

Importance of Storytelling: How to Create More Resilient Cultural Heritage?

Mirna Karzen*

mirna.karzen@socinnovationlab.eu

<https://orcid.org/0000-0002-4567-1735>

<https://doi.org/10.31192/np.18.3.15>

UDK / UDC: 338.48-6:008

930.85:808

614.8:005.931.11

Damir Demonja**

ddemonja@irmo.hr

<https://orcid.org/0000-0002-4186-5137>

Izvorni znanstveni rad / Original scientific paper

Primljeno / Received: 2. lipnja 2020. / Jun 2, 2020

Prihvaćeno / Accepted: 29. srpnja 2020. / Jul 29, 2020

A well-told story has always been the cornerstone of good marketing and business, that is, »sales« and products and destinations. Faced with increasing competitiveness and increasingly demanding visitors seeking active nature tourism and integrated facilities, tourism stakeholders face the challenges of designing innovative tourism content that will, above all, »tell the story« and create a full, multisensory experience. Main ingredient of this holistic approach to destination development reflects primarily in the fact that the community is involved into all facets of development. The location turns into a destination once a location is harmonized with the needs of the tourists. Involving visitors in the life of the destination decreases the negative impact tourism might have and creates sustainability.

How does this process work in the case of natural disasters or pandemic crises? How can storytelling become an important vehicle for connecting people and creating a disaster resilient cultural heritage? What are the tools in disaster risk management especially when we talk about cultural heritage? The underlying question is also: how do/may social innovation/participatory governance contribute to a more resilient and inclusive, cultural heritage and how can such approaches be improved and applied across Europe?

This paper will explain the importance of storytelling in the context of pandemic crises as COVID-19 is, but also other natural disasters such as earthquakes or floods that are due to climate change and manmade influence more frequent

* Mirna Karzen, MA, Director, Social Innovation Lab; Address: Liješće 35, HR-10040 Zagreb, Croatia.

**Damir Demonja, PhD, Research Adviser in permanent position, Institute for Development and International Relations, IRMO, Department for International Economic and Political Relations; Address: Ljudevita F. Vukotinića 2, HR-10000 Zagreb, Croatia.

than ever. Based on the results of research and examples of good practice (Croatian and European), this paper will identify basic steps and tools that can help both private and public stakeholders create quality product and content. By using examples of case studies, it will also argue that innovative approaches and participatory governance could contribute to a more resilient and inclusive cultural heritage and ultimately desired tourist destinations.

Key words: cultural heritage, disaster risk management, integrated tourism, interpretation, resilience, storytelling.

Introduction

With the coronavirus COVID-19 pandemic as the defining global health but also economic crisis of our time and the greatest challenge we have faced since the World War II, European societies face a number of societal challenges: economic (e.g. austerity, unemployment), ecological (e.g. resource depletion, climate change, natural disasters) and social (e.g. migration, inter-cultural tensions, growing extremism and radicalization). Underlying these challenges, there are fundamental cultural challenges in the increasing divides between religions, world-views, classes, generations, genders, ethnicities and regions. In this paper, we argue that cultural heritage is increasingly vulnerable to these societal and cultural challenges, while at the same time holding invaluable but underutilized opportunities for dealing with them. Cultural heritage contains knowledge on how past challenges were overcome or perpetuated and can be a space of reflection to overcome present and future challenges thus becoming a resilient cultural heritage.¹

At the time when public but also private funding for culture, cultural events and cultural heritage is among the first to be cut, where resources are been transferred to more priority areas such as fighting the COVID-19 pandemic, saving jobs and mitigating elementary disasters, main questions are the following:

1. How to recognize and redefine a role of cultural heritage and create a more resilient cultural heritage?
2. What are some innovative approaches, tools and methodologies that work or could be redefined for this purpose and how to recognize them?
3. How to enhance participatory governance/community participation in cultural heritage to address new opportunities and approaches (digital and new technologies), e.g. online co-creation tools and methodologies, e-learning tools, and/or dissemination, content co-development...

¹ Sigrid Van der AUWERA and Annick SCHRAMME, Civil-society action in the field of cultural heritage: a European perspective, *Heritage & Society*, (2011) 4, 59-82.

The underlying question is also: how do/may social innovation/participatory governance approaches contribute to a more resilient and inclusive cultural heritage and how can such approaches be improved and applied across Europe?

1. *The role of cultural heritage in the times of crises*

Cultural activities and artefacts, and cultural heritage in a broader sense offer us the potential to revitalize both urban and rural areas and promote sustainable tourism. Cultural heritage includes natural, built, and archaeological sites, museums, monuments, artworks, historic cities, literary, musical and audiovisual works, and the knowledge, practices and traditions of European citizens. With the COVID-19 pandemic but also natural and other disasters, an importance of holding to traditional and other beliefs, practices and values becomes greater than ever. By turning to national but even more to local identities, cultural heritage and cultural activities can play an important role in reducing disaster risks as a reflection of cultural, historical, and social values. It can also contribute to economic and sustainable development and to the resilience of communities and societies. Why? Because cultural heritage maintains traditional knowledge accumulated throughout history that could be used in new or similar situations.²

Resilience and disaster-resilient cultural heritage according to UNESCO: »Resilience is the capability of systems and individuals to cope with significant adversity or risk«. ³ A resilient cultural heritage is on the other side defined »as a cultural heritage that is not only in itself sustainable in economic, social and ecological terms, but that also enables and supports society's capacity to deal and live with contemporary societal challenges«. ⁴

In the case of the city of Zagreb for example, which was on March 22, 2020 hit by the worst earthquake in 140 years, in some cases, traditional houses have endured the earthquake while new buildings poorly constructed with less than allowed concrete were damaged. Additionally, recognizing a lack of timely action from the City and the government, experts and communities in Zagreb turned to history, legacy and experiences from the last »Big earthquake« in 1880 when the city of Zagreb was in rumbles. They have initiated an online platform with examples, tools and recommendations for the rebuilding of the center of Zagreb in a more sustainable and a long-term manner, called »Obnovi

² Ibid.

³ UNESCO, Culture for Sustainable Development, *Resilient Societies*, <http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/disasters/> (25.05.2020).

⁴ Brian WALKER, C. S. HOLLING, Stephen R. CARPENTER, Ann KINZIG, Resilience, adaptability and transformability in social-ecological systems, *Ecology and Society*, 9, (2004) 2, 5 <https://www.ecologyandsociety.org/vol9/iss2/art5/> (23.05.2020).

Zagreb« (Rebuild Zagreb).⁵ In the epicenter of the earthquake below the Nature Park Medvednica, community came together in helping each other with both physical but also moral support.

Projects carried out by UNESCO in Haiti have also demonstrated that the vibrant local culture plays an important part in rebuilding a sense of community after disasters and is a key asset during the difficult process of rebuilding. When integrated into modern disaster risk management schemes, traditional management techniques have proven to be efficient and cost-effective tools to mitigate environmental risks and reduce vulnerability.⁶

Unfortunately, when it comes to cutting funding in the case of crises, culture is first to take a hit. In the eyes of the politicians, culture is not valued and valorized enough. It is often perceived as something that public can live without. However, according to UNESCO, »culture as a sector of activity – including tangible and intangible heritage and the creative industries, is in itself a powerful driver of development, with community-wide social, economic and environmental impacts«.⁷

2. Innovative tools and approaches for building resilient cultural heritage

Since the COVID-19 pandemic, storytelling as one of the most used tools in creating experience became more important than ever in creating a sense of belonging and identity, while at the same time bringing a sense, education and entertainment. To address the changes, many museums, galleries and other cultural institutions have moved their content online, often without much preparation and with limited knowledge of online tools. Their goal was to continue bringing arts and culture to the audience and bring culture to homes. As the UNESCO survey among the Member States on living heritage and COVID-19 demonstrate, communities adjusted to the »new normal« and are offering their intangible heritage events online.⁸ For example, many cultural institutions in Croatia offered their cultural content online, from the concerts to theater plays.⁹

⁵ Obnovi ZG, Otvorena stručna platforma za razmjenu podataka o Zagrebu i potresima <http://obnovi-zg.uha.hr/> (25.05.2020).

⁶ UNESCO, Culture for Sustainable Development, *Culture Enables and Drives Development*, <http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/culture-enables-and-drives-development/> (25.05.2020).

⁷ Ibid.

⁸ UNESCO, *Living heritage as a source of resilience and recovery during crisis* (07.05.2020), <https://en.unesco.org/news/unesco-launches-platform-living-heritage-and-covid-19> (25.05.2020).

⁹ Kultura u Zagrebu, <https://www.kulturauzagrebu.hr/> (25.05.2020).

2.1. Storytelling

What is storytelling and why is it important in attracting visitors to destinations, for remembering our tradition, culture, and identity, for gaining inspiration and exchanging experiences? And, more important than ever, for creating resilient cultural heritage.

In the »Storytelling Handbook. The Basics of Storytelling«, Seph Rodney poetically illustrates the importance of storytelling:

»Stories are our tools, our elixirs, our libraries, and histories. They are integral to who we have been and are vehicles for imagining what we might become. They nurture and feed us. Without stories, we are aimless, holding out torches against the setting sun. With them, we are less afraid, able to recognize our neighbors as fellow keepers of these tales by which we grow generation upon generation. In inventing stories, we invented ourselves, through telling them to each other, we make a community«.¹⁰

How to choose those stories that will excite and make people come back to the destination? Experience shows that cultural attractions are often not interesting to visitors who are unfamiliar with values, local tradition, customs, past and present. Some Croatian examples like this long and detailed description of biking routes linked with historical heritage for example demonstrate that too often, historical facts and stories are told in a dry manner.¹¹ Although factually correct, these kinds of interpretations are often difficult to follow and easy to forget. Those stories do not provide an excitement and experience. So, how can stories, especially those based on the historical facts become more interesting to visitors? How to excite and tell stories when you have a rich history filled with complex situations, numerous historical figures, and interesting facts?

With its content, attractions should adjust to tourists by interpretation, which should trigger imagination, create experience and enjoyment, and not leave tourists confused and passive. Also, customer preferences should be considered. The set of experiences and activities to be offered should be defined, taking primarily the perspective of the defined target market. To do so, potential customers, friends, family, partners, and tourism professionals could be consulted, as they might provide new ideas and feedback.

¹⁰ MuseWeb Foundation, A Network for Sustainable Innovation, Seph RODNEY, *Storytelling Handbook. The Basic of Storytelling*, (2016) 4, <https://www.museweb.us/wp-content/uploads/2016/11/2-StorytellingBasics-StorytellingHandbook-v1.pdf> (26.05.2020).

¹¹ Pedala, Biciklističke rute u Hrvatskoj, Po »Via Magni« uz srednjovjekovne crkve i gradine do kanjona Karišnice i najmanjeg hrvatskog mora (07.10.2020), <https://www.pedala.hr/biciklisticke-rute-staze-zupanije/biciklisticke-rute-staze-zadarska-zupanija/po-via-magni-uz-srednjovjekovne-crkve-i-gradine-do-kanjona-karisnice-i-najmanjeg-hrvatskog-mora/> (23.05.2020).

2.2. Identifying the story

The story is not hard to find. Heritage, especially intangible, living heritage, has plenty stories hidden in oral tradition and folk literature, performances (theatre, dance, instruments, etc.), traditional customs and habits, as well as craft or agriculture-related skills.

However, to paraphrase a great mentor of public spaces, William (Holly) Whyte who said: »It is difficult to design a space that will not attract people. What is remarkable is how often this has been accomplished«,¹² it could be also said that it is difficult to tell a story that will not attract people but is remarkable how often this has been accomplished. We often do not want to tell a story unless it is 'real', researched and historically proven. But how important is it to visitors whether Odysseus really sailed Adriatic seas and slept in the caves near the Croatian city of Omis? Or did the Black Queen of Medvedgrad above the city of Zagreb really push her enemies into the well, as the legend says? Both good and bad examples are many. At the end, what is important is that stories inspire your imagination, creativity and desire to return.

The first and often best step to find a story is to reach out to our grandparents, local elders and storytellers and learn from them. It is also useful to research local museums, archives and talk to local experts, archaeologists, conservationists, and historians who will know all the interesting facts. To use those facts and have the story come true, it is important to not only develop activities but also integrate them into a flow that makes the experience more pleasant and enjoyable. There are many ways to include stakeholders: through surveys/online surveys, focus groups, interviews, or round tables, as well as interactive workshops and creative labs.

2.3. Developing a story

In the process of developing a story what is also important is to shift paradigms from the two-dimensional (time and place) to holistic – an integrated approach that includes all of the above levels: motivation, physical, intellectual, emotional and mental. In developing a story, it is important to present a cultural heritage through a story that needs to construct a narrative identity of the location – a *storyline*. It is also important to place a story in a desired time – *timing*. Next, it is important to frame a message of the cultural itinerary, *framing*, and to emphasize key tourist attractions. And finally, it is important to develop a network, online and on the ground, that will be key in attracting tourists to the location, *networking*.

¹² Project for Public Spaces, William H. Whyte (03.10.2010), <https://www.pps.org/article/wwhyte> (25.05.2020).

An excellent example of a story, or in this case, a fairytale coming true is a »German Fairytale Route« created in the footsteps of the »Brothers Grimm German Fairytale Route«, one of the oldest scenic routes in Germany, magical journey from Bremen to Hanau. The route links more than 70 towns and villages and more than 600 km associated with the Brothers Grimm and the realm of fairytales, sagas, myths and legends. The »German Fairytale Route« offers culture and history, enchanting medieval towns, bewitched castles, fairytale palaces, museums, galleries, concerts and theatres, a charming blend of colorful town life and local folklore traditions, a true experience.¹³

Following a similar path of storytelling, famous Croatian children writer's stories came to life in a small town of Ogulin, a birthplace of the writer, Ivana Brlić-Mažuranić. »Ivana's House of Fairy Tales« with interactive and multimedia context is today's one of the most visited attractions of Ogulin and the Karlovac County. As described on their website, »Ivana's House of Fairy Tales« consists of a permanent multimedia exhibition, a library, a multifunctional space for workshops, and a souvenir shop. The activities of »Ivana's House of Fairy Tales« extend to its website, which includes a virtual Fairy-Tale Database and an online library. In addition, the Center carries out publishing activities and organizes creative and educational programs for both children and adults. Organized throughout the year, the programs include storytelling, literary and visual expression, film, performance and fine arts, and design.¹⁴

3. Digital interpretation of cultural heritage

When it comes to storytelling, there are many different approaches and a variety of platforms that could be used to share stories, experiences, values, and inspirations thus creating resilient cultural heritage that is based on traditional values and identity. From photography and video to multimedia tools, anything is possible. In today's »digital age«, digital interpretation is expected and necessary for any site.

As examples above have displayed, at the time of COVID-19 pandemic but also other crises, including natural disasters, it is important to change »normal way of doing« and try new things, explore new approaches and online methodologies. ZOOM, Microsoft Teams, Go to meeting and other online applications have taken a surge in their use. From kids and students to businesses and cultural institutions, they all moved their work online, studying, holding meetings, conferences, presentations, discussions and webinars. So, what to do if you cannot tour Louvre or enjoy the Fairytale route? Move it online.

¹³ German Fairy Tale Route (Deutsche Märchen Strasse), <http://www.deutsche-maerchenstrasse.com/en/?lang=en> (25.05.2020).

¹⁴ Ivana's House of Fairy Tales, <http://www.ivaninakucabajke.hr/en/> (25.05.2020).

Many UNESCO Member States but also European Commission have initiated several digital initiatives and platforms with a goal to bring together both content providers/cultural institutions and audience but also provide helpful information and resources. ICCROM has also recognized cultural heritage as a tool of recovery and resilience, and have developed a declaration and call to action.¹⁵ They have also prepared a dedicated web area that will offer resources and advices in dealing with Heritage in Times of COVID with assessment forms, but also stories about culture's role in the times of crises.¹⁶ UNESCO has launched a platform on living heritage and COVID-19 to share stories and experiences.¹⁷ Good example is also European Union initiated the »ResCult project« (»Increasing Resilience of Cultural Heritage«) as a platform allowing collaboration between government and nongovernment players to promote resilience in cultural heritage.¹⁸ In Croatia, there is a new platform for sharing stories and experiences in tourism, currently only in Croatian language, that is gaining its visibility and popularity.¹⁹

In the attempts to bring creative and innovative solutions, there were also numerous heritage hackathons held all over Europe. In Slovenia, there was the Hackathon for cultural heritage reaching out to young people (18-30) from different sectors to send their creative and inspirational solutions to the challenges of cultural heritage by using digital technology (augmented, virtual reality and other tools).²⁰

Technical solutions are also proposed by different EU funded projects. For example, the Safeguarding Cultural Heritage through Technical and Organizational Resources Management (STORM) project focusing on resilient tourism has encouraged the use of augmented reality as an innovative tool in storytelling and creating resilient tourism, »the identified technical solution could be a dedicated immersive mean to give life to the idea: augmented reality is a powerful tool that should be strategically implemented at cultural heritage sites; not only to increase competitiveness and ensure sustainability, but to offer a valuable learning experience for its visitors. This will create an

¹⁵ International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), *COVID-19: Call of ICCROM for Protecting Heritage*, https://www.iccrom.org/sites/default/files/2020-04/covid19_call_of_iccrom_for_protecting_heritage_-eng.pdf (25.05.2020).

¹⁶ International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), *Heritage in Times of COVID*, <https://www.iccrom.org/heritage-times-covid> (25.05.2020).

¹⁷ UNESCO, *Living heritage as a source of resilience and recovery during crisis* (07.05.2020), <https://en.unesco.org/news/unesco-launches-platform-living-heritage-and-covid-19> (25.05.2020).

¹⁸ ResCult, *Increasing Resilience of Cultural heritage: a supporting decision tool for the safeguarding of cultural assets*, <https://www.rescult-project.eu/> (25.05.2020).

¹⁹ hrturizam.hr, *Turistički News Portal, Glasno razmišljanje / Storytelling u turizmu* (23.05.2020), <https://hrturizam.hr/4-glasno-razmisljanje-storytelling-u-turizmu/> (25.05.2020).

²⁰ Digital Meets Culture, *Idrija 2020 promotes HeritageHack the Hackathon for cultural heritage*, https://www.digitalmeetsculture.net/article/idrija-2020-promotes-heritagehack-the-hackathon-for-cultural-heritage/?upm_export=pdf (25.05.2020).

ideal environment for resilient tourism«. ²¹ The experience proposed through this project is through a so-called »edutainment« where »the dissemination of this cultural heritage knowledge is performed in an appealing way, integrating interactive elements and a proper storytelling, which is an essential part of any cultural heritage application«. ²²

According to UNESCO, this extraordinary situation highlighted society's need for arts and culture but also the fragility of their livelihoods. ²³ As many residents of Zagreb or Tirana, for example, reported, their lives changed in ten or more seconds because of the earthquake. Many livelihoods have also changed due to COVID-19 and work from home, health measures and mask wearing soon became the »new normal«. Turning to art and culture for many people became a way to alleviate stress but also learn something new.

However, in addition to great advantages, there are also risks associated with its increasingly rapid obsolescence and the danger that it will become an end in itself and interfere with the authentic experience. When it comes to culture and art online, there are also questions of privacy, ownership, fair remuneration, as well as issues related to bridging digital gap and inclusion of marginalized groups, elderly or people with disabilities. With online schooling it was soon clear that children from lower-income families, refugees or other marginalized group like Roma were in a disadvantaged position to other children and that new policies and measures need to be created in bridging digital disparities.

Nevertheless, in tourism this technology has outgrown the first steps and it can significantly contribute to the experience of the site and the satisfaction of visitors. When appropriate technology is selected, digital interpretation can be an important factor in building the visibility and recognizability of both tangible and intangible cultural heritage. Still, new policies addressing the above issues clearly need to be established and implement in addition to education and capacity building for all. As ICOM emphasized, it is good to diversify the communication tools and channels you use to reach your audience. ²⁴ However, do not forget that some groups may not have access to or be familiar with digital platforms. If relevant to your community and your museum, help to develop digital literacy. ²⁵

²¹ Vanni RESTA, Fabio PERROSSINI, Resilient Tourism in a Resilient Cultural Heritage Site, in: Androniki KAVOURA, Efstathios KEFFALONITIS, Apostolos GIOVANIS (eds.), *Strategic Innovative Marketing and Tourism*, 7th ICSIMAT, Athenian Riviera, Greece 2018, Springer, 1141-1149.

²² Ibid.

²³ UNESCO, *Culture and COVID-19: Impact & Response Tracker*, https://en.unesco.org/sites/default/files/issue_1_en_culture_covid-19_tracker.pdf (25.05.2020).

²⁴ ICOM International councils of museums, *Museums and COVID-19: 8 steps to support community resilience*, <https://icom.museum/en/news/museums-and-covid-19-8-steps-to-support-community-resilience/> (25.05.2020).

²⁵ Ibid.

Examples of museums that have turned to new, innovative ways of online presentation and interpretation:

- Many Croatian museums have introduced virtual exhibitions including the Archeological Museum, Zagreb,²⁶ Museum of Antique Glass in Zadar,²⁷ Vučedol Culture Museum in Vukovar,²⁸ and many others.
- The Ethnographic Museum of Istria, in Pazin, Croatia,²⁹ put an interesting content of its exhibition »What are you Afraid of? Fear in our Everyday Life« online, noting that it is now unfortunately more relevant than we would expect.³⁰
- The Palestinian Museum in Birzeit,³¹ launched its »Museum from Home – Palestine Perseveres« campaign to provide cultural and educational content for all ages through its online platform (content in Arabic with summaries in English).³²
- The Israel Museum in Jerusalem,³³ has offered a new video of its exhibition »Seated in Seclusion«,³⁴ which has taken on new meaning now that billions of people are confined at home.

In addition to digital tools, however, it is still important to consider traditional media to reach out to broader audience as not everybody is online. According to UNESCO, an estimated 3.6 billion people is totally offline, particularly in developing countries or two in three people do not have access to Internet.³⁵ Traditional media, radio, TV, print media are still used more readily for information, communications as well as entertainment. Museums in some countries and regions do not have online presence so the cultural activities had to be adopted to local customs and culture.

²⁶ Archaeological Museum in Zagreb, <https://amz.hr/en/exhibitions/virtual-museum/3d-virtual-museum-tour/> (26.05.2020).

²⁷ Muzej antičkog stakla, Zadar, <http://www.mas-zadar.hr/virtualna-izlozba/> (26.05.2020).

²⁸ Vučedol Culture Museum, Vukovar, <http://vucedol.hr/en/vucedol-culture-museum/>, https://www.youtube.com/watch?v=DdH7_5fDf-U (26.05.2020).

²⁹ Ethnographic Museum of Istria, <https://www.emi.hr/index.php?jezik=en> (26.05.2020).

³⁰ Čega se bojiš? Di che hai paura? What you afraid of?, <https://cegasebojis.wordpress.com/e-book/> (26.05.2020).

³¹ The Palestinian Museum, Home, <http://www.palmuseum.org/> (26.05.2020).

³² The Palestinian Museum, *Museum from Home, Palestine Perseveres*, <http://www.palmuseum.org/museum-from-home#ad-image-thumb-2525> / (26.05.2020).

³³ The Israel Museum, Jerusalem, <https://www.imj.org.il/en> (26.05.2020).

³⁴ The Israel Museum, Jerusalem, The Museum and Its Exhibitions, <https://tours.imj.org.il/en/the-museum-and-its-exhibitions/> (26.05.2020).

³⁵ UNESCO, *Culture and COVID-19: Impact & Response Tracker*, https://en.unesco.org/sites/default/files/issue_1_en_culture_covid-19_tracker.pdf (26.05.2020).

3.1. *Living History*

The »living history« activities are the best way of bringing story to life, as they are based on authentic artifacts, documents and records but interpreted through creative means of dance, music, theater, etc. The advantage of this method is that it offers visitors active participation in a range of activities and allows them to freely use replicas of historical artifacts. When infrastructural renovation is demanding and expensive, but localities want to present themselves to the public and build a potential tourist product based on living history, then special forms of storytelling can be used, such as digital interpretation of localities or theatrical performances of events according to a pre-prepared scenario.

At the time of COVID-19 pandemic, living heritage – so vital for communities – should be considered when assessing the full extent of the disruption. Many living heritage practices and expressions were disrupted because of the pandemic.³⁶ In response to this situation, UNESCO has launched an online survey, open to the Member States, partner organizations, living heritage practitioners and communities, and the public, to get a clearer idea of the scale of the impact and to identify good practices that draw on living heritage as a source of resilience. Many experiences collected through the survey will soon be made available on the UNESCO website.

Istria Inspirita is a well-known Croatian tourism project based in Istria that »enriches the cultural and tourist offer of the peninsula with the revival of historical events on authentic locations, through staged Istrian legends and myths«.³⁷ As they describe, »it is an example of best practice of creative and innovative tourism that underlines the value of existing unused resources of cultural and historical heritage of the region and finds innovative ways of involving different stakeholders in the tourism industry in order to create tourist packages and new tourism products«.³⁸ Besides live tours, Istria Inspirita also offer virtual tours as »Casanova Tour«. During the »Casanova Tour«, all visitors are taken on an unforgettable journey to the times of the Vrsar Earldom, when the famous adventurer and lover Giacomo Casanova visited Vrsar twice. This innovative tour was based on his »Memoirs« where he states he visited Vrsar for the first time for three days in August 1743 as a poor priest.³⁹

³⁶ Ibid.

³⁷ Istria Inspirita, <https://www.istrainspirit.hr/en/project/> (26.05.2020).

³⁸ Ibid.

³⁹ Istra.hr, Enjoy Seducing Virtual Tour of Vrsar With Giacomo Casanova #Togetherinstorytelling, <https://www.istra.hr/en/top-news/enjoy-seducing-virtual-tour-of-vrsar-with-giacomo-casanova-number-togetherinstorytelling> (26.05.2020); Istria Inspirita, Casanova Tour, <https://www.istrainspirit.hr/en/tour/casanova-tour-2/> (26.05.2020).

4. *Importance of social innovation/participatory governance in creating resilient cultural heritage and branding destination*

Integration of participatory and social innovation/co-creation approaches in cultural heritage is more important than ever not only for increasing »collective ownership« within communities but also enhancing the ability to contribute to stakeholders' needs and support sustainability of the organizations. According to Horgan and Dimitrijević,

»social innovation is required as a response to 'an unmet social need' or triggered by an event or crisis. It is closely linked to concepts of sustainability and resilience and is often seen as means to develop models, solutions and prototypes that provide for these conditions and support communities to become self-sufficient systems. Increasingly, social innovation is informed by political ecology and theories promoting complex and diverse systems that can adapt and respond to change and challenges«. ⁴⁰

The underlying notion of social innovation is broadly conceptualized as changing social relations, involving new ways of doing, thinking and organizing. ⁴¹

In the context of culture, social innovation also means giving members of the community an active role in directing their own destinies, restoring the agency for change to those whom the development efforts are intended to impact, which is crucial to sustainable and long-term progress. ⁴² Participatory governance is not only about involving »civil society« and »communities«, but also about hybrid collaborations between public & private, formal & informal, for-profit & non-profit organizations (cf. Triple Helix & Quadruple Helix approaches). Integration of participatory approaches in cultural heritage could increase »collective ownership« within communities and, by enhancing the ability to contribute to stakeholders' needs, support sustainability of the organizations. Participatory governance can help to foster democratic participation and social cohesion, enhance accountability and transparency of public resource investments, and help build public trust in policy decisions. Addition-

⁴⁰ Donagh HORGAN & Branka DIMITRIJEVIĆ, Social Innovation Systems for Building Resilient Communities, *Urban Science*, 2 (2018) 13, 3, file:///C:/Users/Damir%20Demonja/Downloads/urbansci-02-00013.pdf (26.05.2020).

⁴¹ Alex HAXELTINE, Flor AVELINO, Bonno PEL, Adina DUMITRU, René KEMP, Noel LONGHURST, Jason CHILVERS & Julia M. WITTMAYER, *A framework for Transformative Social Innovation*, Working Paper # 5, TRANSIT: EU SSH.2013.3.2-1 Grant agreement no: 613169, Transformative Social Innovation Theory, The Dutch Research Institute for Transitions, Rotterdam, Netherlands, 2016, http://www.transitsocialinnovation.eu/content/original/Book%20covers/Local%20PDFs/240%20TRANSIT_WorkingPaper_no5_TSI%20framework_Haxeltine%20et%20al_November2016_AH041116.pdf (26.05.2020).

⁴² UNESCO, Culture for Sustainable Development, *Culture Enables and Drives Development*, <http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/culture-enables-and-drives-development/> (23.05.2020).

ally, active public participation in cultural heritage organizations can support contemporary cultural, artistic and creative works, which are a reflection of a cultural and societal identity and intangible heritage, thus contributing to the cultural heritage of generations to come. Correspondingly, this may help address new opportunities brought by globalization, digitization, and new technologies, but also crises and risks, which are changing the way cultural heritage is interpreted and used.

It is important to build the capacity of government and other stakeholders for identification and monitoring of risks, risk reduction and response to disasters, and recovery and restoration efforts. However, it is increasingly important to build capacity of community management and encourage consultations with local communities, which is in the case of Disaster Risk Management of great significance, especially because their perceptions of risks and mitigation measures associated with a particular heritage asset may not necessarily conform to views of technical experts.

The role of the local communities is thus key in protecting heritage, creating resilience, and sharing traditional knowledge, which in many cases provides good Disaster Risk Management solutions.⁴³ As ICOM advises, it is important to monitor developments and change societal needs, listen to communities and determine how to help, especially to the most vulnerable community groups (homeless, women at risk of domestic violence, children with difficult access to education, migrants, refugees, and minorities experiencing increased discrimination and xenophobia). As more and more companies undertake major layoffs, the unemployed are also more vulnerable. It is also important to strengthen cross-sectoral partnerships with institutions or NGOs from non-cultural sectors and community initiatives, which could help in finding new ways to support community resilience.⁴⁴ A good source of information and guidelines is the ICOM-OECD Guide for Local Governments, Communities and Museums, a roadmap for local governments, museums, and museum professionals on how to jointly define a local development agenda that promotes a more resilient cultural heritage.⁴⁵

⁴³ Resilient cultural heritage and tourism, Supporting Countries to Safeguard the Irreplaceable (May 2018), <http://pubdocs.worldbank.org/en/291701525912090801/drmhubtokyo-ResilientCHT-Brief.pdf> (26.05.2020).

⁴⁴ ICOM International councils of museums, *Museums and COVID-19: 8 steps to support community resilience*, <https://icom.museum/en/news/museums-and-covid-19-8-steps-to-support-community-resilience/> (26.05.2020).

⁴⁵ Ibid.

5. *Developing joint plans of action*

Cultural heritage needs to be integrated into disaster management policies at various levels of planning, and vice versa, that is, multi-hazard risk management systems also need to be part of cultural heritage sites' management plans.

For instance, Kyoto City developed a plan relying on community involvement to engage citizens with the Environmental Water Supply System (EWSS) through an innovative, community-based Disaster Imagination Game (DIG), which could be adopted for different situations. The DIG methodology serves to engage local government and experts, while also helping community members to prepare themselves for future adverse events. It includes many activities, from collecting all available data on the site (related to both cultural heritage and disaster risk), to working directly with the local community (as this is a collaborative project among citizens, experts, and governments). The objective is to establish what kind of risks could affect the cultural heritage site with an ultimate goal of developing a resilient culture.⁴⁶

Tourists are especially vulnerable to disasters because they are not familiar with the territory, hazards, evacuation measures, etc. To address this situation, »The UNWTO Toolbox for Crisis Communication in Tourism« was developed with step-by-step protocols, checklists, sample templates configured by type of crisis and media categories, guidelines for measuring effectiveness, a list of best practices, and a special chapter on the use of social media in times of crisis. This toolbox serves as a practical guide that helps travel and tourism stakeholders effectively address the challenges generated by crises.⁴⁷

Conclusion remarks

This paper has presented a number of different approaches for creating experience building on the traditional knowledge, cultural identity and belonging from storytelling to digital interpretation to living history and traditional media. There are other options, limited only by a community's resourcefulness and imagination. A well-planned and appealing development, promotion and interpretation program can have far-reaching implications for sustainability of tourism and for branding a destination even at the times of crises. It is the essence of good interpretation and planning that the community itself, in all

⁴⁶ *Technical Deep Dive on Resilient Cultural Heritage and Tourism. Summary Report*, UNESCO, 2017, 27, <https://www.gfdr.org/sites/default/files/publication/drmhubbtokyoResilientCHTSummary.pdf> (26.05.2020).

⁴⁷ *Toolbox for Crisis Communication in Tourism. Checklist and Best Practices*, Madrid, World Tourism Organization (UNWTO), 2011, <https://www.e-unwto.org/doi/pdf/10.18111/9789284413652> (27.05.2020).

its complexity, defines the themes and resources of interpretation and decides how its people and heritage are represented.

A good action plan or a disaster risk management plan is important in developing a sustainable and well-managed tourism industry in any community especially at the time of crises or to prepare for any potential risks and crises. A specific interpretive plan can help manage heritage resources, develop a marketing program and serve as an example for other communities. It can also be important when looking for funding for a project. An important aspect of planning is to co-ordinate with private companies and government agencies that have a stake in developing an interpretation plan. Local government is often the deciding factor in what a community can or cannot achieve and local personnel are cultural brokers who need to be trained to understand the significance and benefits of tourism. All stakeholders should be included when developing a risk management/community development plan so that, regardless of which agency is developing the interpretive plan, it truly represents the community.

A good plan should include a clear overview of the cultural heritage resources (routes) and themes to be developed, promoted and interpreted. It should consider the visitors to the community as well as the possibility to relate to them. The plan needs to be evaluated in terms of accomplishments and its influence on the economics of the community; its costs must be evaluated beforehand, just as its results must be evaluated for their impact. It should also involve a practical guide for tourists with a step-by-step protocols, checklists, and guidelines for measuring effectiveness in times of crisis.

Mechanisms should be developed to ensure that the tourism industry is involved at all levels of site preservation. Working together is cost-effective and good for business. Open communication is necessary because different agencies, organizations, and individual stakeholders will have different goals and objectives. However, with effort on all sides, a feasible plan can be developed. It is essential that travel agents, tour operators and guides become sensitive to these challenges because they have a major influence on the economic and social relationship that develops between the tourists and hosts. They also influence visitors' behavior. As every community has a different personality, there is no final list of solutions to address them all and different tools and methodologies can be used to create unique destinations even in the times of crises.

Mirna Karzen* – Damir Demonja**

Važnost pripovijedanja. Kako stvoriti kulturnu baštinu koja traje?

Sažetak

Dobro ispričana priča oduvijek je bila temelj dobrog marketinga i poslovanja, odnosno »prodaje«, proizvoda i odredišta. Suočeni s povećanjem konkurentnosti i sve zahtjevnijim posjetiteljima koji traže turizam aktivne naravi i integrirane sadržaje, turistički djelatnici suočavaju se s izazovima oblikovanja inovativnih turističkih sadržaja koji će, prije svega, »ispričati priču« i stvoriti cjelovito, višesjetilno iskustvo. Glavnina ovog holističkog pristupa razvoju destinacije jest ponajprije činjenica da je zajednica uključena u sve aspekte razvoja. Nakon što se lokacija uskladi s potrebama turista, ona postaje destinacija. Uključivanje posjetitelja u život destinacije smanjuje negativan utjecaj koji turizam može imati i stvara održivost.

Kako taj proces funkcionira u slučaju prirodnih katastrofa ili pandemijskih kriza? Kako pripovijedanje može postati važno sredstvo povezivanja ljudi i stvaranja kulturne baštine koja traje, koja je s nama i tijekom katastrofa? Koji su alati za upravljanje rizikom od katastrofa, posebno kada je riječ o kulturnoj baštini? Temeljno je pitanje i kako društvene inovacije i sudjelovanje u upravljanju mogu pridonijeti otpornijem i uključujućem kulturnom nasljeđu i kako se takvi pristupi mogu poboljšati i primijeniti u Europi.

Ovaj rad tumači važnost pripovijedanja u kontekstu pandemijskih kriza, kao što je COVID-19, ali i drugih prirodnih katastrofa, poput potresa ili poplava koje su zbog klimatskih promjena i utjecaja čovjeka češće nego ikad prije. Na temelju rezultata istraživanja i primjera dobre prakse (hrvatske i europske), ovaj rad identificira osnovne korake i alate koji mogu pomoći privatnim i javnim dionicima u stvaranju kvalitetnih proizvoda i sadržaja. Korištenjem primjera studija slučaja također se pokazuje da bi inovativni pristupi i sudjelovanje u upravljanju mogli pridonijeti baštini koja traje, koja je s nama u vremenima kriza, i turističkim destinacijama kakve se žele osmisliti.

Ključne riječi: integrirani turizam, interpretacija, kulturna baština, pripovijedanje, trajanje, upravljanje rizikom od katastrofa.

(na hrv. prev. Damir Demonja)

* Mr. sc. Mirna Karzen, Direktorica, Social Innovation Lab; Liješće 35, HR-10040 Zagreb, Hrvatska; e-mail: mirna.karzen@socinnovationlab.eu.

**Dr. sc. Damir Demonja, znanstveni savjetnik u trajnom zvanju, Institut za razvoj i međunarodne odnose, IRMO, Odjel za međunarodne gospodarske i političke odnose; Ljudevita F. Vukotića 2, HR-10000 Zagreb, Hrvatska; e-mail: ddemonja@irmo.hr.