2020-1-UK01-KA227-YOU-094543

IO1- A3: Digital Design Compendium Module:
Major challenges for Heritage Tourism in a post-COVID-19 era

KA2 - Cooperation for innovation and the exchange of good practices
Partnerships for creativity

REVISION HISTORY

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2			

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ID	Reference		Title
1	Deliverable IO1.A2		Elaboration of Training Methodology
2			

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1.   Introduction

This module presents the general characteristics of the tourism industry, focusing on the heritage tourism. It aims to show how the tourism industry is sensitive to crisis periods. The second part presents a brief summary of previous crisis scenarios (SARS and MERS outbreaks, 9/11 attack, the 2008/9 financial crisis) with a focus on the Covid situation and outlines the main risks and challenges faced by the tourism industry in such times. In the third part are shown some successful examples in mitigating the risks and challenges of crisis which helped and supported destinations in managing their image and recovery in the aftermath of a crisis.

1.1 Learning Outcomes

After completing this module, you will be able to:
- LO1: Have a deeper knowledge of the risks and challenges one might face in Tourism
- LO2: Identify pitfalls to avoid
- LO3: Self-motivate to take initiatives for their mitigation

1.2 Key words

Tourism industry, COVID-19, Cultural and Heritage resources, risks and challenges, crisis management, digital transformation, Marketing

1.3 Estimated seat time

1 hour

1.4 Glossary of terms

- **Over-Tourism: "the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors experiences in a negative way"[1].**

- **Film induced Tourism: a specialized or niche form of tourism where visitors explore locations and destinations which have become popular due to their appearance in films and television series[2].**
- **Carrying capacity: "the maximum number of people that may visit a tourist destination at the same time, without causing destruction of the physical, economic**

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[1] UNWTO, Overtourism'? – Understanding and Managing Urban Tourism Growth beyond Perceptions
[2] https://en.wikipedia.org/wiki/Film_tourism

and sociocultural environment and an unacceptable decrease in the quality of visitors' satisfaction"[3].

- **Job mobility: is the ability of workers to change jobs and switch carriers in a short period of time in order to look for better employment opportunities or to follow the needs and trends of industry.**

- **Deaccession process is the act of lawfully removing an object from a museum's collections to sell it or dispose it.**

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[3] UNWTO, Overtourism'? – Understanding and Managing Urban Tourism Growth beyond Perceptions

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2.   Major challenges for Heritage Tourism in a post-COVID-19 era

During the past 70 years, global tourism became a success industry phenomenon with a steady growth of international trips from million to over 1.3 billion in 2017.
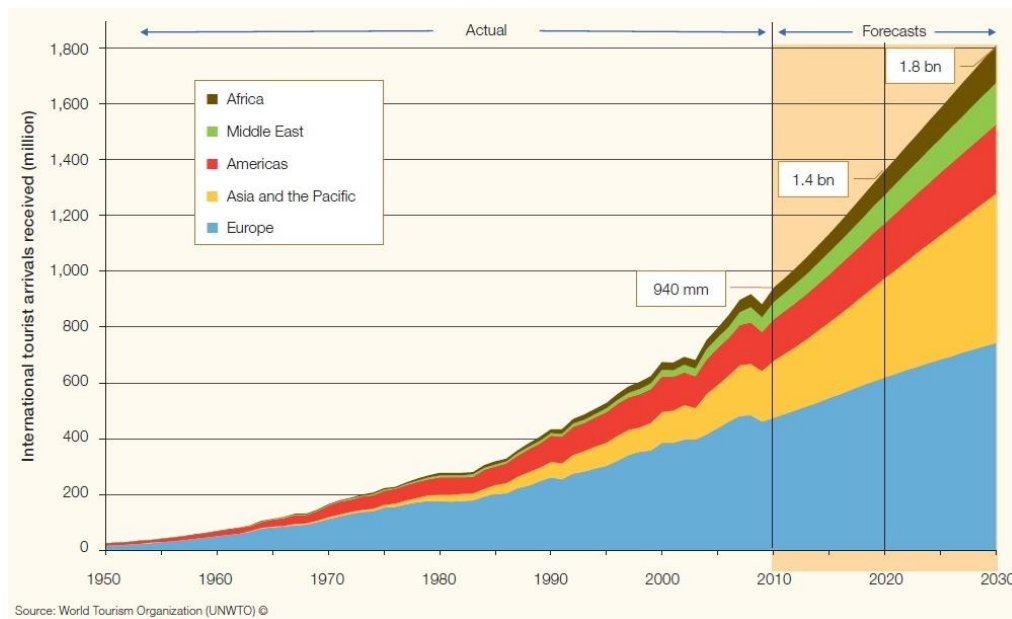
Figure 1: UNWTO Tourism Towards 2030: Actual trend and forecast 1950-2030

However, during the last five years, this success had caused damage to many popular destinations because of tourism congestion. The excessive visitor numbers had affected the quality of life of the locals as well as the quality of the journey of the travelers. Over-tourism showed that the Tourism sector is an industry difficult to manage and to control.

In general, global tourism has been challenging an opposite scenario with destinations being closed due to disruptive events such as political crisis, terrorism, pandemics, natural disasters, etc. Consequences were that the sector was unable to operate normally either because of disturbance in transport and other infrastructure services and facilities or because the destination was seen as unsafe[4].

The Covid 19 outbreak had proved such a dilemma in the tourism industry: **the need to protect and promote a destination simultaneously and in time of crisis.**

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[4] COMEC report, (2007), Risk and Crisis Management in Tourism Sector: Recovery From Crisis in the OIC Member Countries.

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2.1 Characterization of the Tourism industry

The operating model of the tourism sector has been subject to critique and failure mainly because of its characteristics and framework conditions that allow it to derive added value[5].
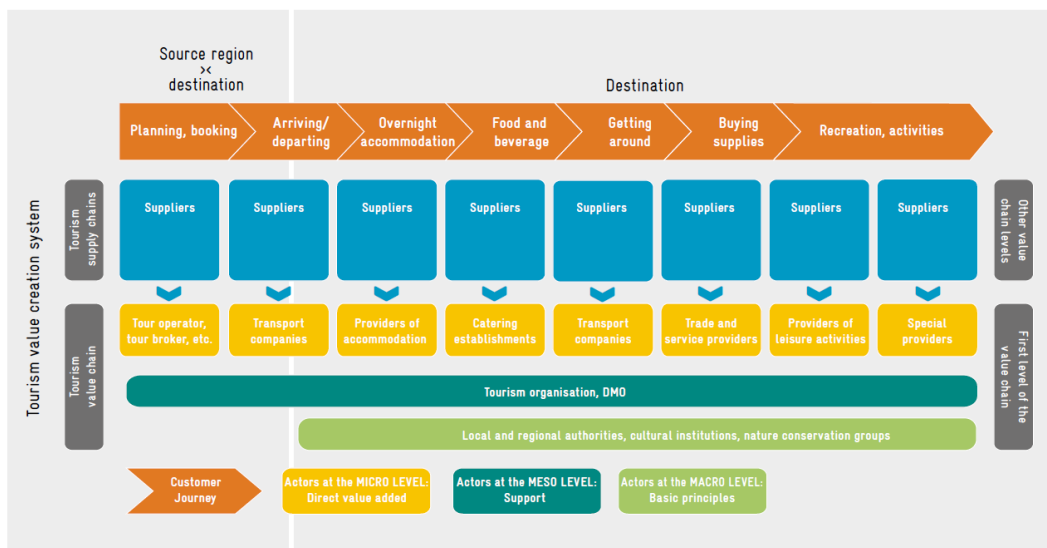
Figure 2: Overview of the tourism value creation system. Source: The tourism value chain, GIZ, 2020.

2.1.1 Key components of the tourism industry

Below will be outlined some key components of the tourism industry.

- **The tourism product**: it is a complex product characterized as an immaterial offer, a service conceptualized and offered in the form of an experience. This specificity makes the service difficult to assess. The tourism product follows the *uno actu principle* (one act principle) where production and consumption happen together. It is marketed and sold before its production. Its generated added value is subject to external factors and cannot be planned ahead making it a costly and risky product (factors might be airplane crush, bad accommodation, food poisoning, electrical/technical failure, political events). The tourism product is often sold as a limited capacity so in case of unsold capacity (for example stay in hotels, airplane trip, guided tour) the product cannot be stored and sold in subsequent years[6].
- **The tourism product suppliers**: it is a network of diverse but interconnected socio-economic and environmental players with different needs, interests, and perceptions of the Tourism industry. If hotels, tour operators, travel agencies or recreational companies will need to make profits, public tourism organizations such as museums, heritage sites, natural parks will focus on protecting the natural and

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cultural resources. Other service providers such as transport or infrastructure companies carry their services for the benefits of the citizen. This diversity and confrontation in opinions hinders the creation of added value on a long term and in time of crisis.[7] To ensure profit and cover back expenses of the prior product marketing, tourism suppliers are generally obliged to reduce uncertainty and risk by reducing the prices in order to exploit to the full the existing capacities. In doing so, suppliers are generally omitting unpredictable events from their management plan and decision making[8].

- **Destination image**: considered as the most important strategic tool with which destination compete between each other and attract more tourists, the destination image is developed through collective impressions on the country's products based on a constant news stream of political, economic, and social events[9]. It is mainly maintained through safety and certainty. Any disruptive event hitting a destination (due to internal or external factors) will have bad economic and branding consequences on its image.

Figure 3: Anti-government sit-in at the Hong Kong International Airport in 2019 gathering around 5000 people, resulting in flight cancellations and speculation of the image of Hong-Kong as a safe tourist destination. Source: ft.com

- **Barriers to entry**: Investing in the tourism industry require initial conditions to enter the market. But due to the internet and to the easy-to-use web communication channels, a lot of the barriers and conditions are lowered, and even eliminated. Upstarts are able to access the market with its suppliers, customers, and resources using reduced initial marketing costs, and little or no experience (the case of Airbnb). Consequently, competition becomes irregulated, tourism development becomes

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[7]GIZ, (2020), The tourism value chain, Analysis and practical approaches for development cooperation projects.
[8] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER.
[9] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER.

uncontrolled, costs of living and quality of life undergo frequent fluctuations and causing instability and failure in the destination market[10].

2.1.2 Reasons for higher vulnerability of the Heritage Tourism Sector

Heritage tourism is tourism based on the cultural and natural assets of a destination where a traveler seeks to *experience the places, artifacts and activities that authentically represent the stories and people of the past and present[11].*

As a subcategory of the tourism sector, all the previous characteristics apply as well to the heritage tourism sector, but more specificities are added making the heritage tourism a more vulnerable sector to any type of crisis.

- **The Cultural Tourist**: is often in search of new experiences by exposing to an uncommon culture and history of a place, by visiting its cultural and heritage sites, museums, and festivals, by meeting with its local community. Their main reasons and motivation for traveling are the discovery and knowledge about a unique culture, the quality and authenticity of its offered cultural tourism experiences. As so, cultural tourists are a demanding and difficult market to target by suppliers as their needed product cannot be substituted and can only be provided and offered in a specific cultural destination (such as visiting the pyramids in Egypt, or Machu Picchu site in Peru).

- **Employment insecurity**: employment in the tourism sector is known to be seasonal and in the case of Heritage Tourism, employment is prevailing through state owned museums and visitor centers, NGOs and non-for-profit organizations, private micro-organizations, freelancers, self-employed, volunteers. It is mainly characterized by job mobility, has no or less access to social benefits. The Heritage sector is not a competitive sector and in time of crisis it is often not subject to first-aid sources of funding such as tax incentives or to government-backed support. This leads management positions to cut jobs in order to lower their expenditure and to secure funding for urgent matters, avoiding likewise financial loss or closure[12].

- **Fragile resources**: rare artifacts need permanent curation and surveillance; same goes for heritage sites and building which require conservation and safeguard from decaying, damaging, or looting. In case of disruptive events or crisis, the needed maintenance and restoration works might bring unplanned costs for the governing body. These responsible institutions are obliged to take necessary measures to secure their resources: they may momentarily dispose its collections at storage facilities or may run through a deaccession process if it is mandatory for collecting funds, or in extreme -out of control- cases they are forced to abandon its resources,

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[10] https://www.ukessays.com/essays/tourism/the-tourism-leisure-and-hospitality-industry-tourism-essay.php

[11] https://www.americansforthearts.org/sites/default/files/culturalheritagetourism.pdf

[12] Europe Nostra consultation (2020), Covid and Beyond Challenges and Opportunities for Cultural Heritage.

which is often the situation with open-air heritage monuments and decaying buildings.

- **Challenging ecosystem**: cultural heritage offer is part of the cultural ecosystem services (CES) where benefits are determined through human interaction, opinions, feelings, participation, and exchange. Such benefits are difficult to characterize and measure which makes the inclusion of CES in management and decision making a rare and hard task. In time of crisis ruled by a monetary system, the assessment of CES is marginalized and misunderstood causing a serious implication on the perception of the tourism sector and its importance to the collective awareness and wellbeing[13].

2.2 Previous major crisis in Global Tourism

Through the last twenty years, the tourism sector has been exposed to different type of crises: 9/11 terrorist attacks in 2001, the Severe Acute Aspiratory Syndrome (SARS) outbreak in 2003, the global economic crisis in 2008/9, the Middle East Respiratory Syndrome (MERS) outbreak in 2015. Globally, the tourism sector has shown resilience to these external crises as none of them had led to a longer-term decline in the global development of tourism. In figure 6, MERS is not even notable and only SARS and the global financial crisis caused a short decline in international arrivals[14].
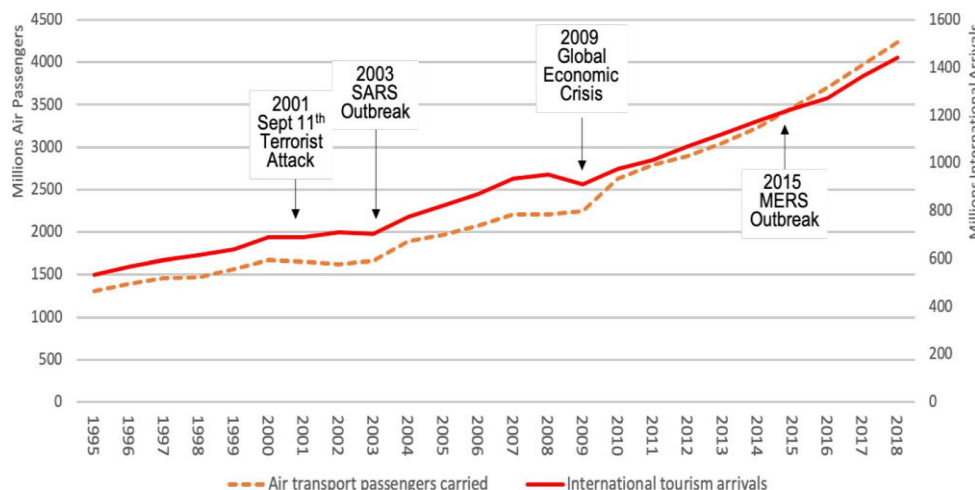
Figure 4: Impact of major crisis events on global tourism. Data source: World Bank (2020a, 2020b)

The following description of different crisis affecting global tourism shows that tourism, with its 50 years' operating system is very fragile when facing crisis and globalization effects.

2.2.1 Pandemic/epidemic outbreaks

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[13] https://www.tandfonline.com/doi/full/10.1080/13505033.2017.1342069

[14] Stefan Gössling, Daniel Scott & C. Michael Hall (2021) Pandemics, tourism and global change: a rapid assessment of COVID-19, Journal of Sustainable Tourism, 29:1, 1-20.

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The SARS outbreak in 2003 was characterized as an epidemic by the WHO but it was centered mainly in China and Hong Kong with cluster cases in Vietnam, Taiwan, Singapore and Canada. While these destinations were looking at tourism as their way out from the Asian financial crisis, SARS impacted the tourism business in the East Asian countries with a decline in hotel occupancy, suspending of events and collapse in travel[15]. SARS caused a job loss of more than 3 million people in the Asian tourism industry and costed the global economy US$100 billion with US$48 billion in China alone[16]. Between March and July 2003, Toronto suffered a total loss in tourism revenues of 342.5m dollars originating mainly from accommodation. 12,100 workers from the accommodation and food and beverages sector lost their jobs in Toronto tourism industry[17]. Australia and New Zeeland, which have been marginally affected by SARS, have seen their destinations impacted because of their dependance on stopover flights in major Asian cities such as Singapore and Honk Kong[18].

MERS outbreak in 2012 was characterized as a public health concern by the WHO. The virus - which emerged in Saudi Arabia - was described as a less transmissible than its cousin SARS. The fact that MERS factors remained unknown and its mode of emerging and spreading not well understood[19], made that the outbreak had slight impacts on global Tourism. Saudi Arabia, considered as a mass religious tourism destination for mainly elderly people, was forced to reduce its hosting capacity and dropping its number of pilgrims by over one million between 2012 and 2014 (figure 7). Although the religious tourism in the kingdom has its own regulations and conditions (only Muslim are allowed to enter the country to perform the rituals, the carrying capacity is fixed as Saudi Arabia imposes every year a certain number of pilgrims per Muslim country depending on its hosting capacity, the pilgrimage is performed in different locations and require a lot of physical activities), the country ensured to control the spread of the Virus to not affect the pilgrimage organization by setting a list of health requirements and safety measures (for example ban of bringing food to the country, vaccination against seasonal influenza for the elderly, mobilization of more than one million person of its medical and civil defense resources to ensure the safety and hygiene of the pilgrims[20]). As a consequence, MERS outbreak hadn't caused dramatic changes in the returned travelers' destinations[21].

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[15] PEDRO MOREIRA , Aftermath of Crises and Disasters: Notes for an impact Assessment Approach,

[16] Stefan Gössling, Daniel Scott & C. Michael Hall (2021) Pandemics, tourism and global change: a rapid assessment of COVID-19, Journal of Sustainable Tourism, 29:1, 1-20

[17] A comparative evaluation between the impact of previous outbreaks and COVID-19 on the tourism industry

[18] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER.

[19] https://www.bbc.com/news/world-middle-east-29147727

[20] https://www.france24.com/en/20131013-two-million-muslim-pilgrims-begin-annual-hajj-mecca-islam-mers-virus

[21] The spectrum of respiratory pathogens among returning Hajj pilgrims: myths and reality
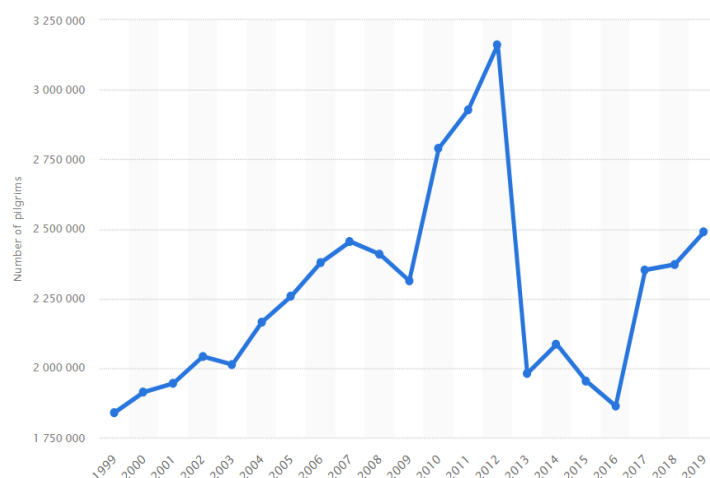
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Figure 5: Annual number of Hajj pilgrims to Saudi Arabia between 1999 and 2019, Source Statistica

2.2.2 War and Terrorism

Considered as non-natural, manmade phenomena, war and terrorism are the anthesis of tourism and hospitality. Not only that they generally target foreigner tourists and tourist places (e.g., The 9/11 attack, the 2016 Nice truck attack, the Aleppo heritage destruction during the war) but also its shocking effect on the tourist perception and behavior toward a destination has a deeper and multiplier negative impact than of natural disasters (tourists affected by war or terrorism attack tend to avoid returning to such destinations and may disclose a hatred sentiment toward its culture). Destinations which depend on tourism activities, or which had accumulated a distinctive and unique cultural heritage capital, score a high level of global terrorism index[22].

The 9/11 attack: an unusual and unbelievable terrorist act - broadcasted lively on the international media - attacked New York city and its famous twin trade towers. New York as the most touristic destination in the world and in the US have seen its airport closed. Thousands of flights were instantly cancelled around the country. Flight demand was reduced with 30% during the first shock period. New York hotels needed 34 months to recover from the consequences of the incident. The attack costed property damage to public and private institutions and a big loss in tourism revenue. It had also impacted the flow of tourists to the country and its diplomatic relations with other nations as the US government introduced new visa policies and new passport regulations (such as biometrical data)[23]. The impact of 9/11 attack was double edged as the event was quickly transformed to a geopolitical issue: Tourism in Arab and Muslim destinations was impacted as much as in the North American one due to the influence of the mainstream media on the public opinion toward the cause of the attack[24] (e.g., the 9/11 attack had repelled many European tourists and mainly UK tourists from visiting Egypt, an appealing tourist destination with its exotic

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[22] Crisina Elena ALBU, (2016), Tourism and Terrorism: A Worldwide Perspective, Center for European Studies Papers
[23] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER.
[24] Veronika Bysyuk, (2010), Impact of 9/11 Terrorist Attacks on US and International Tourism Development, Modul University Vienna.

tourism products that was not involved in the attack, triggering a flow of holiday cancellations in the Egyptian market with a downturn in tourist arrivals of -55%[25]), while East European countries such as Bulgaria, Croatia and Turkey continued to gain a flow of higher number of tourists[26].

2.2.3 The 2008/9 Financial crisis

Unlike epidemic or terror attacks, economic crisis do not emerge safety or security risks and concerns in tourist destination. However, the interconnected tourism supply and value chain to the monetary system brings about similar consequences and impacts to the tourism market as in other type of crisis.

During the 2008/9 financial crisis, destinations which were strongly linked to European and American markets have seen their economies drowned and its consumer' purchasing power weakened. As a consequence, travel habits changed, and tourists favored short distance travel over long-haul travel. The global decline in economic activities impacted the business travel more than leisure travel. However, the tourism industry in the south Mediterranean destinations (namely north Africa and middle east) have registered a growth of 18,14% compared to 2007[27]. These countries were perceived by the west market and the interregional Arab market, a great alternative tourism destination with affordable and easily accessible tourism products.

2.2.4 The Covid 19 crisis: Risks and Challenges

Covid-19 outbreak in 2020 was characterized as a pandemic by the WHO, imposing unprecedented measures of consecutive worldwide lock downs, closing of national borders, and requiring physical distance in closed and public spaces as a way to contain the virus. Due to these measures, the shock and hit on global tourism were harder and longer than any previous crisis.

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[25] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER.

[26] Veronika Bysyuk, (2010), Impact of 9/11 Terrorist Attacks on US and International Tourism Development, Modul University Vienna.

[27] Saliha ACHI, (2015), la gestion de crises dans le secteur du tourisme: applications pratiques dans certains pays Arabes, EAJOURNALS

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International Tourist Arrivals   (% change over same period of the previous year)
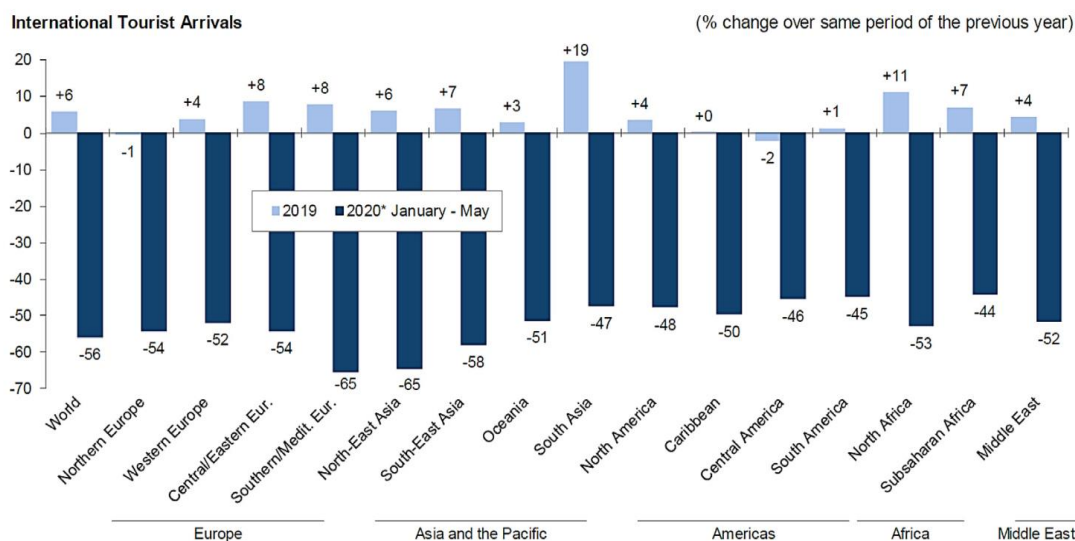

Figure 6: Global tourist destination by region indicating international arrivals worldwide , Data source, UNWTO

Because of these measures, airlines, hotels, restaurants, museums, and other recreational businesses around the world were obliged to narrow their carrying capacities and to limit their activities. The situation forced many activities to reduce its workforce and to laid off their staff.

The heritage sector dismissed an important human and social capital, where volunteers and freelancers represent an important figure in the field[28].

Sponsors turned their funds to urgent economic and medical causes. Due to the required social distancing, physical participation and networking slowed down to be substituted with remote knowledge exchange, virtual streams of events and tours, online meetings, and interactions. The risk of a digitalization gap led to an increase of inequality and exclusion in cultural and education activities (i.e., small museums were not ready and equipped with pertinent policies and tools for a digital transformation as it is the case with big museums[29]). Regarding museums protections, collections conservation and switching to virtual format of cultural products, developing countries showed more concerns about their capabilities of providing sufficient measures and standards to deal with the situation, unlike developed countries which was equipped with the needed infrastructure, knowledge, and resources[30]. The long-term effect of the Covid crisis in the tourism industry is on the consumer behavior: with the extended uncertainty of the situation, and the extensive coverage of the Covid crisis in all media streams, the industry witnessed a change in the consumer travel plans and expectations (opting for personal safety and hygiene in hotel and travel, avoiding crowded and closed places, choosing least-cost destinations, became the standards when planning to buy a tourism product). As a consequence, domestic tourism was favored over international tourism, recreational activities in nature and outdoor spaces were preferred by

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consumers avoiding "inter-human contact tourism"[31]. Thus, the pandemic is seen as an opportunity for reassessment and changes, as a way to turn the direction to a more sustainable and environmental-friendly tourism behavior.

2.3 Best practices in the tourism industry to recover and mitigate the crisis effects on a destination

During the Covid 19 situation as well as in the other crisis periods, when facing a disruptive event, the tourism sector in a destination can only comply with the rules and requirements of the national system for Disaster Risk Reduction (DRR) imposed by the national political and health organizations (such as suspending and banning travels and events). Although the recovery time for a destination varies depending on the type of the crisis, it requires more time to recover from health crisis and political turmoil (up to 26 months compared to 13 months after a terrorist attack)[32]. Depending on the country' experience and readiness to face a crisis, businesses also have different length of time to fully recover from crisis (figure 7), however businesses tend to recover quickly from a political crise (up to 4 years) than from an economical or epidemic one (up to 8 years)[33].
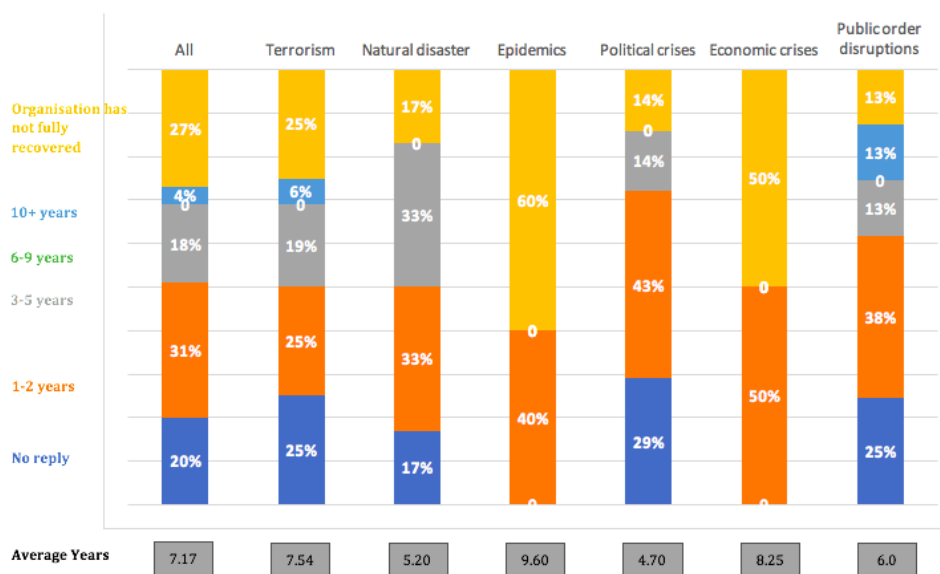
Figure 7: Length of time taken for business organizations to recover from Crisis. Source: COMEC report, (2007), Risk and Crisis Management in Tourism Sector: Recovery from Crisis in the OIC Member Countries.

The heritage tourism and cultural industry, with its ability to innovate and to shift perspectives and perceptions had proved to be the antidote to break through the consequences of such difficult periods, to reform a destination image and to boost back its economy, especially

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[31]Orindaru and Co, (2021), Tourism in a Post-COVID-19 Era: Sustainable Strategies for Industry's Recover

[32] COMEC report, (2007), Risk and Crisis Management in Tourism Sector: Recovery From Crisis in the OIC Member Countries.

[33] COMEC report, (2007), Risk and Crisis Management in Tourism Sector: Recovery From Crisis in the OIC Member Countries.

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when the sector and its capital resources and infrastructures are well maintained and developed in the pre-crisis period[34].

Through the last twenty years, destinations used different strategies to contain the crisis and mitigate its effects, such as marketing, promotional campaigns, rebranding products, providing extra guarantee and security on purchased products, research and development of new markets, training of staff.

Strategy	Actions
Image-building communications	Continue to be proactive in communications
	Look for positive stories
	Increase familiarisation trips for travel trade and journalists
	Remember anniversaries
	Anticipate legal action
	Update news on destination websites and social media
Flexibility in promotion	Create new niche products, including special events / festivals
	Target experienced and special interest travellers
	Create special price offers and special events
	Shift promotion to more promising markets
	Step up promotion to the domestic and regional markets
	Increase familiarisation trips for tour operators
	Take travel advisories seriously
	Intensify cooperation across the tourism industry and with other sectors
Security for the future	Evaluate security procedures
	Work with DRR agences to improve quality of services and facilities
Using research effectively	Survey generating markets on perceptions of your destination

Figure 8: Following a Crisis: Rebuilding Tourist Confidence; Source: COMEC report, (2007), Risk and Crisis Management in Tourism Sector: Recovery from Crisis in the OIC Member Countries

2.3.1 Rebranding Ad campaigns

It is one of the fast effective tools to regain confidence of visitors and to promote a destination hit by a crisis. Examples of successful Ad campaigns for promoting and rebranding a destination image in the aftermath of a crisis:

The Project Phoenix in The Pacific Asia Tourism Association (PATA): As a response to SARS' implications on the Asian tourism market, PATA launched a strong campaign to restore its reputation as a tourist destination. Using the argument *"SARS and fear know no borders – the region's problem is your problem"*, PATA convinced 15 national tourism organizations and six key industry players to fund the project and managed to secure within three weeks 350 000 US$. PATA then developed a well-elaborated communication strategy by partnering with CNN, BBC World, CNBC, Time, Fortune. This partnership guaranteed a press coverage and TV exposure of the project. A *"welcome back"* message was intensively channeled through these media. Immediately after the SARS outbreak, Hongkong' promotional slogan *"Hong Kong will take your breath away"* was changed into *"There's no*

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place like Hong Kong". PATA developed the "TravelWithPATA.com" website, where it uploads travel news, in-depth guides from Lonely Planet, Asia-Pacific destinations' features, and a special section on travel advisories. This advisories section was linked to Travel Smart Asia website of ABACUS (the website of the *Asia* Pacific's leading provider of travel solutions and services ABACUS, offering travel tips and tools for visitors and tourists), which on its turn uses iJet Travel Intelligence (the international company providing travel risk management services, known after as Worldaware and now part of Crisis24 company). This linkage provided an additional secured source of information to the ministries of foreign affairs on issues related health, security, transport, upcoming political protests, natural hazards which can impact the tourism industry. PATA used different TV commercials to promote its project, to drive traffic to its website and to showcase and recognize the Phoenix contributors: a series of eight "60 second" vignettes were launched with BBC world, and spots of 30-second broadcasted with the National Geographic Channel[35].

Thank You campaigns: the Indonesian airline Garuda launched a "Thank You Campaign" in New Zealand aiming to regain travelers who were avoiding airplanes after the impacts of the SARS outbreak in 2003 and the Bali attack in 2002. Garuda thanked New Zealanders for their support and trust in the company and offered a 15 % discount on all its flights departing from Auckland to Bali, Jakarta, Singapore, and China. The campaign was very successful among the customers that transformed Bali to a travel hub throughout Asia in the following years[36].

2.3.2 Film induced Tourism

TV series and movies have a big influence on creating positive feelings and controlling negative impressions of the viewer after a crisis while narrating a story featuring directly or indirectly a specific destination. It is also one of the effective ways to rebrand a destination image and to push travelers to visit a destination. Producing movies or TV series as a recovery plan after a crisis is a costly and timely consuming strategy. However, using a successful precedent work in the motion picture industry is a fast and effective tool to stimulate the tourist's interest for a destination and to compensate and correct the taken perceptions from mass media[37].

- **The American SATC Serie**: the outline of the show was centered around life in New York, the city which shaped the identities of the four women protagonists and characterized their relationships and business stories. Considered as the most loved TV show by New Yorkers and Americans, the Serie did influence the public sentiments toward NYC after the 9/11 (even though it was written and filmed before the attack) as the show was narrated as a travelogue of life experiences in the restaurants, bars, bakeries, parks, museums, and foot and wear shops around the

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[35] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER
[36] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER
[37] Dirk Glaesser, (2006), Crisis Management in the Tourism Industry, ELSEVIER

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town[38]. After 9/11, SATC hotspots bus and walking tours were created, giving visitors and residents the chance to replay the protagonists' life in NYC and to visit the filmed locations. Young Americans were tempted to move to NYC to experience work, relationships, and lifestyle the same way they visualized it when watching the Serie[39].

- **The Lord of the Rings**: The trilogy movie was filmed and launched in New Zealand before the SARS outbreak in 2003. The film turned out to be a huge commercial for New Zealand culture and nature, placing it back in the international spotlight. As a result, it helped it to recover from the SARS crisis and repositioned it as a tourist destination[40]. In 2001, the success of the first film resulted in a 50% increase in arrivals to New Zealand as visitors were looking to explore, in real life, the landscapes and the scenic panoramas of the country the same way they were looking at it on their screens. With the continuous success of the movie and its release of the two next parts, the third part ended up with 11 Oscars in 2014, exposing the New Zealand exotic landscapes to 200 million worldwide viewers[41]. Between 2001 to 2004, the government spent more than 20 million $NZ on destination promotion related to the trilogy movie. The public and private institutions executed a destination marketing strategy based on the lord of the rings theme: themed stamps were released (the New Zealand Custom Service used a stamping visitor's passports with a *"Welcome to Middle Earth"* stamp), Lord of the Rings tourism websites were developed, streets were renamed after the movie 'protagonists (i.e., Gandalf Street), themed guidebooks were created based on the filmed spots[42].

2.3.3   Practices to consider in the aftermath of the Covid 19 crisis

As tourist destinations and national tourism organizations are still facing the imposed measures of lock down and closed national borders, it is difficult to assess successful recovery strategies. However, based on the past crisis experiences, we can think alternative ways to mitigate the crisis' effects on tourism: developing advertising campaigns for domestic tourism, attracting local visitors and neighbor countries' tourists, using iconic cultural and natural resources to rebrand the destination image, monitor the potential tourist' behavior by sharing positive stories on a destination and focusing on providing transformative and personalized travel experiences, inventing and targeting new niche markets.

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[38] https://www.smh.com.au/entertainment/tv-and-radio/sex-and-the-city-adapts-to-9-11-20020813-gdfjde.html
[39] https://www.townandcountrymag.com/society/a34726113/sarah-jessica-parker-sex-and-the-city-new-york-city
[40] https://www.forbes.com/sites/carolpinchefsky/2012/12/14/the-impact-economic-and-otherwise-of-lord-of-the-ringsthe-hobbit-on-new-zealand/?sh=69490e6931b6
[41] https://phdessay.com/what-is-the-impact-of-the-lord-of-the-rings-on-new-zealands-tourism-industry/
[42] https://phdessay.com/what-is-the-impact-of-the-lord-of-the-rings-on-new-zealands-tourism-industry/
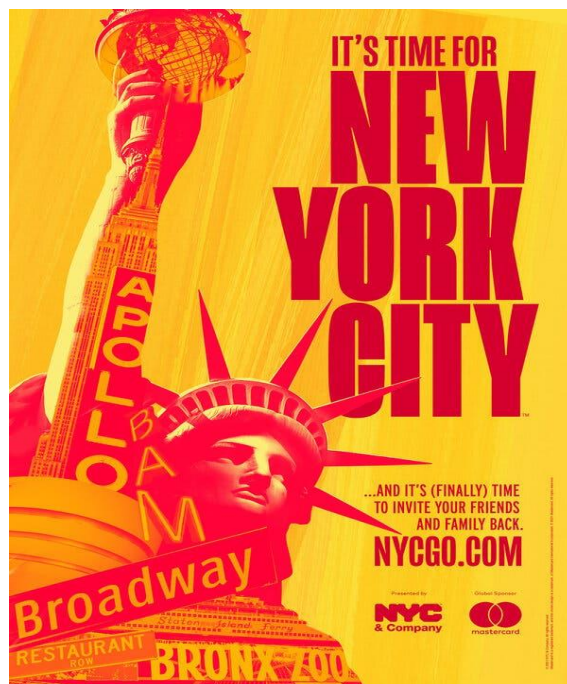
Figure 9: NYC advertising campaign as a response to the Covid 19 situation. Source image: New York times, Credit NYC & Company.

Timed with the re-opening of the American intranational and international borders and with the lifting of restrictions, New York city launched its biggest advertising campaign *NYC GO* with the slogan "It's time for New York City" encouraging Americans to visit NYC instead of traveling *elsewhere.* The city will deploy unprecedented advertising for NYC through a global multimedia marketing campaign with an estimation of $30 Million[43].

Figure 10: "The Pharaohs' Golden Parade" in Egypt, 2021, Source image: boston25news.com

"The Pharaohs' Golden Parade" was a stunning promotional spectacle in Egypt. The parade carried 22 mummies of kings and queens to the newly established National Museum of Egyptian Civilization. The parade' design and staging were not only a marketing campaign of the new museum and of the Egyptian cultural heritage resources but also a trial of strength showing the capacities and abilities of the Egyptian cultural and tourism industry in handling the challenging of the Covid 19 situation on its destination image.

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[43] https://business.nycgo.com/press-and-media/press-releases/articles/post/nyc-company-launches-largest-ever-global-tourism-recovery-campaign-its-time-for-new-york-city/

3. Assessment

3.1 Knowledge assessment

Quiz-like assessment based on the main content. Please mark the correct answer with bold when required. Include 10 questions for your module. Increase gradually the level of difficulty.

Question 1 (multiple choice): Which of the following is a type of Tourism?
[Over-tourism] [Domestic tourism]

Question 2 (multiple choice): Which of these service suppliers are considered as tourism product suppliers?
[Tour guide company] [Tax agency]

Question 3 (true/false): Does a destination image affect the tourism value creation system?
[True] [False]

Question 4 (multiple answers correct): What are the characteristics of the Heritage tourism sector?
[Fragile resources] [Job mobility] [Economically competitive]

Question 5 (multiple answers correct): Why the tourism product is complex?
[Can't be stored] [Has an easy expected added value] [Marketed after its production] [Difficult to assess]

Question 6 (multiple answers correct): What are the risks of a health crisis on a tourist destination?
[Expanding carrying capacity] [Increase in tourist confidence] [Decline in tourist arrivals] [loss of tax revenues for governments]

Question 7 (multiple answers correct): What are the elements that makes the Tourism and cultural industry an antidote to crisis?
[Non-guaranteed services] [Limited access to Human Capital] [Easy rebranding through media and digitalization] [Flexibility in innovation in the tourism products]

Question 8 (matching): Match the terms with their definitions.
Term 1 Over-Tourism: "the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors experiences in a negative way"[44].

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[44] UNWTO, Overtourism'? – Understanding and Managing Urban Tourism Growth beyond Perceptions

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Term 2 Domestic Tourism: when resident visitors are practicing tourism activities within their countries of residence.

Term 3 Heritage Tourism: form of tourism based on the cultural and natural assets of a destination.

Term 4 Film induced Tourism: a **specialized or niche form of tourism where visitors explore locations and destinations which have become popular due to their appearance in films and television series[45].**

Term 5 Rebranding: the process of changing the image of an entity by assessing new name, symbol, design of its already established products or a service.

Question 9 (matching): Match the concepts with their explanations.

Concept 1 Carrying capacity: "the maximum number of visitors a tourist destination can host without negatively impacting its local's lifestyle.

Concept 2 Barriers to entry: are the required financial, economic, environmental conditions and factors used to limit competition by preventing upstarts from entering business sector.

Concept 3 Job mobility: is the ability of workers to change jobs and switch carriers in a short period of time in order to look for better employment opportunities or to follow the needs and trends of industry.

Concept 4 Deaccession process: is the act of lawfully removing an object from a museum's collections to sell it or dispose it.

Concept 5 Destination image: the collective perceived and projected ideas, feelings, opinions, and impressions about at the tourism products and supply of a destination.

Question 10 (matching): Match the problems with their solutions.

Problem 1 Fragile heritage resources: digitalization process, permanent protection and maintenance, awareness campaign

Problem 2 Weak purchase power: offering promotional discounts and guaranteed and insured services

Problem 3 Damaged destination image: rebranding the image based on positive emotions and stories

Problem 4 lockdowns and physical restrictions: use of digitization and virtual tools to let the flow of knowledge exchange and access to information continuing,

Problem 5 digitalization gap: improving infrastructure and providing free training and equipment to cope with the industry transformation.

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[45] https://en.wikipedia.org/wiki/Film_tourism

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3.2 Skills assessment

Assign an exercise that promotes problem solving and critical thinking related to the actual implementation of your module in Tourism. The skills assessment section is applicable to the practical part of the course (Workshop for Digital Design principles).

> **Referring to the section of the module "major crisis in Global Tourism", search for other best practices ideas or projects that heritage and tourist destinations had used to overcome the challenges of a crisis.**

Based on your research, what other ideas may be used for overcoming these challenges?

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