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# Glossary of Terms

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# RER & DWR GLOSSARY

## About the Route

The Roman Emperors and Danube Wine Route is listed among the 38 Cultural Routes certified in 2015 (and re-certified in 2019) by the European Institute of Cultural Routes under the auspices of the Council of Europe. From the very beginning, this route was created to appeal to travelers curious to find and experience something unexpected in the relatively less known Danube region (Hungary, Croatia, Serbia, Romania, and Bulgaria). Linking the two themes from different aspects of cultural life, archaeology and wine, which have common points in the Roman era, has since been supported by this key motive - a call to travel.

The progress of the route and its consistent marketing positioning depend on how much the curiosity of visitors will evoke and encourage their desire to travel and enjoy a unique cultural and gastronomic experience focused on the Roman legacy of the Empire during the 2nd to 4th centuries, and sometimes 6th century, of the new era.

**CCI** - Cultural and creative industries refers to those parts of the modern economy where culture is produced and distributed through industrial means, applying the creativity of individuals and groups to the generation of original cultural product, which may have commercial value either through direct sale to consumers or as intellectual property. The cultural and creative industries typically bring together the arts, media, and design sectors, with a focus on convergent digital technologies and the challenges and opportunities of globalization.

**CCI actors** - ideas, projects, services or products aimed at providing innovative tourism experiences and perspectives for an audience using new artistic and/or technological means.

**Cultural routes** belong to the most complex cultural products. Routes integrate tangible and intangible remains indicating certain historic tracks, according to the International Cultural Tourism Charter. The terms paths or itineraries are also in use, but always incorporate activities of different stakeholders and form a kind of natural cluster. Since the contemporary visitor is not interested only in visiting and seeing monuments, for some time routes have been expected to provide a full experience. This experience can ask visitors to involve themselves in different activities. Furthermore, a modern route is expected to expand this concept of experience into the notion of “sharing”, “liking” and even “recommending”. This is important because through this socialization, nowadays usually via social networks, it increases the involvement of other individuals and creates a lot of new content (photos, texts, drawings, etc).

**Cultural tourism** has evolved from the desire of visitors to acquire knowledge and to perform “learning by travelling”, then later to a more precise attempt to measure the performance of different types of activities (museums, fun, etc.), to the UNWTO definition of “learning, discovering and experiencing tangible and intangible cultural attractions/products”. Contemporary

cultural tourism is an umbrella term covering a number of narrowly focused tourism programs aimed at either narrower tourist segments or specific needs and desires. Among those, very popular today are historical routes that follow events and places relevant to particular periods, pilgrimage tourism (improving the spiritual side, seeking forgiveness, or something similar), dark tourism (visiting places of suffering) and even sports tourism (with or without a connection to some sporting event). Also, festivals and other cultural events, sometimes connected with material monuments, and sometimes related to contemporary themes (games) are considered important cultural products with the potential to integrate or promote the material heritage of the destination.

**Destination (Tourism)** is a physical space in which a visitor spends at least one overnight. It includes tourism products such as support services and attractions, and tourism resources within one day’s return travel time. It has physical and administrative boundaries defining its management, images and perceptions defining its market competitiveness. Local tourism destinations incorporate various stakeholders, often including a host community, and can nest and network to form larger destinations. A tourist destination represents a variety of products, services, natural and created (cultural) attractions, elements and information that are able to attract a certain number of visitors/tourists to a particular area.

**Destination Management/Marketing Organization (DMO)**, sometimes called Tourist Board or Association, is the leading organizational entity which may encompass the various authorities, stakeholders and professionals and facilitates tourism sector partnerships towards a collective destination vision. The governance structures of DMOs vary from a single public authority to a public/private partnership model with the key role of initiating, coordinating and managing certain activities such as the implementation of tourism policies, strategic planning, product development, promotion and marketing and convention bureau activities. The functions of the DMOs may vary from national to regional and local levels depending on the current and potential needs as well as on the decentralization level of public administration. Not every tourism destination has a DMO.

**Dominus nodi (master of the hub)** –is the person in charge of developing the hub on the RER & DWR. Essentially, this is the person who is developing the product club in this particular hub, connecting local stakeholders in their own local network as well as connecting this club to the wider network of RER & DWR hubs. Dominus nodi is neither a title nor a formal function; rather, it is the voluntary commitment of a person who is willing to motivate and lead a local product club towards reaching and raising standards in the development of the tourist offer at its hub as well as on the route as a whole.

**(An) experience** is not an amorphous construct; it is as real an offering as any service, good, or commodity. In today’s service economy, many companies simply wrap experiences around their traditional offerings to better

sell them. To realize the full benefit of staging experiences, however, businesses must deliberately design engaging experiences that command a fee. This transition from selling services to selling experiences will be no easier for established companies to undertake and weather than the last great economic shift, from the industrial to the service economy. Unless companies want to be in a commoditized business, however, they will be compelled to upgrade their offerings to the next stage of economic value.

**Ground agent** is a person or organization providing local services for tourists in a destination, such as hotel transfers, car rental, and sightseeing. The organization may provide these services to conferences and exhibitions as well as directly to travelers. In most circumstances the organization negotiates net rates with local providers and sells the services at retail rates. Also known as an incoming tour operator, inbound tour operator, ground operator, ground handling agent, or DMC (Destination Management Company). Also called a Ground Travel Agent, it creates and sells ready-made tourism packages for a destination visit. It has good contacts with service providers and good prices at the destination. Often, tour-operators buy these packages and sell them to their markets.

**Hub as a starting / exit point** on the route, i.e. is accessible by different transport means, with a fair accommodation offer and different “good to see” attractions, besides Roman heritage. Hubs on the Roman Emperors & Danube Wine Route are accessible by public transport and usually connected by marked cycle routes. Therefore, a hub is an entity that has sufficient resources to provide a rich, diverse and geographically rounded tourist offer to attract and retain tourists. A hub is typically geographically determined, as tourists prefer to have a concentration of attractions that makes consumption easy and reduces to a minimum the time spent on travelling between attractions within the same hub. There is no formal rule regarding which entity (municipality, district or region) the hub should include or overlap with. What drives the size, shape and location of the hub is the list of attractions that might be gathered together to create an interesting story and an integrated offer for tourists. The offer can be linked to nature, culture, heritage, sport, food etc. The common ground of all hubs is the Danube, wine and Roman heritage as a tourism attraction. The route’s sub-destination/hub emerged from a new strategic approach, based on the idea of Collaboration, Collaborative Promotion and Development, which are three pillars of the future growth and development of the route.

**Info Centre / Tourist Info Centre** – see: Tourist Service Centre

**Interpretation (Site interpretation)** denotes an active approach to create and improve the perceived experience of a visitor. Creative interpretation means conceiving and rehearsing the way in which the locality is presented, based on double-checked and coordinated facts and historical data. Creative industries, involving science, technology and the arts represent an opportunity to create new and innovative forms of cultural tourism experiences. Site interpretation improves public

appreciation and support of the resource. The visitor gains an understanding of how the resource came to be, its importance and unusual features, and why its preservation and maintenance are important. Interpretation can be a highly effective advocacy tool for a site and the organization that manages that site. Two types of creative interpretations can be singled out: static interpretation and live interpretation.

**Live site interpretation** – engaging guides, professors, archaeologists, actors, volunteers but also VR technology. This is one of the best methods for the creative interpretation of localities. The creative interpretation includes a well-conceived and rehearsed way of presenting the localities, based on checked and coordinated facts and historical data and has an especially strong influence on creating an atmosphere and a close relationship with the visitors. The possibility of asking questions and participating in a discussion gives privileges to visitors who retell and relate what they learned. The role of creating an atmosphere is also given to specially dressed and trained actors. The interpretation of the way of life for the period represented at the locality is of the utmost importance for creating an atmosphere and presenting a realistic image.

**Package tour** (tourism package) consists apparently in a completely new, if synthetic, “tourism product” provided by a tour operator that elaborates it and sells it directly or through travel agencies, whereby travelers receive a combination of products associated to a trip, which are made up of more than one of the following tourism services: transport services, accommodation services, food services, sightseeing services, entertainment, etc and other goods and services at will. This package might have varying characteristics: it might have been elaborated previously as a product sold as an identified unit, or have been made according to the specific requests of a traveler, through a combination of elements which had been previously negotiated and pre-selected by the packager, and with which purchase the packager puts usually himself at risk. Package tours might refer to travel to one or more places within the economic territory of the country of residence of the packager selling the package, and also travel to destinations in one or more places or countries outside this economic territory, or a combination of both circumstances.

**Product club** is the driving engine of the hub: it is group of a small number of stakeholders in each hub, operating in the framework of a respective hub (sub-destination). Usually, in this product club there is a representative of an archaeological site and / or a local museum that is taking care of Roman heritage. In the wine hubs, that place should be filled by a representative of a local winery or local association of wineries, if there are number of those actors. It is also usual that in this hub a representative of the local tourism organization takes an active part. The other usual stakeholders are owners of local businesses: hotels and other accommodation, wineries, restaurants, transport services and, very often, local educational institutions. Each of them creates its own tourist packages and services; they harmonize their offer and motivate other service providers to join and to adjust to the needs of the hub. Product clubs are a natural cluster

of interrelated businesses and local initiatives. Their role is to promote their hub through the route’s network and other channels of communication. Their role is also to coordinate efforts in related projects and to recruit new members to the product club.

**Same day visitor / excursionist** is a visitor (domestic, inbound or outbound) whose trip does not include an overnight stay (source UNWTO).

**(A) standard** is a document established by consensus and approved by a recognized body, which provides, for common and repeated use, rules, guidelines or characteristics for activities or their results, aimed at the achievement of the optimum degree of order in a given context. In tourism, definitions published by UNWTO are usually accepted to be the standard.

**Static site interpretation** implies the use of monitors, LCD panels and boards, interactive screens, shelves and applications. These are, more or less, simple but creative solutions which make getting to know the destination easier. All the instruments should be well-positioned – visible, electrical instruments must be functional. This is important for the rising number of (younger) visitors who are less interested in interacting with other people, preferring to experience the site individually.

**Tour operator** is a term usually used for “package” tour operators, which can vary in size and scope. They may provide air and hotel packages or what are often referred to as land packages, which involve accommodation, transfers, and activities only. Specialist package tour operators often provide adventure related packages that include more complex itineraries involving transportation, alternative accommodation, food, and activities. Usually, operators who provide air and hotel packages are required to be licensed.

**Tourism Product** is a combination of tangible and intangible elements, such as natural, cultural and man-made resources, attractions, facilities, services and activities around a specific center of interest that represents the core of the destination marketing mix and creates an overall visitor experience, including emotional aspects for the potential customers. A tourism product is priced and sold through distribution channels and it has a life-cycle. In addition, a tourism product can be defined as a sum of the physical and psychological satisfaction it provides to a tourist on their chosen route to the destination. A tourism product might be created from one or more different forms of tourism, such as culture, sport, gastronomy, archaeology, religion, etc. It is one of the reasons people choose to travel to another destination.

**Tourist:** a visitor (domestic, inbound or outbound) is classified as a tourist (or overnight visitor) if his/her trip includes an overnight stay.

**Tourist Service Center** provides the initial contact with most tourists who visit the destination and, as a consequence, they have the opportunity and the responsibility for creating the first impressions a tourist will perceive. A Tourist Service Center needs to make it easy for travelers to obtain reliable answers to their questions, thereby providing an excellent

opportunity to sell the travelers on the area’s attractions as well as gather information about them. The steps toward creating a successful Tourist Service Center include: 1. Analysis – Creating a visitor’s profile; 2. Location, organization and providing services; 3. Advanced promotion and working techniques.

**Visitors’ experience** depends on individual characteristics: some visitors come to attractions with different interests and by different means. Some of them have some prior knowledge about the attraction and some of them do not. There are different types of tourists of all generations and interests, some of them are children with parents, some of them adventure travelers, and some of them are professors or archaeologists. Some travel individually, some in groups and some of them arrive via organized travel and packages. Therefore, the approach the visitors’ experience has to be as diverse as the potential audience is so as to be able to create one flexible but comprehensive experience that will create a positive image of the attraction.

**Visitor satisfaction** is usually based on a comparison of expectations and perceived performance of the service providers in the destination. The visitors’ satisfaction with the services and experiences at the destination depends on many factors. The estimation of such satisfaction can be measured against the degree of visitor management development. It is necessary to accurately target potential visitors before they arrive at the destination, to take care of them during their stay at the site, as well as paying attention to what kind of impressions they take away with them. All three phases are equally important and should be addressed in the correct manner:

- Before the visit: (1) user-friendly and informative website and social media; (2) production of print/video/online content; (3) directing potential visitors to the Tourist Information Center.
- During the visit: (1) Tourist Information Center (regular working time, fluency in foreign languages, accurate answers to questions, recommendations, reservations and sales, Wi-Fi internet, lockers, toilets, etc.); (2) tourism signalization and information points; (3) guides(fluency in foreign languages, diverse story telling, etc.); (4) free maps on places of interest in surroundings (stations, accommodation, restaurants, shopping centers, etc.).
- After the visit: (1) visitor satisfaction surveys; (2) employee performance reports; (3) ratings on website and social media.

References
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