: Basic concepts of contemporary heritage management (protection, conservation, management, interpretation, significance assessment, use of cultural values, international treaties and conventions, heritage economics, the historic environment); a unified heritage management system with praxis validated tools to be employed also in the 6 Study Visits and Evaluation Workshops [D.T1.1.2] and [D.T1.1.3];  Understand: Basic notions in heritage interpretation (provoke, relate, reveal a resource’s values); spatio-temporal distance; categories of interpretive products and services  •Domain Specific Skill Development  Be able to: perceive the protection-use conflict and find solutions to mitigate it; classify heritage resources; analyze and synthesize different heritage classes; know and employ regulations deriving from international treaties and conventions  Be able to: develop topics, themes and interpretive messages; attract and retain the attraction of different target publics; create cognitive and emotional bridges among audiences and phenomena (tangible or/and intangible cultural resources; associate resources’ values to the visitors’ everyday life; fabricate compelling stories and narrative structures  •Full Scale Expertise  Carry out: an Official Statement of Significance for Natural and Cultural Heritage Resources; produce heritage typology; advice multilevel actors (local authorities, development agencies, private investors, associations etc.) on the importance and economic usability of heritage resources  Carry out: structure layered information; design and deliver a series of basic interpretive products (an informal contact, guided visit, an informal contact, a self-guided trail, directional and interpretive signage); design and develop personal and media aided interpretive products and services  **MODULE 3: Tourism Planning**  MODULE 3 delivers higher interpretive skills for planning holistic interpretive products and services with specific market value. It exploits consumer and visitor experience opportunities provided by given resources in given cultural consumption contexts, and caters for experience diversity. Learners acquire that visitor come to attractions for very different and sometimes conflicting reasons and learn how to provide opportunities for a range of visitor experiences as an important part of sustaining the attraction’s quality. By providing a diversity of settings, learners accomplish a double task: firstly, the offer visitors to select products and services close to their visitation motives and secondly a diversity of experiences helps to avoid the conflicts that often occur among visitors who expect various outcomes from their visits.  MODULE 3 deals also with the concept of leisure time, as a post-fordist good and its economic value in cultural heritage tourism and other consumption settings. The main learning task is to realize that leisure time has always a restricted, non- refundable time budget and is very much exposed to external risks. Direct accessibility to resources is therefore crucial for the success of a given product. Learners acquire how develop and implement successful leisure time products and services exploiting opportunities offered in the recreational and leisure settings.  **MODULE 4: Tourism Marketing**  MODULE 4 aims to undertake a review of the typical marketing communication practices employed in the Project Area to understand the pre-visit decision-making of prospective visitors; to evaluate the perceived effectiveness of these communication practices in meeting desired communication and behavioral objectives; to examine the current visitor data (market research) being collected and employed by protected area managers and associated agencies in the development of pre-visit marketing communication strategies; to develop a market segmentation table or matrix for use in pre-visit marketing communication strategy; to provide for practical guidance on how to monitor the effectiveness of specific protected area marketing practices.  The development of mechanisms to towards an integration of supply and demand in a manner where each can understand the complexities of these industries from the others’ perspective is of crucial importance for the success of local markets. The diversity of partnerships in the Project Area shows a willingness of the tourism industry and government agencies to become involved in arrangements in order to pursue common goals. If the involvement of the tourism industry in the promotion and marketing in heritage areas is to be achieved, particularly in relation to pre-visit communication, then it needs to be based on a clear understanding of the planning and management of those areas as outlined above. This understanding can then be integrated into existing and potential markets and the process for marketing and promotion. When these factors can be integrated into the visitor experience they provide the basis for further activities in marketing and promotion.  M4 introduces trainees Product Evaluation: it is a systematic process that leads to know whether interpretive facilities, products and services work or perform appropriately, measuring impact of each visitor activity. Evaluation aids the planning and production of interpretive media in order to create and deliver interpretation those interests and engages with visitors. Learners familiarize with all four evaluation steps (frond-end, formative, remedial and summative) in order to properly conduct it when planning and designing experienced-based products and services.  **OUTCOMES MODULE 4**  •Domain Specific Knowledge Acquisition  Understand: quality services and visitor behavior; social media and global distribution channels  Understand: Spatial Planning (landscape, streetscape, vacationscape); Selecting Appropriate Interpretive Media  Understand: Evaluation types and their working principles (frond end, remedial, summative evaluation)  •Domain Specific Skill Development  Be able to: encourage realistic community awareness, understanding and appreciation of the conservation responsibilities of park agencies, the values inherent in protected areas, and opportunities for appropriate visitor use; design and deliver marketing strategies towards the convergence of supply and demand.  Be able to: evaluating planning stops; layering information; compose texts and labels; planning for facilities; work with different scales local and planning authorities and organizations; get to know region specific planning regulations.  Be able to: Conduct frond and, remedial, or/and summative evaluation when planning, testing and producing an interpretive product, a leisure time product, or services; find out why visitors come to places, to know what they like or don’t like, and to be able to react to their needs; assess whether visitors understand resource messages make judgments about how well a heritage place is doing, aid managers to target funding; plan for change, when necessary; advocate how an attraction performs, by providing a record of achievements.  •Full Scale Expertise  Carry out: social media campaigns; supply-demand convergence marketing strategies and marketing plans  Carry out: experience-based products, services and facilities; complete and sell holistic interpretive plans; acquire interpretive projects for different level agencies; set up synergetic networks and partnerships; design and deliver tourism development plans focusing on place identity and place attachment  Carry out: Evaluate interpretive facilities and interpretive products and services (museums, collections, guided and self-guided visits and trails, websites, directional and interpretive signage); design and develop an evaluation strategy for interpretive products and services  **MODULE 5: Cultural Communication**  There are many forms of cultural communication; one of the most prominent is the widely known in the Anglo-Saxon Interpretation of heritage. It is a multidisciplinary process of message transmission aiming to effectively communicate to audiences a place’s natural and cultural wealth. Meanings and relationships of a given culture approached through guidance and personal participation whether in situ or in virtual environments is the goal of any interpretation. Interpretation is definitely not information, although the latter constitutes the back bone of the first one. Interpretation translates an expert’s technical account into a communication message in the language of the audience, relating the context to his everyday life and experiences. An interactive framework between resources, interpreters and audiences renders learning into a pleasure generating process: through first hand experiences interpretation involves audiences in the explorative learning and entertainment process).  In order to adapt natural and cultural phenomena of given (heritage) contexts to the needs of specific target groups’, interpretation interlinks several disciplines from natural and human sciences. Professional Heritage Interpretation combines practical and theoretical expert knowledge and basic skills in several fields such as cognitive science, human and natural sciences, guaranteeing this way that audiences understand interpreted messages. Key issues in the interpretive process are the planner’s ability to master human cognitive mechanisms of acquiring and retaining information and adapt scientific context and terminology through hermeneutical information processing to a recreational learning environment in favour of the audience in given heritage tourism contexts: sites, collections, trails etc.  Interpretation enables the audience to receive, understand and remember messages encouraging them to use and evaluate the information in certain ways. It bonds sustainable development with an upgrading of tourism areas, public awareness-raising, environmental education and communication. Interpretation benefits the audience and benefits the place by producing the product of the product: a heritage site is marketed to an audience for both its tangible and intangible nature. The audience learns to understand, appreciate, value and care for the cultural and natural heritage resources interpreted to them. The benefits of interpretation are multiple for the economy, ecology and society:  Interpretation meets the increasing demand for educational audience experiences  Creates qualitative experiences which guarantee audience satisfaction, positive word-of-mouth, high revenue, visit elongation, repeat visitation educates audiences to care about the places they visit, enhancing civic pride, environmental conscience, respect for local communities reduces through public awareness environmental and cultural damage by explaining the impacts of various behaviours and suggesting appropriate alternatives substitutes experience for places that are very fragile and/or difficult to visit (e.g. caves, sacred temples), or topics that are impossible to experience directly (e.g. disease, prehistoric conditions)  Web-Interpretation exports globally a resource’s image bridging the spatial and temporal distance between web-navigators and cultural operators  provides audiences with relevance and makes them a part of the experience: “A historic site without interpretation is just an "old site”  MODULE 5 teaches cultural communication, that delivers higher interpretive skills for planning holistic experience-based products and services with specific market value. It exploits consumer and visitor experience opportunities provided by given resources in given cultural consumption contexts, and caters for experience diversity. Visitors come to attractions for very different and sometimes conflicting reasons and learn how to provide opportunities for a range of visitor experiences as an important part of sustaining the attraction’s quality. By providing a diversity of settings, learners accomplish a double task: they offer visitors to select products and services close to their visitation motives and secondly a diversity of experiences helps to avoid the conflicts that often occur among visitors who expect various outcomes from their visits.  **OUTCOMES MODULE 5**  •Domain Specific Knowledge Acquisition  Understand: the leisure environment (recreational and in situ); multicultural and multigenerational audiences; the role of prior knowledge at the selection process  Understand: Subject Matter (knowledge of assets, documentation research, expert contributions); Interpretive potential (values reaching from global to local and group significance); Interpretive Objectives (environmental, social, economic, learning, behavioral, protection, conservation, awareness raising); Implementation Media Choice; Intellectual Property Rights (Copyrights, laws, treaties and conventions); Convergence of supply and demand (cultural consumption, tourism, leisure, recreational learning, entrepreneurial opportunities, heritage strategy)  •Domain Specific Skill Development  Be able to: Develop leisure time concepts; accessibility plans; a place-centric typology of leisure products and services  Be able to: Communicate Significance to selected target publics; include different target publics and local actors in the planning process; selecting appropriate media per target group and project MODULE specificity.  •Full Scale Expertise  Carry out: consult cultural heritage operators on leisure concepts; design and deliver a resource/and or destination accessibility plan; design and deliver a visitor experience opportunity plan; design and implement a place-and resource centric leisure product  Carry out: design and implement holistic cultural consumption products and services; design and implement experience-based heritage and heritage tourism products  **MODULE 6: Cultural and Creative Industries**  MODULE 06 shall explains the concept of digital cultural heritage and the 4th Industrial Revolution. The latter is a concept explicitly explained by Klaus Schwab in the homonymous book, has altered the production of various industrial sectors, mostly due to the fusion of technologies blurring the line between digital and physical, - the cultural market included. The tutors need to explain that new communication patterns define new markets and preferences, while the constant use of e-devices in daily life impacts the common sense through the interpretation of visual codes. ICT allows manipulating and animating the images repurposing the context in a composite process unthinkable just a few years ago. Digital Publishing 2.0 is marked by the conversion technologies that promise an unprecedented level of consumer interaction with content through smartphones, e– readers, and tablets, as well as an equally engaging experience through computers. Learners need to realize the question, what kind of impact can this opportunity have on the ability to produce meaning beyond the technical aspect.  MODULE 06 attempts to clarify the conditions in which understanding takes place. Among these conditions are examined prejudices and fore- meanings in the mind of the interpreter (consumer of the digital cultural heritage). Understanding is therefore interpretation, which uses one's own preconceptions so that the meaning of the object can really be made to speak to us. Understanding is thus not a merely reproductive, but a productive process, since interpretations keep changing during the process of what is being understood. Leisure visitors tend to be very heterogeneous groups, and multi- generational structure. Capturing and keeping their attention high up during and possibly after the visit means to create bridges among the theme/digital artwork and their horizons.  However, data acquired about the technology-intense experience as condition for cognitive accessibility has demonstrated that ICT alone cannot ensure the cultural heritage experience: the correlation of ‘technology- driven experience intensity’ and ‘asset-driven information’, better storytelling, shall be revisited. It is common knowledge that cultural heritage settings are frequented by multigenerational- multicultural audiences with different backgrounds and different perceptions. This particular audience cannot be satisfied with descriptive presentation of objects. Thus, learners shall understand that heritage settings may operate as an informal learning space, where multiple views and different interpretations are openly dealt within a collaborative and participatory process.  According to the EU Audiovisual and Media Directive 2018 it is necessary to develop immersive and pervasive solutions for media and content convergence, and thus bring the quality of cultural content to unprecedented new levels. The focus of MODULE 5 is clearly put on “cultural content”. In this respect the production of culture using new technologies is opening opportunities and perspectives, but technology itself can plays an ambivalent role and produce a horror insensitive youth that is hostage to bullying, ninja games, and contrived reality. According to UNESCO technological opportunities need to offer a narration, a dream, as point of interest. It is focused on “interest and capacity”, thus it is pointing out the need for the development of cultural capital and critical reflection that the digitally innate youth lacks. However, despite the technology advancements, the cognitive gap of the public at heritage places is growing and with it the losses in cultural narratives  **OUTCOMES MODULE 5**  Learners shall be able to understand and evaluate a digital heritage narrative. It is about a story refers to the inherently interesting and valuable tales that most heritage assets can narrate about the history, culture and environment of the surrounding landscape and communities; it should be tied to the intrinsic quality(s) each heritage asset has. Telling the story is a creative process that includes many types of synergies at destination/asset/monument level—from the young to the old, and newcomers to long- time residents. The story is an aspect that people often find highly interesting, fun and compelling, and this encourages participation. Through the story, citizens can express what is unusual and special about their communities.  Indicative of all storytelling, the Homeric epic needs a hero who, winner of the war, also wins at home: it is the case of Odysseus, Ulises. Virgil instead, who wants to describe Rome as 'the land of opportunity' – in the Aeneid, needs a loser, who runs away with an old father and an orphaned son, to convince that he recovered the defeat and survived the war. This is the idea of a global empire. The example is needed to clarify how the same story can convey narrations by forming the characters and changing style. History and narration are not synonymous: each figure, whether imaginary or not, when it becomes part of a history, transforms into a value carrier who interacts with the one's conscience, passes from mouth to mouth, collects and sows knowledge. In this way each story is a vector of a narration woven within it, which is in turn the instrument which shapes our reactions, while the information is the raw material on which it is built. And 'on which', does not mean 'with which': it is not information in a row, but a fabric made using information as threads. For centuries storytellers have regulated the tone of life of the communities they met. They didn't make history, but built memory using history. They embodied identity. This may be the role of the new cultural experience in the era of digital reproducibility of the work of art; this provides an extraordinary value of its own to museums in peripheral locations to become an environment and a local cultural institution as well as an attraction for the tourism. In this very vein a heritage narrative is the intentional, coordinated message that each heritage asset selected by each Pilot Project to convey to the audience the values of heritage and underlines the shared values and beliefs. Thus the message shall be conveyed through the participatory experiences that visitors encounter at heritage places and these have to be designed and delivered. Every asset in the Pilot Project Area has a hidden story and a story worth telling.  **OUTCOMES MODULE 6**  •Knowledge Transfer  Basic Skills in cultural communication (provoke, relate, reveal a resource’s values)  Understand spatio-temporal distance  Understand categories of interpretive products and services  •Development of Skills  Be able to: develop topics, themes and art messages; attract and retain the attraction of different target publics; create cognitive and emotional bridges among audiences and phenomena (tangible or/and intangible cultural resources; associate resources’ values to the visitors’ everyday life; fabricate compelling stories and narrative structures  •Industry related products and services  Be able to structure layered information; design and develop media aided interpretive narratives  **STUDY GUIDE**  The STUDY GUIDE shall include:  1. The INTRODUCTION to the Training Programme and the scope of the BSB/831/HERIPRENEURSHIP Project  2. The IDENTITY OF THE TRAINING PROGRAMME  3. The TRAINING COMPONENTS  4. The COURSE IDENTITY including:   * Admission Requirements * Duration * Official Language * Main Training Outcomes   5. The ONSITE TEACHING AND LEARNING activities of the BSB/831/HERiPRENEURSHIP Project   * Study Visits and Workshops   6. The ASSESSMENT METHOD   * Weekly Tests * Completed Pilot Project Plans   7.EVALUATION   * Evaluation Criteria * Evaluating the Online Course * Evaluating of the Collaborative Learning Environment   8. INDEX OF EDU-TOOLS  9. REFERENCES (All Project Training Materials  10. CORRESPONDENCE TO THE EQF CERTIFICATION  **TUTOR HANDBOOK**  The TUTOR HANDBOOK shall include the following components  1IDENTITY OF THE TRAINING PROGRAMME  2TRAINING COMPONENTS  3COURSE IDENTITY  Admission Requirements  Course Duration  Official Language  Main Training Outcomed  4DESIGN PRINCIPLES   * The Learning Platform * Collaborative Learning   5 LEARNING ENVIRONMENT  The selected learning Model  Offline, Online and Physical Learning Activities and Teaching  Virtual Learning  6 INSTRUCTIONAL STRATEGY  7 LEARNING OUTCOMES FOR 6 MODULES  MODULE 1: The Tourism Industry;  MODULE 2: Heritage Management;  MODULE 3: Tourism Planning;  MODULE 4: Tourism Marketing;  MODULE 5: Cultural Communication;  MODULE 6: Cultural and Creative Industries.  8 ASSESSMENT METHOD   * Weekly Tests * Participation Study Visits and Workshops * Participation at Online Training Events * Completed Pilot Project Plans   9 OPERATION OF THE MOOC PLATFORM  10INDEX OF EDU-TOOLS  11 eCOURSE LIBRARY  12BIBLIOGRAPHY | * Pedagogists * Adult Education Experts * Marketeers * Tourism Planners * Experts in the Cultural and Creative Industries * Graphic Designers | •8 Documents  1 Text file of at least 50 pages (Font: Trebuchet, Font size: 11, Margins: Left 2,5 cm, Right 2 cm, Top 2 cm, Bottom 2 cm, Spacing: 1,5) for each Module, in total 6 files of 300 pages with 30 photos  1 Text file of at least 30 pages (Font: Trebuchet, Font size: 11, Margins: Left 2,5 cm, Right 2 cm, Top 2 cm, Bottom 2 cm, Spacing: 1,5) for the STUDY GUIDE  Text file of at least 60 pages (Font: Trebuchet, Font size: 11, Margins: Left 2,5 cm, Right 2 cm, Top 2 cm, Bottom 2 cm, Spacing: 1,5) for the TUTOR HANDBOOK  All the materials shall be produced in their final form by a professional graphic designer | November, December 2022 |
| **D.T2.3.1**  **THE TOOLKIT FOR THE DESIGN OF EXPERIENCE OPPORTUNITIES IN THE PROJECT AREA PROGRAMME** | The intervention area of the BSB/831/HERiPRENEURSHIP project is extremely rich in cultural heritage and tourist resources. On the other hand, the lesser known cultural heritage elements are at risk of being deprived of any care, therefore reconciling the protection of cultural heritage with the use and communication of cultural values with tangible and intangible heritage in the intervention area of the BSB/831/HERiPRENEURSHIP project requires a strong instrument: TD.T2.3.1 will construct the identity of the intervention area with high value added tourism products and services in real time as a socio-economic benefit and therefore as a difference in the tourism market. D.T2.3.1 has the mission to guide tourism professionals in developing smart products and services that invest in human capital, increasing social cohesion and social inclusion through a new experience in cultural and natural heritage sites. D.T2.3.1is exclusively dedicated to the development of regional destinations in a globalized world, harnessing the potential of culture to promote cultural production and consumption with local populations as on-site managers of cultural heritage.    D.T2.3.1 sets the basis with a set of multi-tools for the design of experiential tourism products and services. T2.3.1PE4 links the skills acquired in the P4 of the IP and new jobs that best fit the needs of employers and the global tourism market. By connecting markets to local communities, IP4 creates real-time accessibility to tourism resources and customized services in the BSB/831/HERiPRENEURSHIP Act intervention area. In this way, the joint activation of human resources and economic capital leads to the integration of community managers into the global supply and demand pattern.  Moreover, by focusing on the dissemination of local tourism products and services D.T 2.3.1expands the image of the BSB/831/HERiPRENEURSHIP Project Area, thus contributing to bridging the gap between education and employment.  It concerns the writing of ten (10) sub-Deliverables and specifically ten (10) tools that will assist tourism professionals, planners or any other interested party to analyze the state of the tourism system, to study the tourism demand and to proceed to the creation of tourism "experiences" in the context of their Local Pilot Project.  D.T2.3.1 (Toolkit for the design of experience opportunities in the Project Area) shall  facilitate the process of the design and delivery of a high added value visitor experience at heritage places and shall be shared with all partners of the BSB Project in order to support the development of a high-quality Pilot Project [D3.1.1]. The Toolkit shall analyze the following topics, while the sub-contractor will create a workbook for each of the topics:  1. The Project Scope and Mission Tool: Project Partner need to understand how to select ad heritage area/monument and are and to clearly define the Project mission;  2. The Stakeholder Development Tool: Project Partners need to develop the Stakeholder Map in the Pilot Project Area  3. The Audience Development Tool: Each Project Partner needs to define the target audiences/markets for the final products  4. The Heritage Significance Assessment Tool: Each Project Partner needs to complete 10 Statements of Significance  5. The Content Management Tool: All Partners need to follow the standards and recommendations in order to standardize the quality of the final Project Applications  6. The Lay-Out and Graphic Design Tool: All Partners need to follow the standards and recommendations in order to standardize the quality of the final Project Applications  7. The Story Telling & Plot Tool: delivers a cohesive overview how to research, author, redraft, design and deliver the final stories.  8. The Asset Planning Standard Form: all Partners fill in the Asset Planning Form.  9. The Visitor Experience Diversity Tool: connects the cognitive-emotional experiences designed by the HERIPRENEURSHIP Partnership with 60 selling points in the Black Sea Basin.  10. The Evaluation and Checklist Tool: All Partners are required to conduct front-end, remedial and summative evaluation for their Pilot Projects | A text file of at least 120 pages including the cover page and references (Font: Arial, Font size: 11, Margins: Left 2,5 cm, Right 2 cm, Top 2 cm, Bottom 2 cm, Spacing: 1,5). Maximum number of photographs to accompany/explain the text: 40 (indicative size 15 x 10 cm). | * Audio-visual Experts * Experts in the Cultural and Creative Industries * Experts in Humanities * Graphic Designers * Script writers, Authors | 120 A4 pages | December 2021 – January 2022 |
| **D.T2.2.3**  **SURVEY ON THE SUPPLY SIDE OFFERS OF TOURISM BUSINESSES IN THE PROJECT AREA** | Mapping the heritage potential according to experiences offered to the audiences, can lead to the convergence of supply and demand in the Project Area. The Survey  **a**-extracts if SMEs possess the planning capacities to design/deliver quality tourism experiences;  **b**-traces the pool of individuals with increased capacities to transform cultural values into customized experiences;  **c**-develops a common methodology to improve knowledge management within the CB Partnership.  The aim of the Survey on the supply side offers of tourism business in the Project Area is to map and evaluating the skills of businesses to offer quintessential experiences to their clients and to reform the tourism offers and forge cooperation with multilevel actors. | The subcontractor will develop a Survey Model to the Partnership, in order to:  STEP 1:  A) investigate whether and to what extent small and medium enterprises operating in tourism in the Project Area have the skills/skills to design and deliver quality tourism experiences based on the experiential experience in the field and in the digital world.  B) identify professionals with enhanced skills to support them in designing new tourism products and services based on cultural values, experiential experience and digital experience.  The deliverable will be compatible with the beneficiary's specifications and templates.  STEP 2:  The subcontractor will deliver to the Contracting Authority A text file with all the related questions including the cover page and references (Font: Arial, Font size: 11, Margins: Left 2,5 cm, Right 2 cm, Top 2 cm, Bottom 2 cm, Spacing: 1,5).  The subcontractor will create the e Form (e.g. Google; Monkey Survey, other) and collect the data from all partners, who completes 30 Questionnaires (180 in total) | * Economists * Statistical Scientists * Sociologists | 180 completed Questionnaires | December 2021 – January 2022 |
| D.**T2.3.2**  **THE CREATIVE TOURISM PLANNING MANUAL** | HERiPRENEURSHIP involves Partners with very different working cultures and heritage backgrounds, spatial and administrative levels, institutional technical-capacity. A common methodology and working tools are needed for the design a delivery of experience-based products and services at heritage places, fully capable to address the needs of tourism businesses onsite and be further applied for new tourism products with high quality standards. Tourists often display low levels of participation in heritage activities, but projects that have been designed by young people themselves and those that are led by credible youth workers and peer educators are most likely to have the greatest impact. The Objective of the Creative Tourism Planning Manual is to introduce young audiences and the BRICS market to cultural values and actively involve them in onsite heritage planning actions, offering platforms for their skills and creativity; to utilize plans developed by young audiences to feedback each Pilot Project; to forge connections of a transnational youth-senior audience and improve the visibility of the Project Area with an increased travel motive. | The CREATIVE TOURISM PLANNING shall enable the Partnership, the collaborating experts and the stakeholders to understand visitor motivations and the connected consumer market, esp. the youth market: young people are looking for personalized, useful information, which enables to experience both the known and the novel in a solid, seamless and high-quality way, with ease of access to services and goods and gives the possibility to create and share this information.  The CREATIVE TOURISM PLANNING MANUAL shall focus on the personal experiences and the viral dissemination environment where the youth operates and accordingly address viral direct marketing of heritage offers across the UNESCO Experiential Heritage Corridor in the Project Area. Interpretation enables the audience to receive, understand and remember messages encouraging them to use and evaluate the information in certain ways. It bonds sustainable development with an upgrading of tourism areas, public awareness-raising, environmental education and communication. Interpretation benefits the audience and benefits the place by producing the product of the product: a heritage site is marketed to an audience for both its tangible and intangible nature. The audience learns to understand, appreciate, value and care for the cultural and natural heritage.  The CREATIVE TOURISM PLANNING MANUAL will assist Project Partners and collaborating experts to detect quality offers and reshape them into an authentic local mix. Connected to the Pilot Project Plans [D.T 3.1.1] the local mix will enter the market via the World Tourism and Travel Fair 2023 in Berlin, Germany [D.T 4.3.1].  The CREATIVE TOURISM PLANNING MANUAL shall instruct Partners into the Interpretation of Heritage and thus assist them successfully complete their Pilot Projects [D.T 3.1.1] and the 6 Tourism Packages [D.T 4.5.2], especially focusing on interpretive messages and thematic interpretation. It shall also address the participatory culture and the creative tourism principles. Audiences shall be involved in the planning process in a way that gives them a voice and a platform for their skills. First hand experiences in situ forge deep relations with heritage and culture on the long run and have a positive effect on behavioral patterns  A text file of at least 120 pages including the cover page and references (Font: Arial, Font size: 11, Margins: Left 2,5 cm, Right 2 cm, Top 2 cm, Bottom 2 cm, Spacing: 1,5).  Maximum number of photographs to accompany/explain the text: 40 (indicative size 15 x 10 cm).  It shall include a minimum of 60 images from the Pilot Project Areas of the Partner’s in high definition, which shall be provided to the sub-contractor by the Procuring Authority (PP2: DBSUF) | * Tourism Planners * Heritage Interpreters | 1 | December 2021 – January 2022 |
| **D.T3.1.1**  **JOINT PILOT PROJECTS PLANS TO INDUCE CULTURE-BASED DEVELOPMENT IN THE BSB** | A Pilot Project will be designed at the Danube Delta (UNESCO monument). The Pilot Project will define a set of desired experiences and uses of the heritage, on the basis of a cognitive, emotional and provide emotional impact by creating bridges between sites and visitors. By providing a variety of uses per asset, each project avoids increasing conflicting interests among tourists who expect different outcomes from a product or service and who may choose products and services close to their motivations.  Indicatively, the contractor must cover the following areas focusing on:   * Co-development of the cultural heritage with local stakeholders: methods and techniques. * the values of cultural and natural heritage and their impact on enhancing attractiveness. * on stakeholders: * on the design of tourist "experiences". * on cultural communication (basic principles, methods and techniques for communicating with the public, intended results, differentiation according to the target group, etc.). * in knowledge and leisure. * in storytelling of cultural and natural heritage (methods, techniques, differentiation according to the target group), etc.   The contractor must specify the following issues:   * Introduction (location, general characteristics, route length where considered appropriate, general description). * Description of the physical, social and economic environment. Accessibility (distance from roads, towns, cities, borders, etc.). Access by public transport, etc.). * Description of the ten (10) selected sites and a description of their geographic locations. * Photographic record. * Evaluation of their significance and selection of the features under interpretation that could constitute individual elements of memorable experiences. * Selection of media and tools of interpretation. * Identification of possible Target Groups. * Selection of a central interpretative message.   This will include inter alia the following information:   * A thorough research (historical, folklore, archaeological, archaeological, social, etc.) and documentation of the special - non-exchangeable features will be conducted in ten (10) selected sites of the Pilot Project at the Danube Delta (UNESCO monument). The Deliverable will consist, as a minimum, of the following: * Introduction (location, general characteristics, route length, where considered appropriate, general description). * Description of the physical, social and economic environment. * Accessibility (distance from roads, towns, cities, borders, etc.). Access by public transport, etc.). * Description of the ten (10) selected sites and a description of their geographic locations. Photographic record. * Implementation of a tourism mobility model. Creation of an interpretive route. Selection of interpretation media and tools. * Identification of possible target groups. * Selection of central interpretative message. * Linking the route with the Local Pilot Projects of the other partners. Ensuring the central cross-border interpretative message. * Ensure the seamless operation of the route. Selecting a body for maintenance and operation.   Also included will be   * Include 120 files of high-quality audiovisual material (20 videos and 100 photos), which will be used in the corresponding chapter of the e-book | The above deliverable will have the following characteristics:  (a) Text   * File type: DOC/DOCX and PDF. * Screen shot copies of the questionnaire will be included and made available for completion * Language: English, the official language of the programme * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). o Font size: 12 strokes. * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * Length: at least 36 pages * To be submitted electronically and in two (2) hard copies.   Page dimensions and margins, font and size thereof, spacing and punctuation may be changed upon request by the recipient.  (b) Audiovisual material   * File type: DOC/DOCX and PDF. * Photographs in JPG saved at 70% compression at 1024 x 768 for optimal reading and speed of retrieval during browsing. * Video in mp4 format and 1024 x 768 dimensions. | * Experts in Humanities * Experts in Economics, * Natural Sciences, * Geographers, * Experts in Tourism Planning | 10 documents for 10 geolocations | December 2021 – January 2022 |
| **D.T3.1.3**  **THE UNESCO AUDIO-VISUAL HERITAGE COLLECTION IN THE BSB (iBOOK AND eBOOK)** | 6 cross-format and multimedia eBooks shall build the UNESCO AV HERITAGE COLLECTION, which will convey exceptional heritage experience at 6 UNESCO sites in the Project Areas are intended be the unique and only Project output that will exceed the project life time by far and will be always within the availability of the involved partners for further updates. The UNESCO AV HERITAGE COLLECTION shall consider the global transformations in the global connected consumer market and the changing socio-economic conditions that affect the EU and more specifically the Project Area as a whole. The aim of the UNESCO AV HERITAGE COLLECTION is to influence the actual cultural consumption model by shaping and steering new integrative experiences able to deliver value to cultural heritage consumers spreading local and regional boundaries with the use of mobile technologies. In this way the UNESCO AV HERITAGE COLLECTION shall be become an instrument to facilitate and stimulate the development of attractive services and applications, hence, fostering consumer demand. The UNESCO AV HERITAGE COLLECTION shall support the implementation of new products and services in the Project Area and the uptake of innovation in cultural heritage consumption not only as the Project highly recognized ID, but also the proactive promoter of each participating region, addressing the needs of both cultural heritage consumers and cultural heritage operators in situ. The iBook shall become an agent for change by developing smart business models for cultural heritage products and services that are not yet in place, but are needed in the context of revalorization of the territory towards the use of cultural values for development. The implementation of the required iBook shall ensure that cultural heritage assets and services selected by cultural consumers and heritage tourists in the Project Area become fully accessible across computers or mobile phones, with the streetscape playing protagonist roles in the experience framework. The UNESCO AV HERITAGE COLLECTION is expected to transform factual information about selected geo-locations into fully comprehensible interpretive narratives for a better understanding of cultural consumption and independent travel practices the suggested changes build a conscious effort to uptake innovative ICT based solutions to improve the quality of heritage presentation. Thus, contents represent accurately and effectively the Project Area’s heritage, rendering the latter an instrument to facilitate and stimulate the development of attractive services and applications, hence, fostering consumer demand. It will be considered as of special added value to the procurement procedure, if it ensures the points mentioned below are ensured: the co-creation of contextual information and participatory culture and more particularly the production of customized integrative experiences through self-directed learning. The UNESCO AV HERITAGE COLLECTION will incorporate 6 selected sections, one for each individual partner as well as an introductory part. | Storytelling is a creative and inclusive process that creates synergies between visitors and heritage sites. Also, through history, local communities can express what they consider important, unusual and special about their area and its monuments. An expert will develop 10 cultural narratives for the UNESCO listed Danube Delta with the aim to identify the best cultural experiences per monument and make visitors aware of the values of the Danube Delta World Heritage values. The 10 cultural narratives shall inspire a new pattern of cultural consumption by transforming the silent monument aspects and ecosystems into a participatory and collaborative space leading to a new audience development through a new model of cultural mobility. Having explored cultural consumption in Mangalia, the 10 cultural narratives will be the corrective measure for the quality of cultural product at the Danube Delt and at the same time define a new research model that will use and reproduce a common code of reference for cultural values and investments.  As the HERiPRENEURSHIP project represents an innovation in cultural communication with new areas of application, the 10 cultural narratives will promote the ecologic and cultural values value of the Danube Delta as a World Heritage Site, in order to create a quality standard against the vicious cycle of low-quality narratives in tourism, as well as to draw the attention of stakeholders, multi-level stakeholders and decision makers.  Through the exploration of archival and digitized sources, the 10 cultural narratives will take into account the results of the research and the 10 Statements of Significance [D.T1.2.2] to create a historically unchanging and valid narrative produced by cultural communication and cultural interpretation practitioners. 10 cultural narratives about selected locations at the UNESCO listed Danube Delta will be produced for inclusion in the project's multimedia book [D.T3.1.3]. Each text will refer to 1 selected monument from the archaeological site of the UNESCO listed Danube Delta and will have a minimum of 15 bibliographical references from authoritative historical and archival material. Each text must be supported by audiovisual and digitized material to be delivered to the contractor by the specialist photographer-videographer. Each text will also be linked to a minimum of 10 audiovisual documents, each of which will be accompanied by an indication of the source. All audiovisual documents will follow the principles of the EUROPEANA copyright and the European Audio-visual Media Services Directive/2016.  The deliverable will be compliant with the prescribed specifications.  The contractor will deliver a folder with 50 digital artworks (open source, copyright free, by courtesy, other) and associate at least 10 items with each of the 10 texts. Each artwork will be delivered with reference to the source, the author, the date of creation and the cultural institution in which it is hosted (museum, archaeological, site, digital collection, etc.). The contractor will deliver in addition to the 10 narratives their research documentation (Authentication Paper): it is a research and documentation document that ensures a) the historicity, b) the authenticity and c) the suitability of the narratives for the multimedia environment of the digital publication. The Authentication Paper demonstrates the historicity of each narrative at the level of authorship and audiovisual composition and exempts from plagiarism text, video and images, which must be copyright free, royalty free in order to obtain an ISBN and be published on the Google Play Appstore.  The deliverables (texts and audio-visual materials) will be promoted to the Lead Partner (PP1) who is responsible for the technical implementation of the cross-platform eBook Collection.  The contractor will be required to closely work with the Lead Partner, in order to complete the technical Part for the eBook on the Danube Delta.  The above deliverable will have the following characteristics:  (a) Text   * File type: DOC/DOCX and PDF. * Screen shot copies of the questionnaire will be included and made available for completion * Language: English, the official language of the programme * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). o Font size: 12 strokes. * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * Length: at least 36 pages * To be submitted electronically and in two (2) hard copies.   Page dimensions and margins, font and size thereof, spacing and punctuation may be changed upon request by the recipient.  (b) Audiovisual material as described above   * File type: DOC/DOCX and PDF. * Photographs in JPG saved at 70% compression at 1024 x 768 for optimal reading and speed of retrieval during browsing. * Video in mp4 format and 1024 x 768 dimensions. | * Authors and Playwriters * Audio-visual Experts * Experts in Heritage Interpretation | * A minimum of 10 A4 pages and 50 digital items as described | August 2022 |
| **D.T3.4.2**  **FRONT-END EVALUATION** | Access to culture is a universal right and culture is highly reputable consumption. 60 monuments in the BSB/831/HERiPRENEURSHIP Project Area should be enabling final users to attach personal meanings to heritage assets, fostering active mental processes, combined observations and shared practices. With audiences diffusing experiences in social networks, influencing supply and demand, the Cultural Heritage Sector fails to develop critical skills among consumers, raise the awareness for semiotic codes, particularly among the youth, and to perceive the critical experience as the actual heritage product. There is a need to distill the essence towards the development of 4 cultural heritage investments with magnetic power in the Project Area. The FRONT-END EVALUATION tests concept ideas during the initial planning stages of an exhibit. Visitors' familiarity with and preconceptions of the subject matter are often examined as are their general understanding of exhibit themes. The FROND-END EVALUATION will help the Partners to define at an early-stage l an innovative e-project concept and match 6 Pilot Project concepts into a cohesive European cultural heritage narrative; to seek feedback related to how well Pilot Projects communicate the messages to the audience; to develop themes, audiences, goals, messages, and interpretive strategies. | The FRONT-END EVALUATION shall develop themes/audiences/goals/messages strategies required for the UNESCO Experiential Heritage Corridor [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UNESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)]. Thus, the FRONT-END EVALUATION activities were designed to achieve five objects, developed collaboratively with the project team:  —Identify techniques to assist the Pilot Projects successfully design and create the audience experience set forth in the project theory of action, with particular attention paid to strategies for engaging audiences at 6 UNESCO sites in the Project Area and to moving individuals from “noticing” to “approaching”.  —Determine unique characteristics of the target audience (adults without a college degree), as well as any perceptions and beliefs they might hold regarding science.  —Draw upon current literature to construct a clear and functional operationalization of variables related to study impacts, particularly an “attitude of appreciation” that science is everywhere and personally relevant to audience members.  —Develop a clear understanding of interpersonal and intrapersonal bus stop/transit center dynamics, as well as specific interventions which tend to foster conversation and interaction between transit users.  —Identify topics or themes which are interesting and personally relevant to our target audience and bus riders more generally, while also remaining connected to both immediate and local contexts.  —Include all technical and content dimensions of the UNESCO Experiential Heritage Corridor and more particularly for the [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UNESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)] for each Partner separately.  The above deliverable will have the following characteristics:   * File type: Text (doc/docx and pdf). * Language. Translation into English. * Page size: Α4.   Page Numbers: a minimum of 60 pages document without Cover page, Contents, Back cover with Disclaimer   * Photographs and other materials illustrating the concept and ideas for each Pilot Project upon need * Will include, Cover page, Contents, Main text, Back cover with Disclaimer, according to the project guidelines. * It will bear all the necessary identification of the programme and the project, in accordance with the programme specifications and its Publicity Guide. * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * Length: up to 1 page   Page dimensions and margins, font and its size, spacing and punctuation may be changed upon request by the beneficiary. | * Experts in the Interpretation of Heritage * Experts in Museology * Experts in Evaluation techniques | * 1 document for each Pilot Project Plan (6 documents in total) | December 2021 – January 2022 |
| **D.T3.4.3**  **REMEDIAL EVALUATION** | REMEDIAL EVALUATION is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of any larger interpretation scheme. REMEDIAL EVALUATION ensures that the interpretive concept developed for the the UNESCO Experiential Heritage Corridor harmonizes with design, timetable and budget and that the prototype tested is working. REMEDIAL EVALUATION takes place at the stage of project design and development. It provides ongoing feedback once the project is underway. It is used for gaining a reaction to a proposed design or scheme. REMEDIAL EVALUATION helps refine and change the application and pinpoints problems. This type of evaluation allows project managers to make informed decisions during development. It is usually a combination of qualitative and quantitative evaluation.  The main objective for the REMEDIAL EVALUATION is to test if the situation interest of onsite and offsites visitors dealing with heritage places is ensured. Thus, the determination of possible means of conceptualizing and assessing an “attitude of appreciation” which could both draw upon and contribute to existing theories of appreciation and engagement. In order to address this goal, evaluators explored the concept of situational interest, a phenomenon which has previously been assessed both within informal learning environments and other contexts. There is consensus among researchers that situational interest is an emotional response to conditions, characteristics, or stimuli in a specific situation which motivates attention and effort defined situational interest as “focused attention and the affective reaction that is triggered in the moment by environmental stimuli”. Brain research has linked the emotional state of interest with the evolutionarily adaptive seeking and curiosity systems in humans and animals.  The situational interest is closely related to enjoyment, with the two often combined under the umbrella of positive affect. In a four-phase model of interest development, the situational interest is described as an important initial step in the development of more enduring, individual interest. Their model distinguishes between triggered situational interest and maintained situational interest, with triggered situational interest being associated with short-term changes in affective and cognitive processes and maintained situational interest extending over a longer time period or reoccurring. The four-phase model of interest development posits that situational interest is a critical first step in the development of more enduring, individual interest, which directly affect the satisfaction at heritage places. Thus, the objectives of the formative or remedial evaluation have a follows:  -Novelty, including variety, suspense, originality, and unusual or discrepant information;  -Personal relevance, including meaningfulness, connections with prior knowledge or interests, familiarity, personal identification, and involvement;  -Appropriate levels of challenge, including puzzles;  -Hands-on activities and experiences;  -Intensity, including actions, imagery, and feelings;  -Understandability, including coherence, completeness, ease of comprehension, and appropriate levels of complexity;  -Computers, including attractive software design;  -Social interaction, including group work;  -Individual choice, including autonomy support and opportunities for self-direction.  Within the BSB/831/HERiPRENEURSHIP Project, the REMEDIAL EVALUATION shall considers three factors to trial-test the UNESCO Experiential Heritage Corridor [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UN: ESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)]  -Rationale(resource vs strategy performance);  -Implementation (activity & media mix vs objectives set);  -Effectiveness: if outputs were of high quality; if delivered outcomes were useful and relevant to the users acquired across the Project life and if they had the intended impact on reshaping cultural communication through the accomplished digital artworks and applies corrective measures. | In regards to the progress of implementation with the UNESCO Experiential Heritage Corridor [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UNESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)] the three factors shall by analyzed as follows:  RATIONALE: if performance targets ensure identified socio-economic needs; if resources and strategy meet objectives;  IMPLEMENTATION: if activity/media mix meet objectives set; if collaboration was effective; if target audiences were reached ;  EFFECTIVENESS: of the UNESCO Experiential Heritage Corridor in all 6 Partner countries [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UNESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)] has achieved  a)the envisaged objectives and the performance targets;  b)if outputs were of high quality;  c)if delivered outcomes were useful and relevant to the users acquired across the Project life and  d)if they had the intended impact on reshaping cultural communication through the accomplished digital artworks.  During the phase of the REMEDIAL EVALUATION, the trial testing of the UNESCO Experiential Heritage Corridor [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UNESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)] at Partnership level shall allow the changing of the design or content to make sure it works. PP2(DBSUF) shall collects input from all partners for each deliverable of the UNESCO Experiential Heritage Corridor and draft the recommendations, if any, or/and suggest to the Project’s Quality Control Committee to release the UNESCO Experiential Heritage Corridor [UNESCO Route (D.T3.2.2); eBOOK Collection (D.T3.1.3); 1 AV Multivision Production (D.T3.2.1); 6 Heritage Games (D.T4.4.3) 6 Guided Tours at UNESCO sites; 6 CB Tourism Packages at UNESCO sites (D.T4.5.2); Online Booking App (D.T3.3.2)]  The above deliverable will have the following characteristics:   * File type: Text (doc/docx and pdf). * Language. Translation into English. * Page size: Α4.   Page Numbers: a minimum of 80 pages document without Cover page, Contents, Back cover with Disclaimer   * Photographs and other materials illustrating the concept and ideas for each Pilot Project upon need * Will include, Cover page, Contents, Main text, Back cover with Disclaimer, according to the project guidelines. * It will bear all the necessary identification of the programme and the project, in accordance with the programme specifications and its Publicity Guide. * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * Length: up to 1 page   Page dimensions and margins, font and its size, spacing and punctuation may be changed upon request by the beneficiary. | * Experts in the Interpretation of Heritage * Experts in Museology * Experts in Evaluation techniques | * 1 document for each Pilot Project Plan (6 documents in total) | June 2022 |
| **D.T4.4.3**  **6 HERITAGE GAME PROTOTYPES AT UNESCO SITES IN THE PROJECT AREA** | Gamification refers to the term of using game elements in non-game contexts. An example of this is the hotel reservation system http://booking.com, where game elements such as points, rewards, feedback, scarcity are applied. The game shall enable players through a structured set of tasks develop a new set of skills and game knowledge literacies, which, in turn, is applied to a tourism service. The affective and social dimension of the learning process is exploited to allow players develop personal skills and competencies and transform the way they manage their services into the educational environment.  The contractor shall develop a game with clues from the Danube Delta at selected geolocations to ensure the of the innovation and the circulation of visitors flows from the mature point to the peripheral ones. The Game shall promote the ideal of responsible tourism and raise visitor awareness for the environment - cultural diversity. The Game at the Danube Delta shall support both children and adults with new skills and knowledge in the recreational learning environment, thus generate travel motivation and prolong length of stay. | •An original cultural game will be designed for digital games for smart devices, thus offering families with children in the cross-border region an unprecedented opportunity to make use of gamification with user-friendly applications that will support adults and children to develop new skills and knowledge in the learning and leisure environment, such as natural and archaeological sites, monuments and collections in the cross-border region. The Game at the Danube Delta will offer visitors a new incentive to visit with a new enhanced experience both on the ground and digitally, while aiming to lengthen the stay and visit outside the season. In addition, it will be designed to be transformed into a digital environment for smart mobiles to provide an unprecedented opportunity for the project intervention area to harness the potential of digital culture and apply gamification to heritage sites.  •The concept for a cultural game for the Danube Delta (UNESCO site) will be developed to support visitors and young people in the recreational and learning environment, thus prolonging the travel motivation and length of stay, complementary to the UNESCO CULTURAL VISUAL EXPERIENCE ROUTE at the Danube Delta. The implementation should follow the principles of the European Directive on Audiovisual Media and Visual Content.  •A Game prototype shall be developed at the Danube Delta to be played onsite. The Game will offer an unprecedented opportunity to visitors of the Danube Delta to apply gamification and making technology more engaging, by encouraging them to engage in desired behaviors, by showing a path to mastery and autonomy, by helping to solve problems and not being a distraction, and by taking advantage of humans' psychological predisposition to engage in gaming.  •The Game shall have high life time usability expectancy as it reflects the cultural continuity and diversity at the Danube Delta (UNESCO listed monument). It shall act as an Ambassador for people and places, contributing to future aspirations and synergies. It shall communicate to end users the values of places, objects, sites and collections, oral histories and narratives from the cooperating regions’ rich culture. It shall secure and promote cultural wealth, diversity and values at transnational level by offering dislocated audiences the chance to create their personal place-bonding at a time. It shall re-enforce local identities, where necessary and shall promote civic pride, sustain protection and conservation initiatives and revaluate cultural heritage. For the reasons mentioned above it is necessary that the design of the collaborative exhibition in question includes the component of gamification, ensuring thus that ICT employed becomes user friendly, producing the desired participatory behaviour among users and visitors. Gamification in this context shall refer to both the outdoor and indoor experiences offered by the 10 selected monuments. Gamification shall include methods and techniques for developing tangible/intangible links into opportunities for intellectual and emotional connections to the meanings/significance of each object separately\*. It shall include components that facilitate a path to mastery and autonomy, by helping to solve problems and not being a distraction, and by taking advantage of humans' psychological predisposition to engage in gaming. The list below is indicative:   * Stories * Quotes * Explanations * Analogies * Examples * Illustrations * Discussions * Demonstrations * Music * Drama * Props * Activities i.e. games * Presentation of evidence * Sequences of questions * Sensory involvement * Role-playing * Comparisons * Participation * Questioning techniques * Word pictures, description * Problem-solving   Specifications  The concept for a cultural game at the Danube Delta (UNESCO site) will be developed to support visitors and young people in the recreational and learning environment, thus prolonging travel motivation and length of stay, complementing the UNESCO Experiential Cultural Corridor at the Danube Delta  The above deliverable will have the following characteristics:   * File type: Text (doc/docx and pdf). * Language: English, the official language of the Programme * Page size: Α4. * It will include, Cover Page, Contents, Main Text, Back Cover with Disclaimer, according to the Programme guidelines. * It will bear all the necessary identification of the programme and the project, in accordance with the programme specifications and its Publicity Guide. * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings). * To be submitted electronically (.pdf) and in two (2) hard copies. * Length: at least 4 pages.   Page dimensions and margins, font and size thereof, spacing and punctuation may be changed upon request by the recipient. | * Experts in Humanities * Experts in Gamification * Experts in Tourism Planning | * Game at 10 geolcoation * 1 Document | May 2022 |
| **D.T4.5.2**  **CULTURAL TOURISM PACKAGES TO ADDRESS THE INCOMING SENIOR AND YOUTH MARKET** | The HERIPRENEURSHIP project introduces an innovation in the traditional tourism market by attracting new markets, as opposed to the traditional tourism distribution model, attracting new intergenerational and multicultural markets.  The Cultural Package will link the exceptional experiences at the Danube Delta (UNESCO site), with references to at least ten (10) geo-locations, with a comprehensive tourism offer (travel, accommodation, attractions, catering, nature activities, cultural calendar, markets, traditional products, souvenirs and artworks) that will underline the spirit and sense of place. The contractor shall create a cultural tourism package for the senior and the youth market at the Danube Delta (UNESCO site). | The above deliverable will have the following characteristics:   * File type: Text (doc/docx and pdf). * Language: English, the official language of the Programme * Page size: Α4. * It will include, Cover Page, Contents, Main Text, Back Cover with Disclaimer, according to the Programme guidelines. * It will bear all the necessary identification of the programme and the project, in accordance with the programme specifications and its Publicity Guide. * Page margins: Minimum on all sides 1 cm, Maximum on all sides 2.5 cm. * Font: Trebuchet. * Font size: 12 strokes (excluding headers and subheadings). * Spacing: 12 sts. Font size: 12 characters (excluding headers and sub-headers). * Spacing: 1,15 f. (excluding headings and subheadings).To be submitted electronically (.pdf) and in two (2) hard copies. * Length: at least 12 pages. * 2 high definition photos for each site   Page dimensions and margins, font and size thereof, spacing and punctuation may be changed upon request by the recipient. | * Tourism Planner * Graphic Designer | * 1 Tourism Package with 10 tourism attractions | July 2022 |

## The deliverables delivery time may may be updated periodically, only with the prior consent of the Beneficiary and / or at the request of the Beneficiary.

## Project management

### Responsible body

DBSUF - non-profit organization and a professional training provider in the field of tourism, located in Venus - Calipso Complex, Mangalia, Constanta County, bd. Nicolaie Iorga, 38, [(+40) 740](mailto:(+40)%20740)047101, [info@fudmn.ro](mailto:info@fudmn.ro)

### Management structure

The **Contracting Authority** will designate a representative of the institution in charge with the communication and approval of the deliverables submitted by the Contractor.

For the day-to-day activity within the Contract, **the Contractor** will assign 1 Expert as **Team Leader**.

Civil servants or other staff of the public administration of the partner country, or of international / regional organisations based in the country, regardless of their administrative situation, must only be accepted by the European Commission if well justified.

The tenderer must in its offer include information on the added value the expert will bring, as well as proof that the expert is seconded or on leave on personal ground (PRAG 2020, Section 3.4.10.3 Evaluation of offers, Part 2: Technical acceptance).

The daily activity will take place according to the provisions of the Contract and Action Plan agreed with the Contracting Authority and discribed in the Methodology & Organisation.

All decisions related to the Contract will be taken by the legal representatives.

### Facilities to be provided by the contracting authority and/or other parties

The Contractor has to ensure all the needed resources (endowment, logistic, HR, financial etc.) for completing the Service Contract.

# LOGISTICS AND TIMING

## Location

The activities undertaken by the Contractor will take place mainly in Danube Delta Reservation. Experts are expected to travel in the target area as necessary (travel expenses will be covered by the Contractor).

## Start date & period of implementation of tasks

The intended start date is 02.12.2021 and the period of implementation of the contract will be 31.12.2022, with the possibility of extension, without additional charges. Please see Articles 19.1 and 19.2 of the special conditions for the actual start date and period of implementation.

# REQUIREMENTS

## Staff

Note that civil servants and other staff of the public administration of the partner country, or of international/regional organisations based in the country, shall only be approved to work as experts if well justified. The justification should be submitted with the tender and shall include information on the added value the expert will bring as well as proof that the expert is seconded or on personal leave.

### Key experts

All experts who have a crucial role in implementing the contract are referred to as key experts. The profiles of the key experts for this contract are as follows:

**Key expert 1: Team leader**

Qualifications and skills

The Contractor will assign a person, who works for and in the name of the institution, who will be the Team Leader, and who will coordinate the activity of the experts, support staff and backstopping, and will be responsible for the implementation of the service contract concluded between DBSUF and the Contractor.

The Team Leader will be a key expert.

Qualifications and skills:

* university degree (communication and public relations, law, regional development, economics, tourism) proved with diplomas, certificates or equivalent;
* fluent in spoken and written English and Romanian;
* ability to efficiently operate the computer: texts editing, excel calculation, PowerPoint presentation, internet browser;
* good communication and organizational skills;

General professional experience

* minimum 5 years of experience in the management and/or implementation of tourism related projects, or any other project involving development tourism, economy, or specific industries;
* proven experience in conducting analyses, researches and elaborating reports and studies

**Key expert 2: Cultural Heritage Expert/ experts**

The Contractor will assign a person, who works for and in the name of the institution, who will be the main Cultural Heritage Expert, that will be involved in the main activities for the project, such as skills building activities and experience exchange.

Qualifications and skills:

* university degree (communication and public relations, law, regional development, economics, tourism arhiology) proved with diplomas, certificates or equivalent;
* fluent in spoken and written English and Romanian;
* ability to efficiently operate the computer: texts editing, excel calculation, PowerPoint presentation, internet browser;
* good communication and organizational skills;

General professional experience

* minimum 5 years of experience in the management and/or implementation of tourism/heritage/cultural related projects, or any other project involving development tourism, economy, or specific industries;
* proven experience in conducting analyses, researches and elaborating reports and studies

**Key expert 3: Natural scientist Expert/ experts**

The Contractor will assign a person, who works for and in the name of the institution, who will be the main Natural heritage, that will be involved in the main activities for the project, such as skills building activities and experience exchange.

Qualifications and skills:

* university degree (communication and public relations, law, regional development, economics, tourism, natural scienties/enviroment) proved with diplomas, certificates or equivalent;
* fluent in spoken and written English and Romanian;
* ability to efficiently operate the computer: texts editing, excel calculation, PowerPoint presentation, internet browser;
* good communication and organizational skills;

General professional experience

* minimum 5 years of experience in the management and/or implementation of tourism/heritage/cultural/natural related projects, or any other project involving development tourism, economy, or specific industries;
* proven experience in conducting analyses, researches and elaborating reports and studies

**Key expert 4: Economist Expert/ experts**

The Contractor will assign a person, who works for and in the name of the institution, who will be the main economist, that will be involved in the main activities for the project, such as skills building activities/busdiness activities and experience exchange.

Qualifications and skills:

* university degree (communication and public relations, law, regional development, economics, tourism, natural scienties/enviroment) proved with diplomas, certificates or equivalent;
* fluent in spoken and written English and Romanian;
* ability to efficiently operate the computer: texts editing, excel calculation, PowerPoint presentation, internet browser;
* good communication and organizational skills;

General professional experience

* minimum 5 years of experience in the management and/or implementation of tourism/heritage/cultural/natural related projects, or any other project involving development tourism, economy, or specific industries;

proven experience in conducting analyses, researches and elaborating reports and studies

All experts must be independent and free from conflicts of interest in the responsibilities they take on.

### Other experts, support staff & backstopping

**CVs for experts other than the key experts should not be submitted in the tender but the tenderer will have to demonstrate in their offer that they have access to experts with the required profiles**. The contractor shall select and hire other experts as required according to the needs. The selection procedures used by the contractor to select these other experts shall be transparent, and shall be based on pre-defined criteria, including professional qualifications, language skills and work experience.

The costs for backstopping and support staff, as needed, are considered to be included in the tenderer's financial offer.

## Office accommodation

Office accommodation for each expert working on the contract is to be provided by the Contractor.

## Facilities to be provided by the contractor

The contractor shall ensure that experts are adequately supported and equipped. In particular it must ensure that there is sufficient administrative, secretarial and interpreting provision to enable experts to concentrate on their primary responsibilities. It must also transfer funds as necessary to support their work under the contract and to ensure that its employees are paid regularly and in a timely fashion.

## Equipment

No equipment is to be purchased on behalf of the contracting authority as part of this service contract or transferred to the contracting authority at the end of this contract. Any equipment related to this contract which is to be acquired by the Contractor must be purchased by the Contractor according to necessity.