



**EUROPE  
TOUR**

**MODULE 2  
DEVELOPMENT AND  
POSITIONING OF TOURISTIC  
PRODUCTS AND SERVICES**



## CULTURAL TOURISM TRAINING COURSE MODULE 2 - DEVELOPMENT AND POSITIONING OF CULTURAL TOURISTIC PRODUCTS AND SERVICES

This Module consists of five units: It is part of the Cultural Tourism Training Course which has been developed within the Erasmus+ Strategic Partnership EUROPETOUR, a European initiative aimed at unlocking the economic potential of Europe's outstanding cultural treasures and empowering rural areas to harvest the potential of cultural tourism.

You can find more information at the homepage: <http://www.europetour.tips>

Pictures: Wolfgang Eisenreich, Kees Grootswagers, Elena Paschinger



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## CULTURAL TOURISM TRAINING COURSE MODULE 2 - DEVELOPMENT AND POSITIONING OF CULTURAL TOURISTIC PRODUCTS AND SERVICES

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### Learning objectives

After studying this module, you will understand the different parts of the positioning process.

You will understand the vital role played by positioning in cultural tourism.

You will understand what cultural products are and will be able to distinguish between tangible and intangible products.

You will get an idea how you can create your own, unmistakable offers, by following the five ways to cultural tourism products: cooperation, theme profiling, linking themes, market orientation and qualification.

You will learn how important it is to support the construction of the destination through the imagination.

You will learn about the various steps in the positioning process needed to develop an effective positioning strategy.

You will know the difference between objective and subjective positioning.

You will see which niche strategies are interesting for smaller or remote destinations.



# **Unit 1**

## **Development of Cultural Touristic Products and Services**



## Development of Cultural Touristic Products and Services

### What is Positioning?

Economic dictionaries define it in the following way:

“The proper placing of one’s own product among products already available on the market. An efficient product positioning should guarantee the highest possible potential number of buyers by its clear appearance on the market.”

This module introduces you into the different parts of the positioning process. It shows the vital role played by positioning in cultural tourism and presents various approaches to positioning a culturally attractive tourism destination.

### What is a product or service for cultural tourism?

For cultural people, terms like “product” or “service” may sound quite far away from what they regard they are doing. But think the other way round: What you are offering is, in fact, something which can be “consumed” by visitors.

Examples for products for cultural tourism (tangible products):

- (guide) books, souvenirs, information brochures
- a bottle of wine with the name of a heritage place
- jewelry or textiles designed after historic patterns

Examples for services for cultural tourism (intangible products):

- a reading, a performance, a concert
- the visit to an artist’s workshop
- a guided tour to a heritage site
- access to oral traditions, to local knowledge and traditional skills

There is smooth transition between products and services, but in general all products and services offer something “to be taken home”. Either you can hold it in your hand or you can remember it. The photographs or video you took during the concert have converted this intangible product into something tangible!



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### **Characteristics of Cultural Touristic Products and Services**

Cultural tourism products are complex: From the conception and marketing of cultural events via the development of cultural routes to the development of target-oriented, bookable packages. There is a great variety of possible cultural tourism products. There are no limits for your ideas.

For a single cultural provider, it is difficult to be perceived on the tourism market. Therefore, consolidation of financial and personnel capacity is the "magic formula"; and cooperation is the solution.

The approach is common to all products and services: First you must analyse the situation, determine your target groups, define the targets and develop the strategies. Only then is the product designed!

The art is to create your very own, individual product, your very own service: To integrate the very "special", regionally typical - or simply creative - additional benefits that your competitors do not offer.

The following steps will present some ideas how you can create your own, unmistakable offers and give you suggestions for the further development of the cultural tourism in your destination.

## Five Ways to Cultural Tourism Products



### Route 1: More Transparency through Cooperation

In the following, we will describe the steps that are needed if you want to establish a successful cooperation with other providers in your region.

#### Identify the potential for your offers

You know your potential. You have a good overview about other cultural tourism offers of your region, the cultural institutions, sights, events, "peculiarities" of architecture, landscape etc.

#### Specify the idea

You have an idea for a joint event. Specify your ideas in a small concept to win partners and sponsors. It is not the amount that decides, bullet points are completely sufficient for the beginning:

- Occasion (e.g. insufficient utilization of attractive offers)
- Theme (e.g. which "specifics" of the region you want to communicate. Formulate a core message)
- Formulation of the project idea (e.g. guiding principles, project philosophy)
- Objective (e.g. increase awareness, increase visitor numbers)
- Target groups (e.g. locals, older guests, culture-oriented visitors)
- Event form (e.g. festival, market, cultural week)
- Time and duration (e.g. secondary season, day event, multi-day event, several weeks)
- Possible partners (e.g. other cultural organizations, cultural operators, gastronomic partners)

#### Protection

Make sure that your idea has not already been implemented by nearby destinations. Look at what your competitors are doing. Other regions may have very different initial requirements - and yet, sometimes new ideas can be found there which are useful for one's own event.

#### Partners

Establish a list of possible cooperation partners for the event. Locate the conversation. Try to convince them of your idea. There are several partnerships that are crucial to the success of your event:

- Your direct event partners, for example other cultural institutions, cultural and direct tourist service providers, which fit thematically to their event.
- Partners for a perfect supply chain: restaurants, transport companies, associations, local people.
- Strategic partners from the politics, stakeholders and companies of the region. Convince them with your concept and present the supra-regional benefit.





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This gives you not only planning security, but also encourages additional administrative support.

### Event concept

Include your direct partners in the planning:

- Brainstorming on the content, conceptual matching of all partners on a common concept, definition of the joint project objectives, possibly with the help of a workshop
- General planning for costing and financing,
- Draft programme planning (themes, content, dates),
- Definition of responsibilities, organizational framework (schedule, engineering, management),
- Estimate the budget (draft calculation, expenditure estimation).

### Concreting the procedures

If necessary, get the help of a professional agency which assumes the overall responsibility for detail planning, the successful process and the marketing. In this way, you also ensure that you comply with relevant laws, regulations, etc. The Agency takes over for you:

- Detailed budget and time scheduling (fixed and variable budgets, costs, sources of income)
- Concreting the timing (what is to be done by when)
- Briefing of the participating partners
- Advertising and media planning
- Press and public relations
- Sponsor search, etc.

## Route 2: Theme profiling and hidden treasures

As a cultural tourism provider in your region, you have certainly more than once thought about how you could market certain offers in a better way. One possibility is to position individual offers in a product-related and marketing context. This joint "roof" can strengthen the individual offers in the long term. Another possibility is to increase awareness for certain offers through clever sales ideas.

### Find the suitable theme

First of all, you need a comprehensive overview of your cultural offers - and how they are used in tourism: Which offers can be found in bookable packages, which are already included in events and which are part of other marketing cooperations?

### Ideas for product development

Nowadays it is not difficult to get ideas for your own projects: The Internet makes it possible. The research on the topic of "literature in marketing" brings numerous inspirations for implementation. In



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the context of a theme-related competition analysis, a first research was carried out on the events with the subject of literature. Here are just a few examples:

- Literature festivals
- Readings
- Book weeks
- Author meeting
- Exhibitions on literature
- Book film weeks
- Radio play
- Writing workshops
- Wine tasting with readings
- Poetry slam
- Literature competitions, etc.

### **Route 3: Linking themes, e.g. cycling and cultural experience**

Cycling is one of the most popular holiday activities, e.g. in Schleswig-Holstein. Numerous routes promote cycling for guests and locals. Names of supra-regional bicycle paths such as the “Viking-Friesen-Way, Monks Way” etc. demonstrate the link with the cultural history of the country, which is an attractive offer especially for the target groups “Best Ager” and demanding connoisseurs.

#### **Linking cycling with a cultural experience**

You want to market your cultural offer better by linking it to a cycling tour and win new customers? Through the thematic linkage, you are already creating the link between the core product and additional benefits. This is one of the basic prerequisites for successful product development. There are several possibilities for your product development, e.g.:

- You will develop a cycling route for self-drivers
- You offer guided cycling tours with cultural highlights in the region
- You include your cultural offer in a package offer for cyclists
- You publish a cultural bike guide with map material and route description

### **Route 4: Market-oriented museum**

Do you want to increase your capacity and attract tourists in your region to visit your museum? This is not so difficult.

#### **Clarify the framework conditions**

You know your culture-tourism environment and also know what the other actors offer. You know your own framework for business and marketing (specifications, personnel equipment, financial resources).



## Identify the target groups

You know which target groups are traveling to your destination. You have identified the target audience that you want to approach in the future. You know their requirements and are ready to develop your offer accordingly.

## Identify the competition

You have been informed about other offers for your target group in a supra-regional search. During your analysis of the regional museum offers, you have become aware of your strengths and opportunities – but maybe also of your weaknesses.

## Developing the offer

The development of offers for your museum business begins well before the entrance door of your cultural establishment. The tourist product is subdivided into several areas, which your visitor symbolically walks through:

- The attention for your museum offer must be awakened: If you know which target groups you want to address, consider exactly where and how you can best reach them. Various media are available for the distribution of your advertising.
- The good accessibility of the museum should be guaranteed: Make sure that your guests are well-informed. No guest would like to search for a long time. Is there sufficient and good signage to your museum? Are you included in a tourist guide system?
- You should show your guest at the entrance that you "know" them: They like to be welcomed! Think about how you would like to welcome them. If your main target group is e.g. children and families, you can already make this clear at the entrance through a child-friendly approach and family-friendly pricing. If you are more concerned about the Best Ager, pay attention to the barrier-free accessibility of your museum.
- Consider the requirements of your guests with your opening hours: Tourists have different opening times than their local visitors. If their guests stand once in front of closed doors, they will not come back. Try to keep your museum open daily for a visit. Only a weekend offer is not enough. Offer guided tours for different groups of guests, competent and lively. This should be an integral part of your business.
- Provide target group specific equipment: Your guests know very well whether you are aware of your target groups. Children corner for painting and playing, interaction areas at a suitable height for children and adults - barrier-free sanitary areas, seating for older visitors, etc. are just some possibilities to make their stay as pleasant as possible. Child-friendly architecture with child-proof sockets, secure parapets etc. is so far not to be found in most cultural institutions.
- Distinguish your place from competitors with additional offers: Take the chance to stand out from your competitors. Only few cultural institutions have, for example, a gastronomic offer.
- Check customer satisfaction: Let your guests know that customer satisfaction is your benchmark for the success of your product development. Make regular check-ups. Guest surveys will ensure you and show you new development potentials for the entire museum business.



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- Regional linkage enriches your own offer: Interact with other cultural institutions of your region, join together in networks for a common calendar of events, and strengthen your marketing through co-operation. Your guest is not interested who competes with whom, he takes an impression of the offer of the entire destination.

### **Route 5: Strong performance by qualification**

Have you convinced yourself that the quality of your guided tours is right?

It is more important than you might think, as your guides have a decisive influence on the holiday impression of your customers. They are often the only direct contact your guests have with local people

It is therefore all the more important that you take care to provide only guides to your customers who are trained and qualified as a guest guide.

### **Customer satisfaction as the only benchmark**

The more satisfied your guests are, the more positively this affects the image of your tourism product and that of the entire destination. Every customer, depending on his or her own needs, places very individual requirements on the offered product of the cultural tourism tour. It is therefore of great importance that you ask for all the wishes and expectations of your guests as detailed as possible when they book the guided tour.

The more professional you are as a provider of personal services and focus on the qualification of your employees, the more your product will differ from your competitors.

### Exercise 7

#### Tangible or intangible? Identify your products!



As you have read, there is smooth transition between products and services. Make a list of what you offer to your guests, visitors or customers and decide which types of products you have. Let your employees fill in the same list and discuss possible differences.

Product/service	tangible	intangible	Remarks
e.g. Music DVD	x		
e.g. museum ticket		x	
.....			

## Exercise 8

### Development of a new product



You own a hotel in a town which is famous for its big monastery. While the day tourist business booms, the number of guests staying overnight becomes smaller each year.

The best practice example at the end of this module presents the Capital of Crime Stories. This inspires you to launch a similar activity which is based on Brother Cadfael, a fictional character in a series of historical murder mysteries written between 1977 and 1994.

Write down which activities you will have to do. Refer to the “Five Ways to Cultural Tourism Products”. Develop different scenarios.

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This exercise becomes even more interesting if more people are doing it, because at the end you can compare your solutions and discuss the individual approaches..



## Unit 2

# Positioning Strategy



## Positioning Strategy

The following explanations might appear a bit theory-loaded, but you will need some background understanding in order to create a successful positioning of your products and services for cultural tourism.

Positioning is the process of establishing and maintaining a distinctive place in the market for an organisation and its individual offerings of products and services. An effective positioning strategy provides a competitive edge to a destination that is trying to convey its attractiveness to the target market.

The objective of positioning is to create a distinctive place in the mind of potential visitors: A position that evokes images of a destination in the visitors' mind; images that differentiate the destination from the competitors and also as a place that can satisfy their expectations.

Positioning is more than just image creation. This important form of market communication helps to distinguish cultural tourism destinations from similar destinations so that visitors can choose the one that is the most attractive. Thus, true positioning differentiates a destination from its competitors on attributes that are meaningful to visitors and gives it a competitive advantage.

## Positioning with key product attributes

Positioning products and services is not primarily about creating advertising images, but it involves developing and communicating key product attributes. Positioning is concerned with three issues:

1. The segmentation decision
2. Image
3. Selection of a destination's features

The key to successful positioning is matching the benefits provided by a destination with benefits sought by a target market considering that destination.

To apply the positioning process to destination marketing in cultural tourism, the marketer must first research the market to ascertain which product attributes determine the destination choice. Based on a realistic strengths and weaknesses assessment of the destination and its competitors, the decision can then be made which market segments should be targeted and with which products and services.





## Effective Positioning

Effective positioning must promise the benefit the visitor will receive, create the expectation, and offer a solution to the visitor's expectations. This solution should be different from and better than the competition's solutions.

Properly targeted, single-minded positioning affects everything a destination does or stands for, not only advertising, but also all of its promotions.

There must be a consistency among the various offerings and it is the positioning statement that guides this consistency.

1. The position must be believable in the visitor's mind.
2. The destination must deliver that promise on a consistent basis.

## Challenges for positioning a culturally attractive destination

Positioning a culturally attractive destination faces two major challenges, i.e. intangibility and inseparability.

An explicit positioning strategy helps prospective visitors to get a “mental fix” on the destination. Intangible elements can play a most important role: e.g. how can you communicate the special atmosphere of a cultural heritage place beyond the visual identification in a picture? And do different visitors “feel the same” at the same place? Therefore, not only visitor expectations may vary radically, they may also be “loaded” with expectation of different kinds (childhood memories, stories of friends, former visits etc).

The second challenge relates to the inseparability of the service production and consumption processes. While the supplier of manufactured goods can put the product through a rigorous test period before distribution and consumption, the cultural tourism supplier does not have this opportunity, as the “production” and consumption of the product take place simultaneously.

This challenge is stronger for the destination marketer than for the service product marketer, due to the lack of control which is exercised over the many suppliers of the cultural tourism products and services. The multitude and diversity of cultural tourism suppliers in a rural destination makes quality control and cohesion a difficult task. Many of these suppliers are small to medium-sized institutions, often single-person businesses, sometimes family run and with little formal training.

Consequently, training, information and advice are extremely necessary.



## Positioning Statement

One important aspect of cultural tourism marketing is developing a Positioning Statement for your product or service. Your Marketing Plan (see Module 3) will be inspired by your Positioning Statement.

What is a Positioning Statement?

- It is brief paragraph, which encompasses your institution, business, or destination and sets the mood for marketing tools.
- Make it short, but honest and emotive!
- Use key words, which are selected for their relevance to the destination and its target markets!
- Dig down deep to get to the truth behind your institution or business – face reality before your visitors do!
- Talk to your visitors and your non-visitors!
- Always refer to your positioning statement when faced with advertising choices, business changes and plans for the future.
- Don't be afraid to re-position if the situation changes!



**Your Positioning Statement:**

1

Is it memorable, motivating and focused?

2

Does it provide a clear, distinctive and meaningful picture of your institution / your business, that differentiates it from the competition?

3

Can the brand own it?

4

Is it credible and believable?

5

Does it enable growth?

6

Does it serve as a filter for decision making?

## Exercise 9

### Positioning Statement



Which statement do you prefer? Discuss this with your friends and describe the type of customers for these two hotels:

1)



We have a passion for exceeding the expectations of our guests through personalized service accented by the cultural values of both the East and West. We aim to meet the highest standards in location, accommodation, service, dining, spa and wellness, as well as sports and leisure activities, while incorporating the charm, history and customs of the local destination.

(<https://www.theuniquecollection.com/mission.html>)

2)



**S**ensational Experiences – is the WOW factor in all that we do!

**P**assion – is spirited enthusiasm.

**I**ntegrity – is delivering what we promise.

**C**ommitment – is never giving up.

**I**nnovation – is pushing the envelope in everything we do.

**E**mpowerment – is trusting our Partners to use common sense and sound judgment to the benefit of our guests and each other.

**R**espect – is valuing our guests and our Partners

(<https://jasveersinghbal.wordpress.com/2012/03/23/the-brookstreet-hotel-positioning-and-mission-statement/>)



# Unit 3

## Positioning of Intangible Products and Services



## Positioning of intangible products and services

One of the biggest challenges faced by cultural tourism actors is that many of their offers are mostly intangible.

Tangible aspects are the museum, the arts & crafts market, the hotel room, the meals, the nature around. Tangibles are essential and necessary but as soon as they reach a certain level of acceptance, they become secondary. There are thousands of interesting museums, attractive markets, good hotels and tasty meals all over Europe and hundreds of outstanding heritage sites in beautiful nature.

Therefore, the differentiation must be made with intangibles. Intangibles give the product a special quality and is the strength of cultural tourism. But even if cultural tourism relies on intangibles, they have to be marketed with tangible evidence. Therefore, tourism destination positioning should focus on enhancing and differentiating abstract realities by manipulating the tangible clues.

The most important thing to know about intangible products is that visitors usually don't know what they are getting until they don't get it.

Unfortunately, being aware of this need does not ease the challenge. It is still difficult to find meaningful tangible evidence that supports intangible constructs. What must be done, is to create a "position" in the visitor's mind. Their mental state must be known. It is not simply how the destination is perceived, but how the perceived image performs in relation to competing images.

## Making tangible the intangible - The construction of the destination through the imagination

We all identify a determined place with preconceived ideas, whether they come from gastronomy, history or music. The idea is to construct the touristic destination, working on the imagination through hallmark features.

Cultural tourism contains elements of tangibility and intangibility. The objective is to promote the intangibles, like heritage (e.g. oral traditions, local knowledge and traditional skills). The offer of intangible activities related to cultural heritage can provide a way to connect with other people, stimulating the body and the mind and to learn new competences as well.

Cultural heritage destinations have always been of interest for tourism, but it gets more and more important that they include additional services, whether it is entertainment, edutainment, or special



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offers. The final satisfaction of the visitor's expectations is obtained when the person perceives that s/he has achieved something by the visit, e.g. gained new knowledge, pleasure or nice memories.

## Exercise 10

### Tangible and intangible strengths



1 What are the tangible strengths of my region?

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2 What are the intangible strengths of my region?

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3 Are the tangible strengths of my destination reflected by my product / service?

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4 Are the intangible strengths of my destination reflected by my product / service?

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If you have answered all these questions, you have now identified tangible as well as intangible aspects of your destination and you will know if they are reflected in your products / services.





# Unit 4

## Basic Elements of Culturally Attractive Destinations



## Basic Elements of Culturally Attractive Destinations

The positioning process consists of various steps needed to develop an effective positioning strategy. Why must this process be continuous? It is important to keep up with changes in the environment including the changing expectations of the visitors and the competitors' tactics.

In the following, we will guide you through the most important steps.

### Market Positioning

Market positioning is the first step and is defined as the process of identifying and selecting markets or segments that represent business potential, to determine the criteria for competitive success.

This must be based on a thorough knowledge of the needs, expectations, and perceptions of the target market (culturally interested people), along with the benefits offered by the destination. You need to know what is important to the target market, how the target market perceives your destination and the competitors and what attributes your destination should use to differentiate itself from them.

Be aware: Images, benefits, and differentiation are solely the perception of the visitor, not the perceptions of tourism officials or of the tourism marketer!

Market positioning research also requires an evaluation of the image that visitors have of a tourism destination. This can be used to identify the vital elements which comprise the benefits. The beauty of a destination, the architecture of a palace, and the historic artefacts in a museum are examples of attributes that may produce a benefit, or may be a tangible representation of an intangible benefit, but are not themselves the benefit! The benefit itself is what the attributes do for the visitor, for instance, a sensation of grandeur, an aura of prestige, or the gaining of knowledge. The credibility of these benefits may diminish rapidly if expectations are not fulfilled. Architecture is soon forgotten if the tour bus breaks down on the return trip. The visit to an open air concert may come out as a disaster if the operators don't provide blankets against the humidity and the chilliness of the evening. The impression of grandeur loses credibility if visitors feel that their personal safety is threatened.

It is the fulfilment of expectations or the inability to do so, that creates the perception of the visitor. Benefits, like positioning, exist in the mind of the visitor and are determined only when you ask the visitor. Only after you have obtained this information, your destination can match its strengths to the visitors' needs and the benefits that they expect and seek. This knowledge will also provide you with a basis for the development of a credible differentiation strategy.



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### **Psychological Positioning**

This step utilizes communications to convey a destination's identity and image to the target market. It converts visitor needs into images and positions a destination in the visitors' minds.

Psychological positioning is a strategy employed to create a unique product image with the objective of creating interest and attracting visitors. Since it exists solely in the mind of the visitor, it can occur automatically without any effort on the part of the marketer and any kind of positioning may result.

Two very dissimilar destinations may be perceived as the same; two similar destinations may be perceived as different. What the marketer hopes to do is to control the positioning, not just let it happen.

There are two kinds of psychological positioning: objective positioning and subjective positioning. Each has its appropriate place and usage.

### **Objective Positioning**

Objective positioning is concerned, almost entirely, with the objective attributes of the physical product. It means creating an image about the destination that reflects its physical characteristics and functional features. It is usually concerned with what actually is, what exists. For example, Tyrolia is mountainous and the Acropolis is in Athens. However, objective positioning needs not always be concrete. It may be more abstract than these examples. The Akropolis is in Athens and is also "the birthplace of democracy".

Objective positioning can be very important and is often used in the tourism industry. If a destination has some unique feature, that feature may be used to objectively position the destination, to create an image, and to differentiate it from the competition.

### **Subjective Positioning**

Subjective positioning is concerned with subjective attributes of the destination. It is the image, not of the physical aspects of the destination, and of other attributes that are perceived by the visitor. They do not necessarily belong to the destination but to the visitor's mental perception. Many movies of the Fifties of the 20<sup>th</sup> century are a good example for subjective positioning: They communicated an ideal world in an ideal nature and created a subjective image in the minds of people who visited places in order to find these idyllic settings. There are several European regions and sites which gained iconographic character by movies. A good example is the Wolfgangsee in Austria (Sound of Music).

These perceptions and the resulting images may not necessarily reflect the true state of the destination's physical characteristics. They may simply exist in the visitor's mind. What the marketer hopes is that the people in the target market will agree on a favourable image whether or not the image is true. This is the test of effective subjective positioning.



## **Positioning approaches**

This is the final step in the positioning process, and there are several different approaches to positioning any tourism destination. While psychological positioning creates an image, this positioning approach completes the picture, using visuals and words, to reinforce what the destination does best and what benefits are offered. Tourism marketers may decide to select the most appropriate of the following approaches, depending on the information gathered during market and psychological positioning.

### **Positioning by attribute, feature, or customer benefit**

For this strategy, emphasis is placed on the benefits of the particular features or attributes of the destination. For example, the Austrian region of Kärnten promotes the friendliness of its people with the statement "Be guest among friends".

### **Positioning by price value**

International destinations are not usually positioned on the basis of price because lower prices may be perceived as a sign of lower quality. However, value offered to visitors can be effectively utilized as exemplified by Slovenia which claims "Slovenia gives more natural value". With this positioning statement, Slovenia is appealing not only to the sense of value (more for the money) but also to its natural attractions.

### **Positioning with respect to use or application**

Here a destination is positioned based on the reasons for visiting it. Bermuda positions itself to the American meetings market with "Sometimes you have to leave the country to get any work done", which promises productive meetings in a relaxed environment. Cancun, Mexico, is positioned as "the meeting place for sun worshipers".

### **Positioning according to the visitors**

In this case, positioning features the people who should visit the destination. Hong Kong appeals to the incentive travel market with the statement "When they've reached the top, send them to the peak" referring to Victoria Peak, a major tourist site in Hong Kong. Fisher Island, a luxury residential development in Florida, positions itself as the place "where people who run things can stop running."

### **Positioning with respect to a product class**

This technique is often used to associate a destination with experiences that are extraordinary and/or unique. For example, the Principality of Monaco is positioned as "The fairy tale that does not end at midnight", or holding a convention in Thailand is "Smooth as silk where the sky's the limit, or "If your looking for an ideal meeting place, here's one that's close to heaven" for Israel.

Positioning is a valuable weapon for tourism marketers. To position successfully requires recognizing the marketplace, the competition, and tourists' perceptions. Positioning analysis on a target market



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basis provides the tools to identify opportunities for creating the desired image that differentiates a destination from its competitors and for serving the target market better than anyone else.

Unsuccessful positioning:

Less successful objective positioning occurs when the feature is not unique. This is why many destination promotions with pictures of beaches fail to create a distinct image or successfully differentiate the product.

Other unsuccessful approaches may include a picture of two people looking at a mountain that looks like any other mountain or lying on a beach that looks like any other beach.

One of the first rules of effective positioning is uniqueness.



**Positioning is the ultimate weapon in niche marketing. Positioning analysis answers the following questions:**

What position does your destination own now which are linked to cultural tourism? (In the mind of the target market)

What position does the destination want to own? (Look for positions or holes in the marketplace!)

Whom must the destination outposition? (Manipulate what's already in the mind.)

How can it be done? (Select the best approach that will work for the target market.)

## Exercise11

### Positioning of your products and services



1 Which positioning does your region have in cultural tourism?

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2 Which positioning does your region need for your product / service?

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3 Which positioning does your organisation/business have in cultural tourism?

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4 Which positioning do your products/services have in cultural tourism?

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If you have answered all these questions, you have now a basic overview of the positioning of your product/service. If you have many very different products/services, it may be necessary to answer these questions several times and create a separate profile for each product/service.



# **Unit 5**

## **Cultural Tourist Destinations as Niche Markets**





## Cultural Tourist Destinations as Niche Markets

If we try to identify the core resources of a cultural tourist destination in a rural area, it most probably will come out as a niche market. For niche markets, several additional considerations should be made:

### Differentiation

Your destination offers something different or better. In Module 3, the central differentiation strategies will be discussed in detail as these are the most important strategies for cultural tourism.

Basically, a successful differentiation leads to visitors' loyalty. This means that the visitor is no longer so sensitive to price as there are no comparable alternatives. Well-differentiated destinations can generate greater value in the end.

### Niche Strategies

Especially for smaller or more remote destinations, this is a proven option: They occupy a niche on which they can focus exclusively and thereby deepen their competences. There are three basic areas of niche:

- Focus on specific visitor groups (e.g. castle lovers)
- Focus on segments of the destination (e.g. culinaric products from monasteries)
- Focus on geographical origin (e.g. the Austrian village of Hallstatt receives a large number of visitors from China as the Chinese have created a 1:1 copy of the ancient salt mine village.)

The success of a niche strategy is related to the assumption that the tight focus permits meeting the expectations and demands of visitors more closely than competitors with a wider product palette. It is more easy to meet visitors' expectations in a niche market.

Accordingly, cultural offers have a greater potential in such a market as it is easier to assess the requirements of the guests.

It is important to note here that the most relevant risk is the fact that the advantages of differentiation in respect of other destinations may diminish.



## The Practical Benefits of Positioning

After going through this module, you will certainly understand why reflections on positioning are necessary for your marketing strategy.

- The result of product positioning is a matrix in which your products and those of your competitors are portrayed in relation to the buying characteristics of visitors.
- Acting on this basis, you can develop targeted marketing measures, which lead to specifically focused changes.
- Gaps in the market can be found into which new products and services can be offered.
- In addition, the process of positioning provides a precise and systematic insight into the world of the consumers. This alone is often a strong basis for the development of new business ideas.



What should you consider in the implementation of your positioning?

- Be systematic!
- Analyze your markets!
- Use your freedom to position yourself!
- Make your positioning explicit!
- Apply your positioning consistently!
- Get an external view of your positioning!

## Exercise 12

### Positioning plan for your organisation



Write a positioning plan for your organisation/enterprise” and discuss it with your colleagues!

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## Capital of Crime Stories Hillesheim



### Why is this a Best Practice?

A perfect example for the development of a cultural touristic niche market is the small German city of Hillesheim in the rural Rhineland-Palatinate region, which declares itself as the “Crime Stories Capital of Germany”. Following the great success of crime stories of a local detective novel writer, during the last 15 years the city has developed services and products for crime story lovers, who can enjoy a crime story holiday and explore the landscape, where the crime stories take place.

The products are: Crime story hotel, crime story hiking paths, a crime museum, a crime stories library, a crime story bus, merchandising products

Partners are accommodation facilities, detective novel writers, local and regional tourism destination agencies, local guides, and local citizens working voluntarily for the destination management.

Each year, two crime story festivals are organized, as well as a great number of crime story lectures.



Unfortunately, this website is only in German: <http://www.krimiland-eifel.de>

## Klosterland Postcards



### Why is this a Best Practice?

The German-Polish Klosterland initiative ([www.klosterland.de](http://www.klosterland.de)) created a unique product for their members: postcards designed with ornaments of different monasteries. Why they did it, how they did it and what kind of experiences they collected in the whole design process is an outstanding best practice:

#### ORNAMENTE DER KLOSTERKULTUR

Die Designerin Carolin Libuda



Im Rahmen des Projektseminars "Klosterkultur im Designkontext" an der HAWK Hildesheim entstand der Erstentwurf einer Farb- und Musterkollektion von Carolin Libuda, die im Rahmen des KLOSTERLAND-Projektes "KLOSTER.LAND.WIRTSCHAFT" von der Designerin für Color- & Surface Design zur Serie "Ornamente der Klosterkultur - Grußkarten aus dem KLOSTERLAND" weiterentwickelt wurde.

#### Entwicklung der Farben und Muster



Um einen speziellen Farbcode für ein Kloster zu generieren, wurden charakteristische Fotos des Objektes aus dessen drei wesentlichen Bereichen (Außenraum, Innenhof und Innenraum) ausgewählt und diese gerastert. So konnten charakteristische Farbanteile herausgezogen werden, die die Atmosphäre des Klosters widerspiegeln. Indem vom Innen- und vom Außenraum Aufnahmen gewählt wurden, entstand ein ganzheitlicher Farbeindruck. Die Farben wurden dann zusammengefasst und in einzelne Farbspektren unterteilt. Im nächsten Schritt zog die Designerin die wesentlichen Farbigkeiten heraus und reduzierte sie auf die 12 wesentlichen Farben. So entstand für jedes Kloster in typischer Farbcode. Das besondere am Farbcode ist, dass sich die einzelnen Farben untereinander sehr gut kombinieren lassen und harmonisch miteinander wirken. Die Farben können als Corporate Identity für neue Produkte als Muster genutzt werden, die in einem zweiten Schritt entwickelt wurden.

Um die Muster zu entwerfen war zunächst eine sehr genau Beschäftigung mit den Objekten vonnöten. Dann wurden beispielsweise die Formensprache der Bodenfliesen oder Ornamente der Kirchenfenster in ein Muster übertragen. Die Ornamente wurden anschließend nachgezeichnet und die wesentliche Form übernommen, zum Teil noch etwas überarbeitet. Anschließend wurden die einzelnen Ornamente zu Mustern zusammengefasst und mit einer der Farben aus dem Farbcode belegt. Dabei wurden sowohl die Positiv- als auch die Negativformen koloriert.

(Text: Carolin Libuda, Quelle: Buschmann, Lara/Erdmann, Martin (Hrsg.) (2016):

KLOSTER.LAND.WIRTSCHAFT, Band 2 der Reihe "Zwischentöne. Beiträge zur Klosterkultur, herausgegeben von Lara Buschmann und Martin Erdmann, Sankt Ottilien, Veröffentlichung Juli 2016)

#### Produkte



Diese ganz speziellen Mustervariationen lassen sich nun auf die verschiedensten Bereiche anwenden: Auf Papeterieartikel, Textilien, Keramik, eingeprägt in Leder und vieles mehr. Für jedes Mitgliedskloster des KLOSTERLAND e.V. wurde ein individuelles Farbprofil und spezielles Muster erarbeitet.

Die Grußkartenserie ist das erste Produkt aus der Musterkollektion.

## Starosel: Attracts lovers of ancient culture and wine



### Why is this a Best Practice?

Starosel is a village in southern Bulgaria, Plovdiv, Hissar region. It gained worldwide fame when ancient Thracian tombs and temples were discovered. Starosel is also part of two other touristic products in Bulgaria – the tourist routes "The sacred hunting grounds of the Thracian Kings" and "The old Roman road".

The cultural tourism in the village has been positioned in the niche of wine and historical tourism. The brand name is "Starosel" and it already refers to "Thracian culture, wine and nature".

Hotel "Starosel" has an informal leading role in promoting the brand "Starosel" through hotel services, wine production and organising events. From a strategic point of view, the strategic business unit is driving the popularity of the brand. The hotel's interior is filled with natural materials and hand-crafted furniture and fabrics that represent the magic of Bulgarian folklore.

The "Enoteca" complex resembles a rotunda, which proudly became the new temple of the God of Wine - Dionysus. Here one can experience the cult of wine and immerse in the world of the ancient Thracians who left us the gift of art to make and drink wine in the "Dionysus ritual". It is performed at the Thracian temple and the ancient winery. In the ancient times, wine has been a major part in the Orphic rituals: By fire and wine priests predicted the future future. Under the sign of wine, celebrations in honour of Dionysus were performed.

Another interesting attraction is the distillery or the cauldron for the production of traditional Bulgarian brandy, named "Rakia".



Find out more at: [www.starosel.com](http://www.starosel.com)