

# ***USING THE DESTINATION HERITAGE, LANGUAGE, LIFESTYLE AND MADE IN ITALY AS A TOURISM DEVELOPMENT MODEL***

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*'Culture makes all the difference' Max Weber*

## **ABSTRACT**

*After briefly illustrating some key concepts related to the definition and evolution of cultural tourism towards creative tourism practices at the international level, and after discussing the effects of this evolution on strategic marketing strategies of destinations, the reader is introduced to the H2LM model of tourism development.*

*The H2LM model is an extension and standardisation of the PLiSM model developed for Italian destinations, and represents a functional framework for identifying and understanding the key elements for business design and engaging customer communities for destination's goals.*

*The H2LM suggests a set of four main elements – Heritage, Language, Lifestyle and "Made in"- that need to be considered in order to inspire the desired action in the customers. It is a comprehensive, step-by-step problem-solving tool for country/city/destination and addresses issues from strategy to tactics as well as technical issues.*

**Keywords:** cultural tourism, creative tourism, business design, creative industries, strategic marketing, tourism demand, destination branding and planning.

## **LEARNING OUTCOMES**

- Evolution and definition of cultural and creative tourism
- Models and methods for strategic marketing in cultural tourism
- Offline and online engagement strategies of international cultural tourist communities
- Understanding the H2LM approach
- Replicate/implement the H2LM methodology

## **INTRODUCTION**

In the last twenty years there has been a growing interest in cultural tourism, often considered a higher quality tourism than others, characterized by high spending capacity and reduced seasonality, and therefore more sustainable as well as more accessible to all destinations.

This has led to the development of a wide range of literature in which academics and professionals have tried, first, to find a definition of cultural tourism and then to quantify it, with not always satisfactory results.

Major areas of investigation concerned first of all the definition of the different types of heritage and cultural tourism and on travel motivations of cultural tourist. These analyses focused on the one hand on the breadth of the concept of culture to be adopted and, on the other, the central question whether the definition of cultural tourism is determined by the characteristics of the destination or by the motivations of tourists and the relationship between these and the core of site attributes (Yale, 1997; Poria, Butler and Airey, 2003; Chtourou et al., 2018).

Moreover, many scholars have focused on management issues in cultural tourism investigating the management of tourist-historic cities (van der Borg, Costa and Giotti, 1996; Garrod and Fyall, 2000; Ashworth and Tunbridge, 2000), the tourist impact of cultural events - from festivals to European Capitals of Culture (Richards and Wilson, 2004; OECD, 2009) - also in connection to sustainability and culture commodification issues (Russo, 2002; McCool and Moisey, 2001 et al.). Part of this management literature has also focused on the specific theme of UNESCO World Heritage sites and on issues related to their tourist use, and on effective management plans (Landorf, 2009; Cellini, 2011).

Marketing studies has also stressed the importance of cultural heritage in place marketing and place branding strategies (Kavaratzis and Ashworth, 2005; Kalandides, 2011, Lucarelli and Berg, 2011) also exploring the relationship between tourists' perception of heritage and their behaviour (Timothy, 1997; Ben Youssef et al., 2015).

A useful attempt to unify the results of the wide-ranging literature and the different perspectives adopted comes from McKercher and Du Cross according to which cultural tourism involves four elements: 1) tourism; 2) the use of cultural heritage assets; 3) the consumption of experiences and products; 4) the tourist (McKercher, Du Cros, 2002).

Parallel to this development of the academic literature policymakers have also developed a growing sensitivity towards culture-based tourism: with the great expansion of international tourism demand and the growing accessibility of places. Cultural tourism has become potentially accessible to all destinations minimally equipped and able to design and promote attractive proposals.

Since 2000, the entry into the market of many new destinations, the ICT revolution and the transformation of the contemporary tourist - more and more omnivorous, unfaithful to traditional segments and much more demanding - has profoundly changed the competitive context in which destinations move. This requires a redesign of their offer and of their marketing strategies to emerge from an increasingly crowded market.

The chapter tries to explore some of these challenges by proposing a reflection on innovative ways of developing cultural tourism proposals linked to the cultural soft power of destinations.

The next paragraph traces the evolution of cultural tourism towards a so-called creative tourism, highlighting opportunities and new fronts of contamination with other tourism and other non-tourist sectors. Then, with specific reference to the Italian context, a new model for innovation and development of tourism based on the valorisation of the intangible cultural heritage and local lifestyle of destinations will be discussed: the H2LM model.

Finally, in the last section of the chapter we will try to offer some reflections for the generalization of the model for international tourist destinations, also with reference to the development of new niche and aspirational tourisms linked to the discovery of the origins and to local lifestyles.

## **CULTURAL TOURISM IN A CHANGING WORLD**

As already discussed, cultural tourism is a phenomenon that can hardly be crystallized. Following the elaboration proposed by the World Tourism Organization, all movements of people could

potentially be included in the definition because "they satisfy the human need for diversity, tending to increase the cultural level of the individual and involving new knowledge, experiences and encounters" (UNWTO, 1985). Moreover the nature of what should be included or not in cultural tourism varies depending on what is meant by culture, and governance and management approaches to culture and tourism also affect the definitional aspects.

As already mentioned, McKercher and Du Cros (2002) attempted a reorganization of the different definitions that Smith (2009) summarizes as follows (Smith on McKercher and Du Cros, 2002).

*Cultural tourism can be defined in a number of ways:*

*As a form of special interest tourism where culture forms the basis of either attracting tourists or motivating people to travel;*

*From a business perspective as involving the development and marketing of various tourist sites and attractions;*

*From a motivational perspective whereby visitors travel as a result of their interest in cultural activities;*

*As an experiential activity where engagement with culture can be unique and intense where tourists are educated as well as entertained;*

*From an operational perspective acquire to respect dissipate in a large array of activities or experiences.*

To which we could add that cultural tourism can be seen also as a sustainable approach in business design to develop new social opportunities in the knowledge-based economy and to enhance the anthropologic assets and the talents of a country/city/destination.

Moreover with specific regard to motivational issues, McKercher and Du Cros (2002) observe that:

*Motivation alone does not seem to encapsulate different magnitude of cultural tourism as cultural tourism is also an experiential activity with many people feeling it also includes an aspirational elements.*

Until a few decades ago, cultural tourism was mainly focused on tourists attracted by museums, monuments and historical-artistic aspects of the destinations. Today, cultural tourism includes a much wider variety of activities and attractions ranging from participation in festivals, exhibitions and shows to the discovery of intangible heritage, material culture or local creative industries.

The great transformation that has accompanied the concept of cultural tourism has a variety of reasons related to the enormous changes that have affected the tourism industry and the tourism market in the last decades.

These transformations - as described also in other chapters of this book- concern many aspects that, in a nutshell, could be traced back to some macro-areas: the geography of flows, technological innovation and the development of ICT (Information Communication Technologies), and the characteristics of the tourist-consumer (OECD, 2016 and 2018).

With regard to the first aspect, since the 90s new large international tourist markets have opened up, such as China, Brazil, Russia and the whole of Asia-Pacific. These new markets that every year generate millions of international tourists have also become attractive destinations for intra-area markets and for European and American tourists, thus stimulating a growing international competition.

Moreover, the development of ICT has impacted on all supply chains and has triggered a process of radical transformation in the way tourists acquire and transform information, in the processes of destinations' promotion and marketing. It further transforms the organization and distribution of products and services related to disintermediation and re-intermediation phenomena as well as to the emergence of the tourist sharing economy.

The travel industry has thus become a giant correlation of themes and new products, becoming "glocal" in the set of distinctive factors: demand motivations, offer policies, promotional and distribution channels, selection and purchase criteria, organizational and managerial models. The emergence of new big players and innovation clusters sustain a very close symbiosis between global and local. This is due to a profound change in society and in consumption styles fed and / or re-proposed by the web and by the digital narration of experiences.

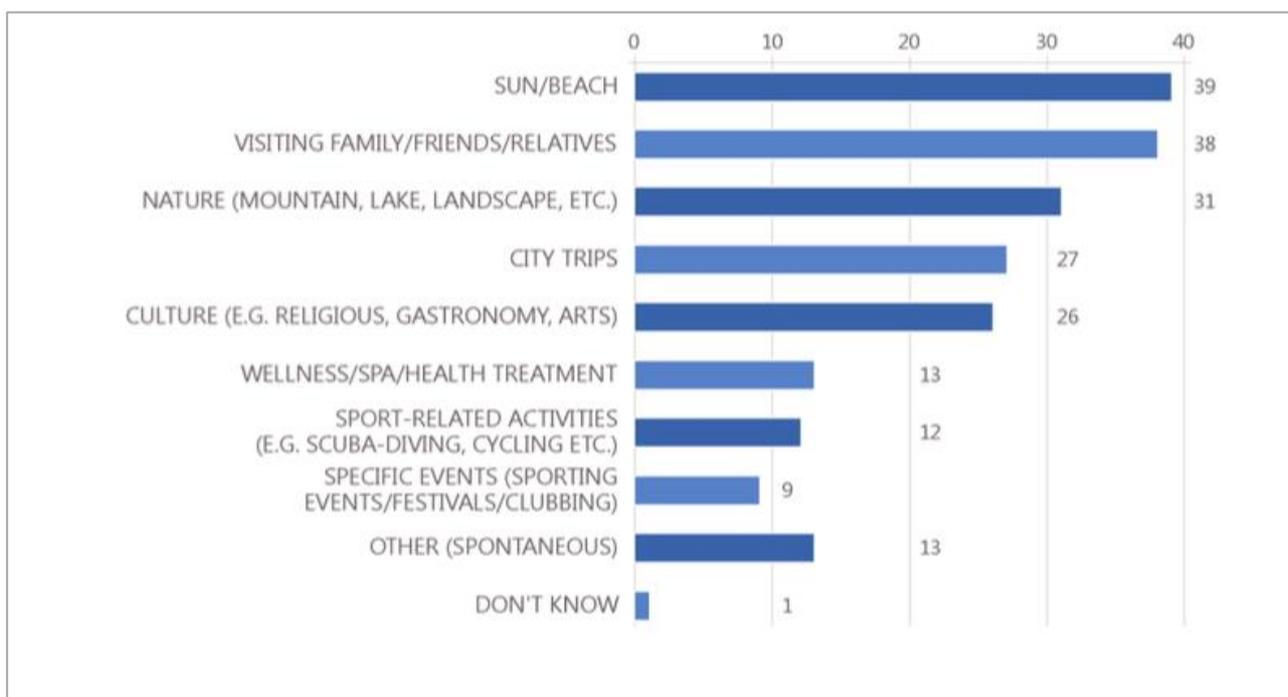
The other major area of evolution is linked in fact to the characteristics of demand, increasingly hybrid and increasingly competent, demanding and informed, interested in the experiential component of travel.

The contemporary tourist looks for highly identifiable products, for unique and "authentic" experiences, even in mass destinations, and wants to get in touch with the local population and learn how they live. It is basically omnivorous and unfaithful to traditional categories i.e. cultural tourism, beach, mountains and so on, categories that are becoming less rigid and clearly defined, and are increasingly porous, leading some authors to replace the concept of "cultural tourist" with that of "cultural moment in tourism" (Smith, Waterton and Watson, 2012).

Being not so much a question of hermetic categories but rather of an attitude in contemporary tourism that involves, with different intensity, all the segments not only of leisure tourism, and of cultural tourism in particular, but also to an increasing extent, of business tourism too, this has enormously impacted also on the economic analysis of cultural tourism.

Official figures– from the European Commission's Eurobarometers to national surveys – confirm the great role played by culture and the cities of art as a primary travel motivation but they provide only a few indications of the importance of experience linked to cultural events, to intangible heritage, to material culture or to wine&food experiences, for which there are still not typological and geographical details. Not to mention the data on the spending of cultural tourists that are almost non-existent although many countries and some international organizations are working today to find new statistical and accounting systems (OECD, 2016).

Figure 1 - Main reasons for going to holiday for European citizens (multiple choice, 2015)



Source: Flash Eurobarometer 432, 2016.

## LOCAL CREATIVITY AND LIFESTYLE IN CONTEMPORARY CULTURAL TOURISM

In this context of transition from more traditional forms of travel to the so-called "experiential" tourism, creativity, local culture and lifestyle are becoming increasingly important components of tourism practice (Richards and Wilson, 2007; Richards, 2011; Tan, Kung, Luh, 2013) opening up new and interesting development scenarios also in destination marketing.

The quantitative and qualitative evolution of tourism demand is creating new development opportunities for many destinations that are still off the beaten track compared to traditional tourist routes but rich in cultural creativity, traditions and material culture. This in turn is forcing more "classic" and traditional destinations to rethink and innovate their products and services with the creation of interactions and functional integrations, also in a B2B perspective, with sectors that have hitherto not been particularly associated with tourism such as design, agriculture, fashion, and others (Friel and Peres, 2018).

As a consequence, the intertwining of local lifestyle and the creative co-creation of the tourism experience are becoming one of the main selling propositions for the more advanced destinations. Many local and national tourism agencies have started to promote "creative tourism" products through dedicated communication channels. These products are very diversified and act on increasingly specific targets, from archilovers to foodies, to contemporary art and those addicted to fashion.

Furthermore, cultural and creative activities are acquiring increasing space in the offer and in the promotional actions of the hospitality and travel industry, and also in that of cultural attractors such as museums, events, etc.

The ICT obviously plays a fundamental role in these proposals: many of the creative offers are in fact conveyed through new online distribution channels and apps that allow access to the market even for the most niche products. However the experience sought by the tourist/consumer when at destination remains strongly explorative: get in touch with local people, participate in artistic workshops etc.

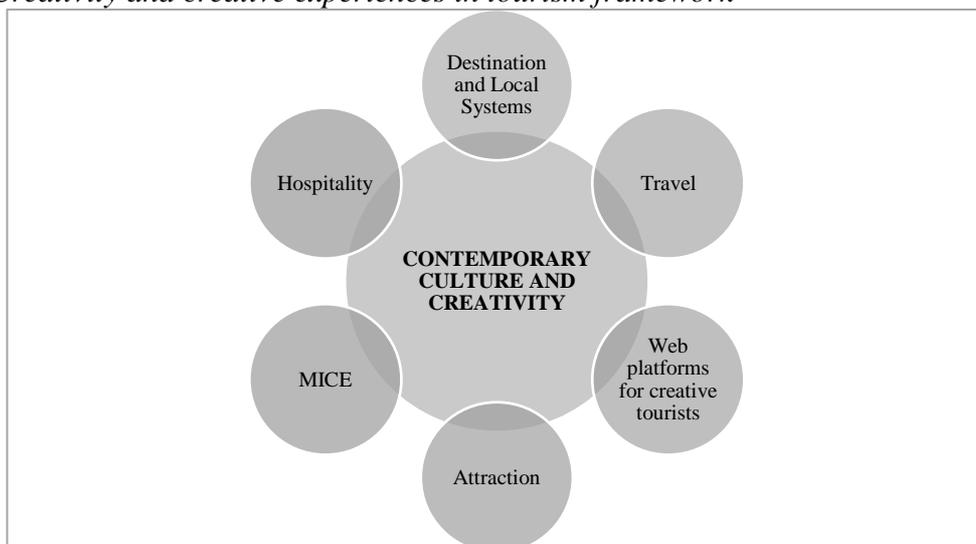
This strategic reorientation toward creativity, contemporary culture and lifestyle is also clearly visible from a brief review of the tourist promotion portals of smartest destinations: creative industries and food and wine - a central component in the characterization of the local lifestyle - appear among the main tourism proposals on the homepage. These are shown below (*Table 1*) and modelled via the 6 items (Destination and Local Systems, Travel, Web platforms for creative tourists, Attraction, MICE and Hospitality) Contemporary Culture and Creativity framework in *Figure 2*.

*Table 1 - Creativity and creative experiences in tourism*

| WHERE                               | HOW   |
|-------------------------------------|---|
| WEB PLATFORMS FOR CREATIVE TOURISTS | Web Portals dedicated to the organization and sale of experience based on material culture, wine & food, music, architecture etc.         |
| DESTINATION AND LOCAL OFFER SYSTEMS | Destination Portals with creative proposals oriented to co-creation of experience   |
| TRAVEL                              | New Service on board and in transit places, and evolution of travel retail services   |
| LOCAL ATTRACTIONS                   | Qualitative and quantitative development of cultural events; complementary creative products and services in museums, heritage sites etc. |
| HOSPITALITY                         | Courses, creative and local experiences in hotel and others kind of accommodation infrastructures.  |
| MICE                                | Creative Meeting breaks and orientation of meeting industry to complete experience with cultural contents and activities                  |

Source: Friel and Peres, 2018.

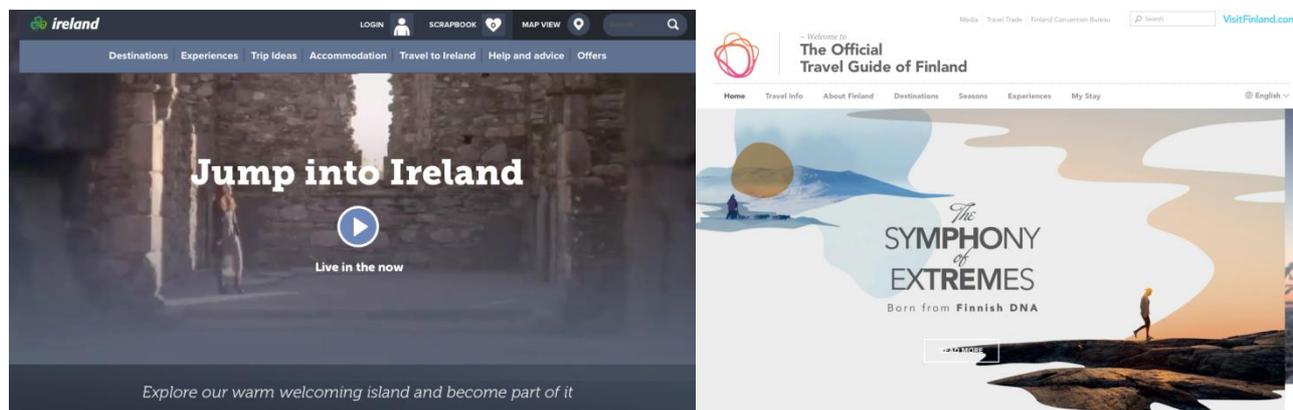
Figure 2 - Creativity and creative experiences in tourism framework



Source: Friel and Peres, 2018.

From an analysis carried out on the various proposals, the presence of an offer linked to creativity, "Made in" and local lifestyle can be considered central in many countries. Among these, particularly interesting examples in Europe are Denmark, Finland, Ireland or Austria. In these countries, the theme of the authenticity of cultural experience, moreover, is declined not only with specific reference to the characteristics of the destination but also of the tourist himself. The themes of the return to the origins, of the discovery of the local DNA, of the feeling of being a citizen of the destination country become the keys to involve and integrate the tourist in the destination itself even before his arrival.

Figure 3 - Official travel sites of Ireland and Finland



Instead, destinations more traditionally linked to heritage tourism such as for example Italy have not yet fully developed the opportunities for a more strategic exploitation of the most contemporary components of their culture and their intangible and productive heritage. In this regard, an important opportunity for innovation the offer of more traditional cultural destinations comes from the H2LM model.

This model, developed by Studio Giaccardi at the Italian national level, is based on the valorisation of some central components of countries' soft cultural power and of their lifestyle. The model has already been tested for Italy in specific regions of the country rich in art, heritage and traditions but is potentially applicable also to other countries that experience a similar kind of

offer. Moreover, the model presents a number of important opportunities in terms of tourism spending and export growth.

## **FROM ORIGIN TO DESTINATION: ITALIAN SOFT POWER AND THE H2LM**

Since the 1950s, tourism has become a mass phenomenon. Italy has always been a major player in the sector. Every year, around 115 million people travel around the country; of these, 56 million are foreigners. Tourism in Italy is worth about €186 billion and contributes 11.1% to the GDP (including wider effects from investment, the supply chain and induced income impacts), generating over 2.8 million jobs and a positive balance of payments of about €14 billion per year. International tourism arrivals in Italian cultural destinations are 42 million and tourism receipts referable to the more traditional cultural segment are close to €14 billion (about 57% of all leisure tourism), with an above-average per capita level of expenditure (€133 compared to €99 for seaside holiday-makers), driven in particular by the North-American and Japanese market, especially with regard to the great cities of art. The sector is therefore a very important piece of the national economy and cultural tourism is its spearhead.

Although the Italian artistic heritage has always played a very important role for Italian tourism, numerous researches have highlighted in recent years the appeal, especially on the emerging tourist markets, of more intangible components linked to the Italian way of life and to aspects of contemporary culture and Made in Italy products<sup>1</sup>.

According to a number of surveys conducted at international level (IPSOS, 2017), Italy is the third most known country in the world after USA and UK and is the first country in the world that is associated with quality of life, creativity and inventiveness, in front of Canada, Australia, China and United States. The elements that most characterize this image of the country are good food, monuments, fashion, painting / sculpture, design, music and theatre.

These results are made stronger taking into account the aspirational nature of the Italian Way of Life consumption in many foreign countries: Italian gastronomy, studying the Italian language, Italian style fashion are in fact distinguishing factors.

However, as with other countries, and also for Italy, the growing international competition requires new models able to innovate the tourist proposal in an experiential sense and to draw from the new trends in demand, the maximum economic and social benefit.

The PLiSM/H2LM model here proposed answers this need having identified two strategic factors for cultural/creative tourism development:

- The opportunity to propose new cultural experiences to an unprecedented and privileged market of travellers who are not native Italian speakers and have a foreign passport, but are Italian culture lovers and that we can call "Italic People".
- The forthcoming anniversary celebrating the centenarians of Leonardo da Vinci (2019 – 500 years), Raffaello Sanzio (2020 – 500 years) and Dante Alighieri (2021 – 700 years), three Italian geniuses the world admires and will feed interest and demand for knowledge, about their lives, works and achievements. This demand will favour those destinations that will be

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<sup>1</sup> Online institutional reports that give evidence of this phenomenon come from Italian Government MIBACT, <http://www.turismo.beniculturali.it/home-piano-strategico-del-turismo/piano-strategico-del-turismo-pst/>, 2017; Unicredit Bank, <https://www.unicredit.it/content/dam/ucpublic/it/chi-siamo/documents/noieleimprese/UC--TCI-2017-low.pdf>, 2017; Marche Region, [http://www.consiglio.marche.it/informazione\\_e\\_comunicazione/primo\\_piano/scheda.php?articolo=3025](http://www.consiglio.marche.it/informazione_e_comunicazione/primo_piano/scheda.php?articolo=3025), 2017; IFITT-Enter 2017, Italian Day, <http://www.giaccardiassociati.it/2017/01/31/enter-2017-italian-day-17-milioni-di-presenze-turistiche-internazionali-e-16-500-nuovi-posti-di-lavoro-dai-centenari-di-leonardo-raffaello-e-dante/>, 2017.

able to enhance projects, products and specific quality events by communicating them strategically. As a whole, it is a special occasion that can be the motivation to innovate and strengthen the offer of cultural tourism products by networking resources, people, places, skills and initiatives with the aim of involving and motivating the community of the Italic People in the world.

In terms of tourism business it is therefore a question of considering that in the world there is a widespread community of people who, regardless of nationality, experience and behaviour, feel strongly attracted by Italy as a system of values, ideals, aesthetic sense and lifestyle, in turn summarized by history, design, fashion, art, shows, technology, typical products and Italian material culture.

Italic People can be estimated at about 250 million individuals from 30 countries (Italian Government, 2017). There are 170 million Italian-speaking people in the world, (Italian being the fourth most studied language in the world). The Italian language can also be a formidable vector for the tourist and cultural offer to the world because it is the key access to the knowledge of our cultural, historical and contemporary heritage.

Moreover there are already many international engagement networks to satisfy the demand of Italic People located in 30 different countries worldwide: 411 offices of the "Dante Alighieri" cultural society that count about 90,000 members, the 85 Italian institutes of culture, the consortium of 19 Italian universities, the network of 13 television stations with foreign programs in Italian.

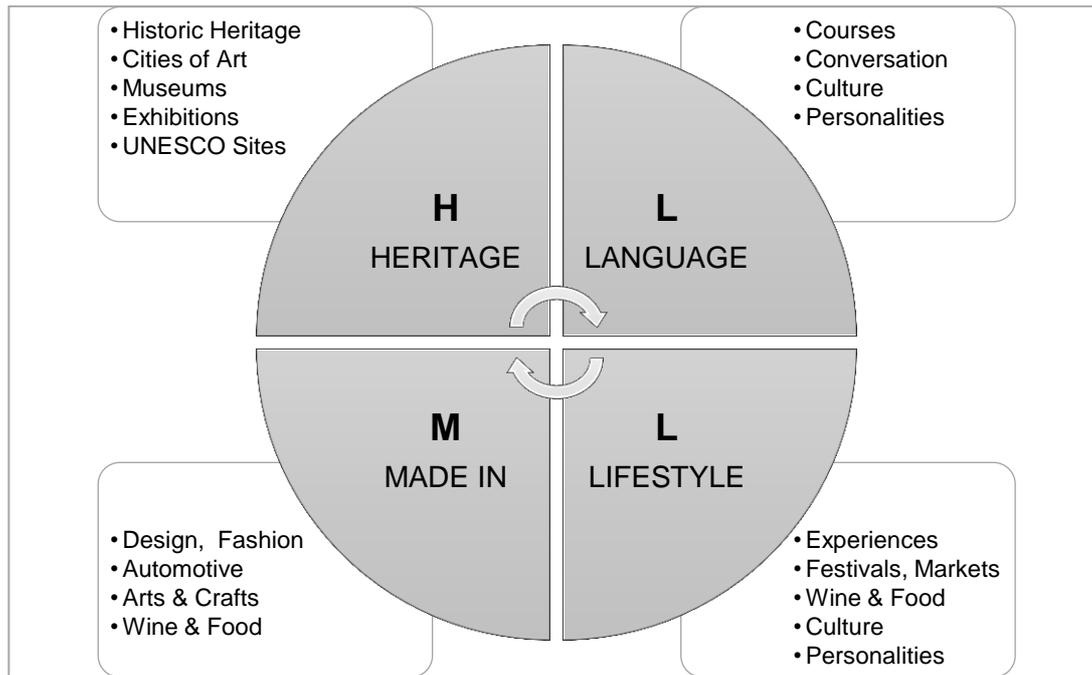
These networks are also very present online and with internet policies that may be interoperable. How to develop tourism innovation and destination marketing aimed at satisfying the global demand of the Italic People, optimizing the recurrence of the centenarians of the three Italian geniuses?

Desk analysis based on national tourism statistics as well and fieldwork (Piemonte Region, 2017) permitted us to understand that Italic People are involved in four travel motivations: Heritage ("Patrimonio" in Italian), Italian Language, Lifestyle ("Stile di vita") and Made in Italy.

Hence the original PLiSM Italian acronym of the model becomes H2LM in English:

- "H" as an Italian historical, cultural and environmental heritage, ie historical and archaeological sites, parks, museums, historical libraries, cities of art, historic villages, events, exhibitions, celebrations, personalities, etc.
- "L" as Italian language, ie courses and stages, learning and certification, studies, research, publications, events, anecdotes, personalities, etc.
- "L" as an Italian lifestyle, ie stories of places, experiences, ways of well-being, festivals, events and culture of food, music, theatre, events, characters, etc.
- "M" as Made in Italy, ie design, brand, fashion, automotive, furniture, food, artisan culture, events, museums and industrial foundations, shopping, characters, etc.

Figure 4 - The four H2LM travel motivations



Source: Studio Giaccardi & Associati, 2017

The H2LM design intervention methodology is structured in ten phases, so as described in *Table 2*.

Table 2 - H2LM design intervention methodology

| PHASES | ACTIVITIES  |
|--------|---|
| 1      | Survey of available sources and documents;  |
| 2      | Adoption of the H2LM filtering system to search, select and classify data and information on the local tourist and cultural offer   |
| 3      | Definition of a set of keywords (keywords) for online research and recognition of the main contents of the tourist and cultural offer   |
| 4      | Statistical analysis of the performance of the destination tourism products (tourist flows, trends and tourist spending) to complete the SWOT analysis on current status and objectives to be achieved                          |
| 5      | Structured inventory of tourism products and brands, UNESCO sites, cultural attractions and museum system sites with ticket sales / year equal to or above the average of the total;  |
| 6      | Extraction and orientation of contents and factors of uniqueness of the performing tourism and cultural offer;  |
| 7      | Definition of the interview checklist for internal and external stakeholders with the identification of coherent and homogeneous in-depth items;  |
| 8      | Realization of frontal interviews with the managers of the main cultural attractions;   |
| 9      | Reporting and classification of contents emerged from desk analysis, structured inventory, and interviews with target stakeholders with node ranking and operational proposals;   |
| 10     | Highlights of the research evidence to support marketing, digital marketing and promo-marketing plans compared to the dual opportunity Italic People and "augmented reality" of the centenarians of the three Italian geniuses. |

Source: Studio Giaccardi & Associati, 2017

These phases can favour some significant results aimed at developing new business in terms of:

- Innovation and systemisation of the offer of the territories, focusing it on the 4 motivations of the world market of the 250 million Italic People;
- Commitment of the various "Italian networks" in the world, generating an understandable reciprocity of economic and reputation advantages;
- Engaging, on these bases, a new online and offline tourism demand, strategically employing the new contents derived from the PLiSM model to mobilize the "Italian networks" and to motivate the demand of Italic People.

## **FIRST RESULTS FROM THE APPLICATION OF THE H2LM MODEL IN THE MARCHE REGION**

The first tests of the H2LM intervention method combined with the "augmented reality" of the three centenarians conducted on the Piedmont and Marche regions gave very positive results. In particular, the analysis of the application of the H2LM model for the "Extraordinary Valorisation Plan of the Marche 2018-2020" in response to the serious human, economic and social damage caused by the earthquake of autumn 2016, allowed to filter the destination assets and to direct them to the international application of Italic People, also optimizing the anniversary and notoriety of the three centenarians of Leonardo, Raffaello and Dante.

From a selection of "Tourist Points of Interest" present in the Region's databases, the Marche reveal this potential for tourism offer and innovation:

- "H" n° 206 assets of Italian historical, cultural and environmental heritage out of a total of 745
- "L1" n° 2 assets that can be linked to the culture and teaching of the Italian language
- "L2" n° 41 lifestyle assets, stories of places, experiences, ways of well-being, festivals, events and culture of food, music, theatre, exhibitions, events, characters, etc.
- "M" n° 11 assets referable to the Made in Italy of the Marche

Based on a specific "Tourism Driven" strategic assumption, 7 distinctive social economic clusters of the Marche Region were correlated:

1. Offer and skills of the tourism industry consisting of 6 fully operational products;
2. Offer and skills of typical craftsmanship and micro-enterprises of the typical products;
3. Offer and skills of the excellences of the three macro economic sectors of the Marche, agri-food, footwear and leather goods exports, electrical appliances and electrical appliances;
4. Offer and skills of ICT companies and more specifically of the so-called new digital companies directly integrated with the project and online systems;
5. Supply and expertise of cultural and creative enterprises directly and indirectly related to these clusters;
6. Offer and skills of innovative start-ups and the sharing economy;
7. Offer and skills of high education and research of the four Marche universities.

Crossing the results of the H2LM methodology and the "augmented reality" of the centenarians of Leonardo, Raffaello and Dante, the estimates of the tourism business potential to focus on in marketing are<sup>2</sup>:

- 1st year fully operational, 3% of potential Italic People, international arrivals +141,000, international attendance +510,000, business + 28,719,000 euros, jobs +503

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<sup>2</sup> These results are based on assumptions motivated by (a) the potential tourism value of the three centenarians on national incoming flows, (b) positive trend of incoming flows in the Marche region in the period 2008-2015, and (c) impact assessment of the three celebrations on incoming in Marche as the region has a series of cultural assets related to the three personalities. The potential tourist value of recurring events on incoming inflows was estimated by applying the average variation in arrivals and overnight stays in Italy 2013-2015 to the global Italic People volume with a prudential reduction of 50%, net of the internal market.

- 2nd year fully operational, 5% of Italic People business potential, international arrivals +235.00, international attendance +850,000, business +47,865.000, jobs +839
- 3rd year fully operational, 10% of Italic People business potential, international arrivals +470,000, international presence +1,700,000, business +95,730,000 euros, jobs +1,679.

The new potential turnover, produced by the tourism sector alone, would total over 174 million euros in three years, with double-digit increases in arrivals and international presences.

With the three-year investment of 33 million adopted in the Extraordinary Plan and an estimated industrial income of 30% on the turnover generated (52.2 million) and a gross profit of 5% (8.7 million) the commercial return (ROS - Return On Sales, the ratio between industrial income and turnover) is 30%, while the return on investment (ROI - Return On Investment, ratio% between profit and invested capital) is 26.3%.

## **FURTHER EVOLUTION AND POSSIBLE APPLICATIONS**

The model described shows numerous opportunities not only in a b2c perspective for the innovation of the traditional cultural tourism product but also in a B2B logic as for the strengthening of the effects of tourist spending and for the promotion of foreign trade.

This due to two main reasons: on the one hand, because the strategic marketing action underlying the model that enhances the cultural values, services and products in order to attract Italic People is functional to strengthening and also appeal of Italian destinations on other markets. On the other hand, because Italic People often represent the first point of promotion and diffusion of Italian products on international markets.

The model then boost tourist expenditure and the development of new tourism markets through the promotion of Made in Italy (or USA/France, when applied to other countries) and at the same time promotes local-made products thanks to tourism, with the exploitation of the profitable virtuous circle not only of the "place in product" (Molotch, 2002) but also of the product in place.

From this point of view, the model could be further strengthened by the development of two trends in contemporary tourism: the development of inter-sectoral relations between tourism and the creative industries - already mentioned in the previous paragraphs - and the development of "genealogy tourism".

The latter is a particularly interesting tourism for countries such as, for example, Ireland, Scotland or Italy that can rely on important communities abroad and particularly in places, such as the US, that are strong outgoing markets. Moreover, this kind of tourism can be an opportunity also for other countries to test new marketing strategies based on the enhancement of identity factors and on the promotion of local lifestyle experiences (Timothy 1997; Birtwistle, 2013; Chang, 2016).

Genealogy has become one of the most popular subjects on the Internet and dedicated websites such as *acentry.com* have undergone tremendous development in the past few years. The activity of browsing to discovers family stories and origins is experiencing further development with the diffusion of low-cost DNA tests that enable people finding their ethnicity and connecting with distant relatives. From a tourism perspective, Almeida Santos and Yan state (2010) that:

*The information derived through family history research can function much like promotional materials, assisting potential tourists in forming destination images and, ultimately, driving travel destination.*

The H2LM model developed for Italy moves in this direction stimulating innovation in the cultural tourism offer relying on the four Italic People travel motivations.

## CONCLUDING REMARKS AND LEARNING TOOLS

In summary, from what has been illustrated, it is possible to draw the following considerations:

- The scenario described at the beginning of this article is a strong opportunity for the development of Italian tourism and probably for the country.
- The H2LM methodology, combined with the "augmented reality" of the three centenarians of Leonardo 2019, Raffaello 2020 and Dante 2021, generates an unprecedented competitive advantage for business increases in the tourism sector.
- The Italian tourist offer can take advantage of the social and technological changes of the modern "travel industry" adopting the H2LM methodology because, as in any industry, it allows to engineer market surveys, expectations and motivations of purchase, research & development, innovation, design, engineering, programming, marketing and feedback indicators.
- The four Italic People motivations for travel included in the H2LM methodology may be the "figure" with which to rethink the development of many territories because it gives the possibility, to public and private policies, to identify new markets and engage customers.
- Italic People and H2LM methodology, given the formidable and widespread diffusion in the Country of characteristic and often-unique tangible and intangible assets, can facilitate and sustain lasting processes and projects of destination marketing and DMO.

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