Theoretical framework for cultural tourism in urban and regional destinations

Smart CulTour

Smart Cultural Tourism as a Driver of Sustainable Development of European Regions

Deliverable

D2.1

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 870708

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Title: Theoretical framework for cultural tourism in urban and regional destinations

Due date: June 2020

Submission date: July 2020

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Type: Report

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Dissemination Level		
☒	**PU:**	Public
☐	**CO:**	Confidential, only for members of the consortium (including the Commission Services)

Contents

Acronyms

CHM	Cultural Heritage Management
CT	Cultural Tourism
DMO	Destination Marketing Organization
EC	European Commission
ICT	Information and Communication Technologies
OECD	Organisation for Economic and Co-operation Development
TALC	Tourism Area Life Cycle
UNESCO	United Nations Educational, Scientific and Cultural Organization
UCCN	UNESCO Creative Cities Network
UNWTO	World Tourism Organization
WH	World Heritage

01 Introduction

The overall objective of this European Commission (EC) intervention is to support the sustainable development of cultural tourism in peripheral regions of Europe. The EC Horizon 2020 Research and Innovation Framework Programme helps European regions to design and carry out community-led actions towards sustainable cultural tourism. Sustainable cultural tourism can be achieved through democratic participatory planning processes which are context specific. A key challenge for peripheral European regions lies in crafting well designed cultural tourism programmes which will meet the needs of the residents and tourists while preserving regions' fragile cultural assets. In this light, it is important to frame cultural tourism within a larger socio-cultural, environmental and economic debate, ensuring a more equitable development. In this context (Tasks 2.1 and 2.2 of the SmartCulTour programme), and in order to achieve the project objectives, this report first reviews key cultural tourism concepts and trends which will then help to identify a set of sustainability and resilience indicators. These indicators will help destination stakeholders plan, monitor and evaluate sustainable cultural tourism developments. This report contains:

- An updated definition of **cultural tourism** (CT)
- A new definition of **sustainable cultural tourism destination**
- A **comprehensive review of literature** on cultural tourism concepts, trends and current management challenges

The task undertaken were:

- An extensive review of the scientific literature on cultural tourism and related concepts. The literature review process involved the use of search engines (e.g. Google Scholar) to identify the works that fit the aims by searching for words and phrases such as cultural tourism, cultural tourist typologies, sustainable cultural tourism, creative tourism, sustainable tourism, sustainable development and tourism.
- Participation in the webinar: *So, what's next? The role of creative tourism in the regeneration of communities* [Creatour] hosted by the Centre for Social Studies at the University of Coimbra, Portugal. 2 June 2020.

02 The relationship between culture and tourism

The relationship between culture and tourism has undergone heavy evolution over the past century. Besides, the relationship between the two has always been seen as complex. In the 20th century, tourism and culture tended to be viewed by some agencies as separate entities of destinations (OECD, 2009). On the one hand, cultural heritage was mainly seen as part of the cultural resources of destinations whereby it mostly contributed to the education of the local population (OECD, 2009). Thus, cultural resources were deemed to be the foundation of cultural identities. On the other hand, tourism was largely viewed as a leisure-related activity; therefore, tourism was thought to be distinct from one's work-a-day life, as well as from local cultures. However, by the 1980s, the term *cultural tourism* started to appear more frequently due to an increasing, significant stream of international tourists visiting major sites and attractions (Richards, 2018). At that time, cultural tourism was attached to an emerging niche market label, whereby it was seen to be a "good" form of tourism since it was supposed both to help to stimulate the economy and to contribute to preserving cultural heritage in destinations (Richards, 2018).

This is further testified by the International Cultural Tourism Charter (ICOMOS, 1999), adopted by the ICOMOS General Assembly at its 12th session, in October 1999. This Charter, still representing a standard setting instrument in the field of CT, recognises the importance of adequately managing tourism at places of heritage relevance by appropriate communication of its significance and need for its conservation to both local communities and visitors. Tourism is herein defined as a positive force, since it can capture the economic characteristics of heritage and harness them for conservation by generating funding, educating the community and influencing policy. Thus, cultural tourism, if and when successfully managed, is considered an important factor for local development, by bringing benefits to host communities and providing important means and motivation for them to care for and maintain their heritage and cultural practices.

By the 1990s, Richards (2018) remarks that cultural tourism slowly transformed from the original niche market to attracting mass market. In recent years, cultural tourism has arguably become one of the largest and fastest growing tourism markets accounting for about 39% of all tourism activities (UNWTO, 2018). With globalization processes many destinations have realised that culture is an important element of tourism offerings, which helps to achieve authenticity and distinctiveness, thus strengthening a destination's attractiveness within the global, competitive tourism environment. Because an increasing number of urban and rural regions have started using their distinctive cultural assets and creative industries to position their destinations, a number of niches such as creative tourism, arts tourism, film tourism and literary tourism have come to the fore. While these emerging niches present some development and marketing opportunities, these also bring some challenges.

Tourism and cultural heritage management (hereafter CHM) are often deemed to have a conflicting relationship because they have been managed as two different domains. Tourism has predominantly been described as a business sector, whereby it is assumed to fulfil economic development goals, while CHM often has non-profit ethos (OECD, 2009), being primarily concerned with the provision and conservation of cultural heritage assets (McKercher, Ho & Du Cros, 2004). Du Cros and McKercher (2015) warn that five factors may impact the tourism and CHM relationship; these are: (1) the independent evolution of tourism and CHM, (2) the power balance between stakeholders changes, (3) stakeholders are of different kinds and have different levels of knowledge, (4) heritage assets are plural and diverse, and (5) heritage assets can be

consumed in different ways. These commentators also warn that conflict may arise when peripheral stakeholders impose their views and interest on local communities. In Kerr's (1994) opinion, "what is good for conservation is not necessarily good for tourism and what is good for tourism is rarely good for conservation". Du Cros and McKercher (2015) represent the tourism and CHM relationship along a continuum, which ranges from full conflict to full cooperation. To achieve full cooperation, few stakeholders are involved in a mutually beneficial dialogue with clearly identifiable mutual benefits. At the other end, while full conflicts may occur, these tend to self-resolve over time either when residents adjust to the new situation or upon intervention of a strong management agency (e.g. government). Governmental intervention is particularly needed in developing tourism destinations due to the fact that the relationship between tourism and cultural heritage is often fluid and undergoes constant changes. In addition, conflictive relationships are common in developing tourism destinations, whereby one or multiple stakeholders may hold unrealistic expectations of the market appeal, of the heritage assets or of the benefits tourism may bring along (McKercher, Ho & Du Cros, 2004). Conflictive relationships would result in a poor tourism product that few tourists would want to consume. As stated by ICOMOS (1999), broad stakeholder involvement and cooperation, including among local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers, is necessary to achieve a sustainable tourism industry and enhance the protection of heritage resources for future generations. It is, therefore, crucial that the tourism sector and CHM look into forming partnerships when developing new cultural tourism products in order to provide quality experiences to tourists and residents alike (Timothy & Boyd, 2015; UNESCO, 2015; Dubini, Leone & Forti, 2014). Moreover, politically imposed power balance are vital for the nature of their relationship whereby the development and conservation plans need to be clearly listed as part of destinations' tourism strategy.

2.1. Tourism and UNESCO's Culture Conventions' lists and registers

The role of culture in sustainable development has been recently recognised by the international community (UNESCO, 2018a). As a result of this recognition, the UN 2030 Agenda implicitly refers to culture across many of its sustainable development goals. The value of heritage for European villages, towns, cities and regions has been explicitly articulated by CHCFE (2015) as follows:

- Cultural heritage is a key component and contributor to the attractiveness of Europe's regions, cities, towns and rural areas.
- Cultural heritage provides European countries and regions with a unique identity that creates compelling city narratives providing cultural tourism investment opportunities.
- Cultural heritage is an important source of creativity and innovation, generating new ideas and solutions to problems, and creating innovative services.
- Cultural heritage is a catalyst for sustainable heritage-led regeneration.
- Cultural heritage contributes to the quality of life, providing character and ambience to neighbourhoods, towns and regions across Europe.
- Cultural heritage provides an essential stimulus to education and lifelong learning, including a better understanding of history as well as feelings of civic pride and belonging, and fosters cooperation and personal development.
- Cultural heritage builds social capital and helps deliver social cohesion in communities across Europe, providing a framework for participation and engagement as well as fostering integration.

The value of cultural heritage to societies is demonstrated by the large number of cultural heritage properties and intangible heritage elements that are respectively inscribed on the UNESCO World Heritage List and on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, while documentary heritage is listed into the register of UNESCO Memory of the World programme. Although the aim of the UNESCO World Heritage List is to recognize and protect the world's cultural and natural diversity of Outstanding Universal Value, some commentators (e.g. Jansen-Verbeke & McKercher, 2013; Jimura,

2011; Starin, 2008) have questioned whether in some cases the list can do more harm than good. Some have argued that the effects of resorting to tourism to justify the adaptive re-use of historic buildings or heritage precincts as a means of conservation has become more prominent (McKercher, Ho & Du Cros, 2004) in cities that were designated with World Heritage properties.

In Laos, for example, since the city of Luang Prabang was listed as a World Heritage (WH) site, rivers of tourists have been flooding the city (Starin, 2008). To keep up with the increasing demand of tourists, extensive and rapid tourism development has unfolded. Since most tourists expect "authentic" experiences while travelling, which often does not align well with the heritage sites visited (Alberts & Hazen, 2010), commercialisation has slowly eaten up the special cultural heritage Laos possessed. The consequences of commercialisation are multiple. First, it creates price inflation whereby locals are forced to move to suburbs due to unaffordable pricing in the central urban areas. Second, although buildings are banned from being demolished, they are being repurposed mostly by foreign investors in order to cater to the increasing needs of tourists, which leads to cultural and economic erosion. Third, rituals and traditions can either be disrupted or designed to fit the tourists needs, thus resulting in losing authentic intangible cultural heritage.

In Europe, Venice, which was added to the UNESCO WH list in 1987, represents an appalling example of poor tourism management (Hardy, 2019; Seraphin, Sheeran & Pilato, 2018). Drawing from a number of studies, Seraphin et al. (2018) summarise the main adverse effects of tourism in Venice as: locals' loss of sense of belonging and sense of place; increased congestion and privatisation of public spaces; the rise in tourism induced real estate speculation; decline in purchasing power parity of local residents versus visitors; dismantling of socio-cultural connectivity; and detrimental use of urban, rural and coastal spaces. Starin (2008) and Seraphin et al. (2018) observed that UNESCO listing may lead to problems associated with overtourism, especially in regions that seek economic boost through tourism. Similarly, Ryan and Silvanto (2009) contend that "the World Heritage Site designation has over time evolved from a technical measure aimed exclusively at preservation into an acclaimed and widely respected brand that countries use to attract heritage tourists" (p. 290). As a result, the impacts generated by poorly managed tourism activities could endanger the survival of the very specialness tourists seek in a WH listed destination. While tourism may be poorly managed by destination agencies at some WH sites, and given the large number of properties inscribed on the WH List[1], one should not draw general conclusions.

While recognizing that tourism poses both challenges and opportunities to heritage management, the WH system developed a broad set of tools to support policy improvement, awareness-raising and capacity building on the broader issue of CHM[2], as well as more specifically on sustainable tourism in WH sites. Among these tools, the policy on the integration of a sustainable development perspective into the processes of the WH Convention (UNESCO, 2015) calls on States Parties to review and reinforce governance frameworks for WH properties. This call seeks to achieve the appropriate balance, integration and harmonization between heritage protection and the pursuit of sustainable development objectives, including the promotion of sustainable forms of tourism. In the same spirit, the UNESCO World Heritage and Sustainable Tourism Programme[3] is based on a vision according to which WH and tourism stakeholders share responsibility for conservation of cultural and natural heritage of Outstanding Universal Value and for sustainable development through appropriate tourism management. Such programme focuses on stakeholder cooperation and engagement, where planning for tourism and heritage management is integrated at a destination level; the natural and cultural assets are valued and protected; and efficient, responsible and sustainable tourism is developed based on the local context and needs.

It shall also be noted that WH is only one among a broader set of designations developed in the field of culture and that may be relevant with regards to tourism. The already mentioned Representative List of the

[1] The WHL currently includes 1121 properties, several of which are serial properties with multiple components

[2] Inter alia: World Heritage Capacity Building Strategy (UNESCO, 2011); Managing Cultural World Heritage manual (UNESCO, 2013); World Heritage Leadership programme (ICCROM and IUCN; 2016)

[3] The World Heritage and Sustainable Tourism Programme is accessible at: https://whc.unesco.org/en/tourism/

Intangible Cultural Heritage of Humanity, established in the framework of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), aims at ensuring better visibility of the ICH and awareness of its significance, as well as to encourage dialogue which respects cultural diversity. The ICH system is strongly oriented towards contributing to sustainable development along each of its three dimensions: social, economic and environmental. Chapter VI of the Convention's Operational Directives (OD) is indeed entirely dedicated to providing guidance on how to strengthen the role of ICH as a driver and enabler of sustainable development, and how to integrate it into development plans, policies and programmes through participatory approaches. The OD outline how tourism may have both positive and negative impacts on the safeguarding of ICH and on the sustainable development of local communities. The text advocates for sustainable forms of tourism that ensure due respect to safeguarding ICH (thus in no way threatening or diminishing its viability, social functions and cultural meanings), as well as to the rights, aspirations and wishes of the communities, groups and individuals concerned. Furthermore, the text stipulates that community members should be the primary beneficiaries of any tourism activity associated with their own ICH and that communities should play a lead role in its management.

Another category of UNESCO designated sites, which may be relevant to the tourism sector, is the UNESCO Creative Cities Network (UCCN). The UCCN was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. The 246 cities, which currently form part of this network, work together towards a common objective: placing cultural creativity and related cultural and creative industries at the heart of their development plans, by also recognizing their role as powerful drivers for stimulating sustainable tourism. This brief review or literature has highlighted the complex relationship between tourism and cultural heritage management. This complexity is exacerbated by the many definitions, understandings and usages of the terms *culture* and *heritage*.

03 Definition of culture

In order to apprehend the concept of *cultural tourism*, the word *culture* first needs to be defined. Culture is one of the most complicated words in the English language (Williams, 1988) and many definitions exist. Definitions of culture have been debated for decades, if not centuries. The multidimensionality of the notion of culture has made it difficult to social scientists to come to a consensus about its meaning. To attest to this difficulty, instead of defining culture, the first UN Special Rapporteur in the field of cultural rights, Ms Farida Shaheed, opted for a holistic, inclusive approach to its meanings. She stated that "Culture permeates all human activities and institutions, […] in all societies across the world. Culture is created, contested and recreated within the social praxis of diverse groups interacting in economic, social and political arenas" (UNGA, 2012). In the same vein, in 2016, her successor Ms Karina Bennoune suggested that "referring to culture in the singular has problematic methodological and epistemological consequences". Therefore, she added, "it must be understood that culture is always plural. 'Culture' means cultures" (HRC, 2016).

Three main characteristics of culture point to the complexity of the subject matter: (1) culture is manifested at different layers of depth (Shein, 1990), (2) culture is both an individual construct and a social construct (Matsumoto 1996) and (3) culture is subject to gradual change (Ferraro, 1998). By and large, culture should not be seen as timeless nor should it be seen as uniformly distributed among members of a group (Spencer-Oatey, 2012). According to Shein (1990), there are three fundamental levels of culture, namely observable artefacts, values and underlying assumptions (see Figure 1). On the surface layer, artefacts can be easily observed, such that one can observe "how" members in a group produce them in their environment and "what" kind of behaviour patterns are detectable (Spencer-Oatey, 2012). The middle layer represents values, which are often hard to be observed directly. Values are principles that govern one's behaviour and they can give answers to "why" group members behave the way they do. However, through rationalisations, what people say may only reflect the values of a culture, but not reflect the true reasons of their behaviour (Spencer-Oatey, 2012). Thus, the underlying reasons for one to behave in a certain way is yet to be explained. Therefore, the core level of culture - its underlying assumptions - is the subconscious driving force that determines how group members perceive, think and feel (Spencer-Oatey, 2012).

Matsumoto (1996) argues that "culture is as much an individual, psychological construct as it is a social construct". Matsumoto explains that "although norms of any culture should be relevant to all the people within that culture", culture should not only be seen as a social construct because members in many societies are not homogeneous in terms of their values, thoughts and feelings. Instead, in order to avoid the formation of stereotypes, one should be aware that adherence to cultural attitudes, values, beliefs and behaviours may differ from person to person.

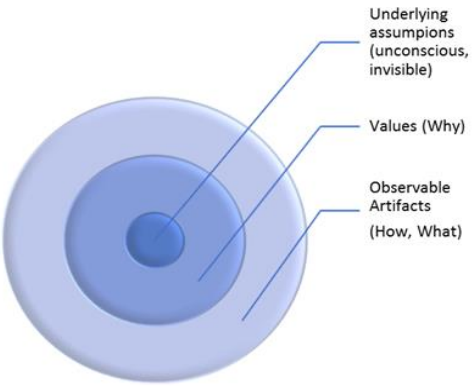

Fig 1. Three levels of culture (Shein, 1990)

By way of further illustration, Ferraro (1998) suggests that culture is subject to gradual change due to internal or external forces. The main reason for change is cultural diffusion, whereby it is the process of spreading cultural characteristics from one culture to another (Ferraro, 1998). Therefore, the three basic characteristics of culture, namely objects, ideas and behaviour patterns may undergo additions, deletions or modifications overtime. Yet, cultural adaptation varies from society to society and from group to group (Ferraro, 1998). It is also worthwhile to note that most cultural features or manifestations will be adapted to fit the recipient culture, insofar as the changes made will be beneficial to that society. Table 1 below presents various definitions from a wide range of sources.

While it may seem futile to seek to define the term culture, it is sometimes relevant to clarify its meaning for theoretical and empirical purposes (Jahoda, 2012). Based on the variety of definitions shown in table 1 and the cultural characteristics identified, one may conclude that culture provides structure to a group of people at a particular time, which governs the way people think (e.g. attitudes, beliefs, values), what people do (e.g. ways of life, traditions, rituals and languages) and what people make (e.g. art works such as music, dance, literature, buildings, monuments, films, fashion and food). What recent definitions of culture also indicate (e.g. UN CESCR, 2009) is that the notion of culture should not be understood as a series of fragmented manifestations; instead culture should be considered as an interactional and fluid process.

Table 1. Definitions of culture

Definition of culture	Source
Culture means the way of life, especially the general customs and beliefs, of a particular group of people at a particular time.	Cambridge Dictionary (2020)
Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.	UNESCO (2001)
Culture includes patterns, norms, rules and standards which find expression in behaviour, social relations and artefacts.	Wall & Mathieson (2006)
Culture is that complex whole which includes knowledge, belief, art, moral, law, custom and any other capabilities and habits acquired by man as a member of society.	Tylor (1924)
Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artefacts: the essential core of culture consists of traditional ideas and especially their attached values, culture systems may on the other hand be considered as products of action, on the other, as conditional elements of future action.	Kroeber & Kluchhohn (1952)
Culture is a unique meaning and information system, shared by a group and transmitted across generations, that allows the group to meet basic needs of survival, by coordinating social behaviour to achieve a viable existence, to transmit successful social behaviours, to pursue happiness and well-being, and to derive meaning from life.	Matsumoto (2009)
Culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behaviour patterns, or way of life) and what people make (artworks, artefacts, cultural products).	Littrell (1997)
Culture is the collective programming of the mind which distinguishes the members of one group or category of people from those of another.	Hofstede (1991)
Culture is an interactive process whereby individuals and communities, while preserving their specificities and purposes, give expression to the culture of humanity.	UN CESCR (2009)

04 Heritage tourism, cultural tourism and creative tourism

Some commentators (e.g. Hughes, 2000) point out that cultural tourism is frequently used to cover several different but related activities. For instance, along cultural tourism, the terms *heritage tourism* and *creative tourism* are commonly found in the disciplinary literature. While creative tourism connotes the idea of tourists' creative engagement with cultural assets, the difference between cultural tourism and heritage tourism is less clear and dependent on the way heritage is defined. Heritage has long been linked to a wide range of past events, myths, objects, folk memory and places to which these are connected (Ashworth et al., 2007). Heritage tourism, hence, has been described as "tourism centred on what we have inherited, which can mean anything from historic buildings, to art works, to beautiful scenery" (Yale, 1991, p. 21). In other words, heritage tourism has to do with the cultural legacy of previous generations, its interpretation and representation. The primary form of heritage consumption in tourism has been through consuming products, such as tours to experience tangible assets.

While many may see cultural tourism and heritage tourism as synonymous, Ashworth (2010) argues that heritage is only one aspect of culture. Ashworth more narrowly explains heritage as the outcome of past and present "human artistic productivity" (p.281). Based on this understanding of heritage, heritage tourism is not limited to past elements but also includes ongoing artistic work. This more dynamic view of heritage is reflected in a 2015 report by the EU-funded project Cultural Heritage Counts for Europe Consortium (hereafter CHCFE). CHCFE defines heritage as "being the past used for both present and potential future purposes" (p. 35). Cultural heritage is similarly and holistically conceived by the European Council's Faro Convention (2005) as:

> *a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.*

Widely accepted definitions of heritage and cultural resources, and perhaps the most relevant ones for their policy implications, are those provided by the UNESCO. The term "cultural property", to be intended as a sub-category of cultural heritage, is defined at art. 1 of the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO, 1970). Comprehensive definitions of "cultural and natural heritage" are enshrined in art. 1 and 2, respectively, of the Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO, 1972).

Art. 1 states that:

> *the following shall be considered as "cultural heritage":*
> ***monuments**: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;*
> ***groups of buildings**: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;*
> ***sites**: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or*

anthropological point of view.

Art. 2 states that:

the following shall be considered as "natural heritage":
***natural features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;*
***geological and physiographical formations** and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;*
***natural sites** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.*

Moreover, the definition of "underwater cultural heritage" can be found in art. 1 of the Convention on the Protection of the Underwater Cultural Heritage (UNESCO, 2001). The definition of intangible cultural heritage (ICH) is contained in art. 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), stating:

"intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Finally, what is meant by "cultural activities goods and services" and "cultural industries" is explained in art. 4 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005). More specifically,

"Cultural activities, goods and services" refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.
"Cultural industries" refers to industries producing and distributing cultural goods or services.

Heritage sites and tangible cultural assets are no longer the only points of interest to visitors. Rather, traditional as well as contemporary cultural ways of life, including intangible cultural elements have rapidly been increasing in importance as tourists have become more interested in symbolic and sensory consumption of the images and ideas associated with particular destinations (OECD, 2009). In this context, cultural tourism is not only related to products but to social processes as well. Since 2003, UNESCO has been promoting the importance of safeguarding intangible heritage and has been providing assistance to states in order to actively monitor the impacts of safeguarding measures taken by each state. Following the recent creation of the Representative List of the Intangible Cultural Heritage of Humanity, a growing interest in heritage produced by marginal groups and communities was also observed (Smith, 2016). In line with the post-modern turn, there are signs that we are slowly moving away from a mostly ethnocentric view of the cultural world towards a more diverse and fragmented appreciation of the worlds of women, indigenous communities and a variety of ethnic groups.

In light of the broad definitions of culture and cultural resources mentioned above - intended as the core content of the cultural tourism offer - CT cannot be understood as merely limited to heritage (both tangible and intangible), and should indeed be considered as also encompassing tourism activities related to contemporary local creativity, including cultural industries and activities based in tourism destinations.

Saturated markets have led producers to differentiate their products by promoting experiences and by engaging consumers in creative activities (Binkhorst, 2007; Richards & Wilson, 2006). Informed by Richard Florida's (2002) book *The Rise of the Creative Class*, Richards and Wilson (2006) argue that modern cultural consumers are increasingly mobile and engaging in creative practices through their relationship with culture. Some destination managers and practitioners have built their strategies around this growing mass of creative consumers and have emphasised the role of creativity in delivering cultural experiences. For example, New Zealand was one of the first destinations to capitalise upon the potentials of creativity in developing its cultural tourism products (Richards, 2007a). A relevant question would then be how to engage tourists in a creative manner? Some commentators have clearly articulated the new role for tourists as co-producers of their own experience (Binkhorst, 2007; Richards & Wilson, 2006; Prentice, 2004; Richards, 2011). By co-producers, it is understood that both tourists and service providers interact or ideally collaborate in the production of tourism experiences. This way, the boundaries between production and consumption of products, services or experiences are made increasingly vague. *Creative tourism* was first analysed in 2000 by Richards and Raymond who defined it as:

> *Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken. (p. 18)*

Important to the concept of creative tourism is the active participation of tourists in creative activities; thus emphasising the *doing* rather than the *being there*. In fully engaging in cultural activities, participants are likely to enhance some skills and develop some knowledge about the activity, the local culture, and the local community. Equally important to creative tourism are the possibilities for self-actualisation and self-expression (Richards, 2011), which are facilitated by the experience of authentic social encounters (Matteucci, 2018a; Raymond, 2007). Examples of creative tourism activities are making your own perfume in the Provence setting of Grasse, or taking flamenco music courses in Andalusian locations such as Seville or Jerez. The benefits of creative tourism are not limited to tourists. There are many advantages for local communities. For instance, by building upon their endogenous resources, communities may revitalise their cultural traditions and practices, diversify their cultural offerings, support local innovative processes, empower local talents and by so doing strengthen local pride and identity, preserve a distinctive cultural identity (thus reducing the threat of cultural homogenization), and overall improve the sustainability of destinations.

A conceptual model of creative tourism is presented below (Figure 2). This dynamic model points to the multidimensionality and the recent evolution of creative tourism. The core learning potential of creative tourism (e.g. through interactive workshops) has been extended to include other facets such as the passive consumption of other people's creativity (e.g. through events and architecture) and greater attention to the many diverse enabling resources available in localities (e.g. spaces, artists and social networks).

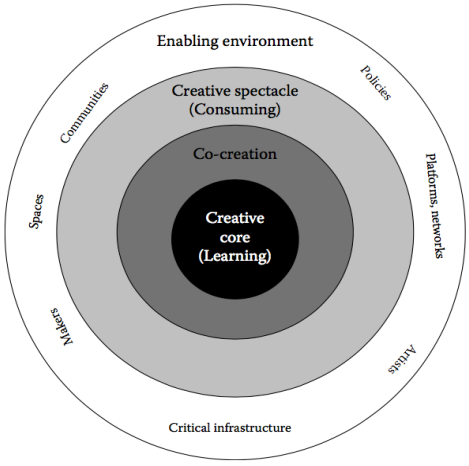

Fig 2. Framework of creative tourism development and research (Duxbury & Richards, 2019)

Recent creative tourism analysis (e.g. Duxbury & Richards, 2019) recognises the urgency to (re)connect humans to each other and to their environment. Beyond individual self-actualisation, intercultural exchange and creative learning experiences may foster a sense of global citizenship and greater care and empathy towards other cultures and the planet.

05 Current supply and demand factors in cultural tourism

Culture is an essential resource in Europe. Not only does it contribute to foster local and regional socio-economic development, it also creates cultural harmony within the European Union (Richards 2003). Current supply and demand factors in cultural tourism are now presented below.

5.1. Demand factors

5.1.1. Growing interests in culture

Over the years, cultural tourism has slowly transformed from the original niche market towards a mass market (Jovicic, 2016; Richards, 2018). The growing interests in culture and the increase in numbers of cultural tourists can be explained by multiple factors. First, as previously discussed, the concept of cultural tourism has also been evolving from tangible heritage tourism to creative tourism that focuses on co-created experiences and transformation. Thus, the range of goods and mannifestations which make up culture has become much wider than previously understood; as a result, more people now than before can be accounted for as cultural tourists. Second, as more tourists are now looking for authentic experiences of everyday local culture (e.g. lifestyles), regions and cities have increasingly embedded culture within their destination marketing strategy (Richards & Russo, 2016; Rudan, 2007). Third, since the middle of the twentieth century, a growing number of Europeans have received formal education, today's tourists' *cultural capital* (cf. Bourdieu, 1979) is noticeably greater (Hausmann, 2007). With greater cultural capital, European tourists have been able to enjoy and appreciate the culture presented to them. Lastly, the growth of nostalgia (as a push motivational factor) has also stimulated the growth of cultural tourism. In that respect, Richards (2003) argues that the faster pace of life in our current society, feelings of disorientation and loss associated with modernity have contributed to the growth of cultural tourism.

5.1.2. Growth in Creative Tourism

The trend towards creative tourism is due to multiple factors. As mentioned in the previous section, in search of authentic experiences, tourists increasingly want to live like locals at the destinations they visit. Along tourists' quest for authenticity, tourists are eager to experience impactful memorable moments that they will be able to share with friends and family upon their return and already on spot via social media. This quest for authenticity and memorable or peak experiences has led many regions and cities to find new creative tourism products in order to distinguish themselves from others in an increasingly competitive market. One challenge (amongst others) that destinations face is to embed relatively mobile creative processes and ideas in "traditional" places for the purpose to attract creative visitors (Richards, 2003). Other challenges include the possibility and desirability of copyrighting or protecting intangible cultural heritage (Richards, 2018), attracting and retaining the "creative class"[4] that can stimulate innovation to

[4] The creative class refers to individuals who engage in work whose function is to “create meaningful new forms.” Richard Florida (2003, p.8) includes amongst others: scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects, as well as the “thought leadership” of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts, and other opinion-makers.

develop further economic growth (OECD, 2009), developing information and communication technology to facilitate close interaction with consumers before, during and after the trip (Hung, Peng & Chen, 2019), as well as implementing co-creation strategies in product development processes for better tourist experiences (Jovicic, 2016). In light of the recent sanitary crisis (COVID19), destinations capitalising upon creative tourism will need to rely less on international tourists; rather destinations will need to establish resilient business practices, which may primarily focus on strengthening and fostering strong local community ties. Indeed, because of the urgency to tackle severe environmental issues (e.g. global warming), the future of creative tourism may be bound to close visitor markets (e.g. proximity tourism and staycation) and slower modes of mobilities.

5.2. Supply factors

The supply factors include a complex mix of tangible cultural assets and intangible cultural elements and tourism industry components providing access to cultural resources. Tangible cultural heritage relates to all physical assets that embody cultural values found in heritage sites (e.g. historic towns and villages, cultural landscapes) and in cultural objects, monuments and buildings (incl. museums). Intangible cultural heritage includes oral traditions and expressions (incl. language as a vehicle of the intangible cultural heritage); performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftmanship (UNESCO, 2018b). Access to cultural heritage is facilitated by community stakeholders (e.g. residents, entrepreneurs, associations), public infrastructure (e.g. spaces, roads) and services, marketing agencies, technological tools (e.g. reservation systems, mobile applications) and diverse tourism service providers such as transportation companies (e.g. land, water, air carriers), accommodation providers, transfer (taxi) service providers, catering enterprises, amongst others. In the following two sections, we briefly consider two major forces which have shaped recent cultural tourism development.

5.2.1. Social Media and technology

Apart from traditional official destination websites and booking platforms, social media platforms such as forums, blogs and Instagram are becoming the mainstream go-to marketing avenues to promote tourism destinations. Further, social media usage is predicted to grow in the next years (Leung, Law, van Hoof & Buhalis, 2013; Sotiriadis, 2017). Not only is social media deemed to be a potentially powerful way to contribute to tourism destination branding, social media also allows direct engagement with potential tourists (Moro & Rita, 2018). As the internet becomes more accessible, influencers on social media platforms have become a new source of information, where people share their experiences and passion with each other (NBTC, 2019). Cultural tourists who are looking for authentic and unique experiences are likely to gather insights from online communities, rather than experiencing mass cultural tourism sites. Beyond marketing communication to potential and past visitors, new media technologies may also offer new modes of communication to local stakeholders who need to stay connected within their communities. Cultural tourism is being transformed through the adoption of new technologies. For instance, cultural attractions such as museums are now using augmented and virtual reality to enhance the visitor experience (Richards, 2019). An example of this trend is the Mori Building Digital Art Museum in Tokyo, Japan, which includes immersive large-scale installations and holograms (Grevtsova, 2018). Another and more ubiquitous example would be the use of mobile applications which throw visitors of museums into a universe where paintings speak, move, and tell their own stories (e.g. about artists' biographies). The PO.RO.S Museu Portugal Romano in Terras de Sicó, is an example where visitors experience Roman history in an interactive multimedia environment (see https://www.poros.pt).

5.2.2. Low Cost Airlines

Since the airline industry introduced the first low-cost carrier - Southwest Airline - in the seventies, the low-cost airline business model has gained traction and spread globally (Chiou & Chen 2010, Francis et al. 2006). Ever since, low-cost carriers have become one of the key drivers of tourism development for tourism destinations (Chung & Whang, 2011) and the generator of tourists to tourism destinations (Clave, Saladie, Cortes-Jimenez, Young & Young, 2015). Yet, the recent sanitary crisis (COVID19) has put the entire airline industry on hold and the future of air travel is currently uncertain. Undoubtedly more alarming than the current sanitary disruptions, non-essential fossil fuel-based air travel is a significant contributor to global warming (Higham & Font, 2020; Sharpley, 2020). In this context, other modes of transportation (e.g. train) may be strengthened and deployed to facilitate safe and more sustainable ways to reach cultural destinations within Europe.

06 Definition of Cultural Tourism

If defining culture presents some challenges, one can similarly expect challenges in defining cultural tourism. Richards (2003) indicates that, due to the broad nature of the cultural tourism phenomenon, numerous definitions have been generated by different authors to serve different purposes. Moreover, these cultural tourism definitions are usually created to address a particular aspect of cultural tourism, thus creating various perspectives on the topic. To illustrate this observation, Du Cros and McKercher (2015) report four main types of cultural tourism definitions, namely: tourism derived definitions, motivational definitions, experiential or aspirational definitions and operational definitions. Du Cros and McKercher (2015) contend that while these four conceptualizations of cultural tourism have merit, they are limited in scope. For example, whereas the motivational and experiential definitions may identify reasons for travel, the nature of the cultural products that tourists experience on-site remains elusive.

Cultural tourism, in its broader meaning involves visits to cultural attractions and participation in cultural events by culturally motivated people (Richards, 2011). Since one of the goals of the SmartCulTour project is to operationalise cultural tourism in European regions, a conceptual definition is first needed. Table 2 below shows a compilation of conceptual definitions of cultural tourism provided by different authors.

A close examination of the conceptual definitions included in table 2 below indicates that most definitions "are mostly concerned with the nature of the cultural tourism phenomenon, and in particular tend to concentrate on what motivates the tourist to visit cultural attractions" (Richards, 2003). The scientific literature points to four current cultural tourism trends, namely: the increasing relevance of contemporary cultural ways of life, experiential cultural tourism, creative tourism and the slow movement (e.g. slow food, slow mobility). Today's visitors are not solely interested in heritage sites and tangible cultural assets. Rather, contemporary cultural ways of life, including intangible heritage manifestations as well as local and creative cultural activities, have been rapidly gaining momentum amongst cultural tourists. In addition, the concept of "authenticity" has been increasingly discussed not only within academic circles but also by DMOs. Indeed, tourists have shown greater interest in experiencing local ways of life rather than being presented with a "staged" version of local cultures (Richards, 2003).

Table 2. Definitions of cultural tourism

Definition of cultural tourism	Source
Cultural tourism is a type of tourism activities in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/ products in a tourism destination. These attractions/ products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyle, value systems, beliefs and traditions.	UNWTO (2018)
Cultural tourism is travelling with the motivation of getting to know new cultures, participating in cultural events or visiting cultural attractions in a context where the attraction represents the unique, special cultural of the visiting destination.	Michalko (2004)
Cultural tourism is a form of special interest and experiential tourism based on the search for or participation in new and deep cultural experiences of an aesthetic, intellectual, emotional or psychological nature.	Reisinger (1994)
Visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/ heritage offerings of a community, region or institution.	Silberberg (1995)
The movement of persons to specific cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.	Richards (1996)
Cultural tourism entails not only the consumption of a cultural past, historical product but also those which include the contemporary, cultural way of life of the people and or region. Cultural tourism can therefore be regarded as covering both heritage tourism and art tourism.	Richard (2001)
Cultural tourism is a type of special interest travel where the culture of a host country is an important factor in attracting tourists to a destination. The culture of a host country is presented through its materials (art, music, handcraft, etc.) and non-material (hospitality, customs, history, religion) elements.	Reisinger (2011)
A form of tourism that relies on a destination's cultural heritage assets and transforms them into products that can be consumed by tourists.	McKercher & du Cros (2015)
Cultural tourism: passive, active and interactive engagement with heritage, arts and the cultures of communities, whereby the visitor gains new experiences of an educational, creative, and/or entertaining nature.	Smith (2016)

Furthermore, tourists are taking selective pieces of their experiences at cultural attractions that are specifically created for them and in turn, they construct their own narratives, on which they can build their sense of identity (Richards, 2003). This trend reflects Matsumoto's (1996) argument that culture is both an individual construct and a social construct. Kumar (2017) similarly argues that, in the 21st century, tourists are highly motivated to engage in constructing their own experiences of a destination through active exploration and participation. As a result, cultural destinations have recently put more emphasis on developing experiential cultural products in order to remain competitive in the tourism market.

Finally, the slow movement, epitomised by the concepts of slow city, slow food and slow travel, is gaining momentum in debates of sustainable living and sustainable tourism. The slow movement philosophy represents a viable avenue for developing cultural tourism activities that are more respectful to local communities and the physical environment (Fistola & La Rocca, 2018). By considering the aforementioned trends, past conceptualisations of cultural tourism and the definition of culture according to relevant

international standards, we define **cultural tourism** as *a form of tourism in which visitors engage with heritage, local cultural and creative activities and the everyday cultural practices of host communities for the purpose of gaining mutual experiences of an educational, aesthetic, creative, emotional and/or entertaining nature.*

07 Who are cultural tourists?

Today, the fragmentation of the current cultural tourism market (demand and supply) makes it difficult to portray the typical cultural tourist. Instead, practitioners may find it more relevant to understand tourists based on their degree of engagement with different cultural heritage activities and sites, and the meanings tourists ascribe to what they experience. Despite this area of contention, a review of the disciplinary literature points to some broad characteristics of cultural tourists. Based on demographic information, Richards (2007a) highlights that people under 30 years of age make up about 40 percent of the cultural tourists population. Also, research indicates that the younger generation is likely to consume contemporary art, creativity and modern architecture, whereas older visitors tend to frequent traditional monuments and museums (Richards & van der Ark, 2013). In terms of gender, women constitute an important segment of the cultural tourism market (Hausmann, 2007). For instance, women and middle-aged people tend to more frequently attend festivals and events than other groups (Kim, Cheng & O'Leary, 2007). In addition, according to the ATLAS survey conducted in 2004, about 40 percent of cultural visitors lived in the local area and less than 20 percent were foreign tourists (Richards, 2007a). Thus, domestic tourists are also a segment that should not be ignored.

Kaufman and Scantlebury (2007) and Vizcaíno Ponferrada (2015) found that cultural tourists spend more money in the communities they visit than other tourists. This may be explained by the fact that cultural tourists spend for a longer period of time at a destination than other types of tourists. This is particularly the case of creative tourists who sometimes spend weeks or months at a destination for learning purposes (e.g. flamenco tourists in Matteucci's (2014) study in Seville, Spain). Length of stay, however, is influenced by different factors, which include nationality, age, employment, income and the costs associated with the journey (Brida, Meleddu & Pullina, 2013).

Previous studies have identified patterns of cultural tourists' expenditure:

- Expenditure tends to be positively correlated with education level (Woodside et al., 1987; Goh & Law, 2011), available income (Woodside et al., 1987; Agarwal & Yochum, 1999, Cannon & Ford, 2002; Seiler et al., 2002; Jang et al. 2004; Oh & Schuett, 2010) and group size (Agarwal & Yochum, 1999; Seiler et al., 2002). Yet, group size was shown to be negatively correlated to daily per capita spending (Agarwal & Yochum 1999; Seiler et al., 2002) most likely explained by the limited freedom one has in allocating her/his own travel budget.
- Spending patterns are related to visitors' place of residence or nationality (Kastenholz, 2005; Aguiló Perez & Juaneda, 2000). Expenditure increases for international travellers.
- Cultural tourists who are travelling to seek excitement (Wang et al., 2006) and status enhancement (Mehmetoglu, 2007) spend more than people who are travelling for other motives.
- People who are travelling independently spend more than people who are on prepaid packages or organised group tours (Agarwal & Yochum, 1999; Laesser & Crouch, 2006).

Ozel and Kozak (2012) also suggest that cultural tourists tend to travel more frequently than other types of tourists. Finally, Chandler and Costello (2002) have found that cultural tourists are more likely to use different sources to gather information in order to plan a trip. In sum, and at first glance, the broad analysis of cultural tourists based on demographic information has revealed that cultural tourists enjoy greater cultural capital, are good spenders and tend to stay longer at a destination compared to other types of tourists. While these general traits are interesting, they tell us little about the importance of cultural

tourism as a trip motive (du Cros & McKercher, 2015).

7.1. Cultural tourist typologies

Although the afore-reviewed work allows a descriptive profile of cultural tourists to emerge, many commentators reckon that the cultural tourism market remains under-differentiated. There is an implicit assumption that most cultural tourists are fairly culturally motivated and are seeking "deep experiences" when travelling (McKercher & Du Cros, 2003). However, the reality is rather different. Özel and kozak (2012) suggest that not all cultural tourists have the same degree of interest in cultural experiences. In addition, tourists engage in cultural tourism attractions at different levels (Stebbins, 1996; Timothy, 1996; Kerstetter et al., 1998). A while ago, Formica and Uysal (1998) remarked that motivational factors can best represent the personal psychological components of needs, expectations, benefits sought, and achievements that are likely to be satisfied through tourism activities. Thus, it is necessary to appraise the tourist's levels of motivation and involvement in cultural activities.

7.1.1. Motivation

A motivation-based approach aims at distinguishing between culturally motivated visitors who make a conscious choice to experience culture, and those who may be accidental consumers of cultural products. A few researchers have followed this approach such as Foo and Rossetto (1998) in a study about foreign visitors in Australia, Silberberg (1995) with regards to museum visitors, and van der Ark and Richards (2006) who investigated city tourists' participation in cultural activities. With a focus on the performing arts alone, Hughes (2000) also classifies tourists on the basis of motivations. He distinguishes arts-core from arts-peripheral tourists. Whereas arts-core tourists travel with the clear intention of seeing a performance, the arts-peripheral ones simply see a performance while their core reason for travel may reside somewhere else. In addition to intent, Hughes further distinguishes between general and specific cultural interest and remarks that the arts-core visitors with a specific interest are a minority amongst the broader range of cultural tourists. Özel and kozak (2012) have identified five distinctive cultural tourism motivation groups, namely relaxation seekers, sports seekers, family oriented, escapists and achievement and autonomy seekers. Bywater (1993), on the other hand, distinguishes between visitors based on their degree of motivations. He identifies three levels of travellers' motivation: those who are culturally interested, those who are culturally motivated and those who are culturally inspired. These categorisations reveal that cultural tourists are far from being a homogeneous group. Furthermore, cultural tourists have different degrees of motivation in addition to different cultural motives. Travel motivation is said to influence the number and type of activities pursued (McKercher, 2002), the awareness level of primary and secondary cultural attractions as well as the amount of pre-trip research undertaken (DKS, 1999). Acknowledging the complexity of cultural tourists' travel motivation would help DMOs to foster memorable experiences for different cultural tourist segments.

7.1.2. Activity based segmentation

McKercher, Ho, Du Cros and Chow (2002) suggest segmenting cultural tourists by analysing tourists behaviour at a destination. For instance, distinctive visitor segments may be formed when tourists appear to be homogenous in terms of their on-site behaviour, their reactions to marketing activities, their awareness level of cultural tourism attractions, or the benefits they seek in a cultural destination (Sollner & Rese, 2001; McKercher & Du Cros, 2003). Moreover, many commentators (e.g. Stebbins, 1996; Kerstetter et al., 1998) have found that tourists' degree of engagement in cultural activities varies significantly, and the factors influencing their engagement level depend on tourists' own interests, level of knowledge, time availability, and the number and types of travel partners. Informed by these findings, McKercher (2002) develops a two-dimensional model to classify cultural tourists to Hong-Kong. He identifies five types of cultural tourist ranging from the *purposeful* tourist, who is highly motivated to travel for cultural reasons

and seeks deep experiences, to the *incidental* tourist, who happens to participate in a cultural activity but shows little interest in it. By understanding the motivation, behaviour and different levels of experiences of different segments, cultural destinations can gain a greater appreciation of the inherent diversity of the cultural tourism market, as well as the potential size of any segment (McKercher & Du Cros, 2003). Subsequently, cultural destinations can create and offer dynamic cultural tourism products that appeal to various audiences. By offering engaging and meaningful experiences, cultural destinations will be able to capture and retain a loyal customer base (Matteucci, 2018b).

7.2. Tourist experience typologies

The tourism research literature accounts for many attempts at devising tourism experience typologies. While many typologies are specific to tourism activities or attractions (e.g. dark tourism, cultural tourism or eco-tourism), fewer attempts sought to categorize generic modes of tourism experiences. Kang and Gretzel (2012) define the tourist experience as "a constant flow of thoughts and feelings during moments of consciousness which occur through highly complex psychological, sociological and cognitive interaction processes" (p. 442). A widely cited tourist typology in the literature is the one from sociologist Erik Cohen (1979) who suggests five modes of experience based on a “quest for a spiritual centre”. This quest is dependent upon the tourists' level of alienation from their workaday life and their level of interest in the foreign *Other*. The first experiencing mode is the *recreational* in which people seek to experience pleasure through entertainment. Cohen (1979) argues that “for the recreation-seeking tourist, the people and landscapes she/he sees and experiences are not part of her/his real world” (p. 184). The second mode is the *diversionary* mode, where individuals need a break away from their every day routine and stress in order to maintain life-balance. In the third *experiential* mode of experience, people are conscious of their state of alienation and they hope to live more authentic experiences elsewhere. The fourth mode is described as *experimental* because alienated individuals search for rediscovering their true selves in an exotic environment. In this mode, the focus is set on the self. Finally, the fifth mode of experience is *existential* because here individuals believe that they would live happier lives elsewhere. In their quest for “going native”, existential tourists hope to temporarily or permanently relocate to other places. Even more than its antecedents, it is a mode replete with desires and fantasies, and with romantic and nostalgic associations of cultures. After a while, individuals gain control and assurance in their relationship with the exotic Other. In this fifth mode of experience, the extraordinary eventually becomes routine.

Cohen’s five-fold typology offers at least two core advantages. First, the five modes of experience shed some light on the differences in experiences based on sociological processes such as alienation and interest in an exotic *Other*. In this way, the five modes go far beyond the one or two-dimensional descriptions of tourists which have either been classified by purpose, activity type, and depth of experience or interest. For example, it is possible that both McKercher’s cultural tourist types, the purposeful and the incidental, could be searching for the same thing, yet through distinctive (cultural) activities. Second, Cohen's typology makes the comparison between different leisure and tourism activities possible (Lengkeek, 2001).

A more recent attempt at distinguishing processes of tourism experiences is the work of Gnoth and Matteucci (2014). Informed by Gnoth's earlier work, these authors distinguish four modes of experiencing, namely: experience as pure pleasure, as re-discovery, as existentially authentic exploration, and as knowledge seeking. Gnoth and Matteucci (2014) suggest that experiences are a function of consciousness and activity. Experience as pure pleasure relates to engaging in activities that are routine and familiar and that are self-directed. In this mode, while the tourist attraction may be a focal point, tourists pay little attention to the site's uniqueness, and the activities they participate in pose little challenge to them. Tourists are more concerned with the pleasure of being in the moment; yet this hedonistic pursuit may be highly meaningful to them. The re-discovery mode of experiencing posits that tourists purposively engage in activities that require some focus and effort. While the activities tourists participate in may be known to them (e.g. learning Italian), the tourist self is fulfilled beyond mere indulgence. In the third experiencing mode of existentially authentic exploration, the tourist's focus is not self-directed as in the two previous

modes, but other-directed. Through their exploration of new foreign environments (and cultures), tourists may negotiate their own identities, whereby they feel deeper self-transformation which may, in turn, give rise to new life trajectories. The fourth mode of experiencing - the knowledge seeking - stipulates that tourists, although motivated to learn new things, follow normative scripts and roles to protect their ego. In other words, in this mode of experiencing, tourists seek new experiences from a socio-culturally familiar angle. Visits to museums epitomize this mode. The four modes of experiencing are not mutually exclusive in that, based on trip conjunctures, tourists may switch from one mode to another during the same holiday. This typology reflects contemporary "mobile tourists who want to experience diverse themes, and take various, or even contrasting, roles as consumers and producers and cannot therefore be reduced to generalized targets with predictable, permanent consumption preferences" (Saraniemi & Kylänen, 2011, p. 140).

7.3. Positive cultural tourist experiences

In the study of tourism experiences, there are signs that scholars are slowly moving away from studying mere satisfactory experiences to now seeking a better understanding of the nature of, and the conditions under which, tourists undergo extremely rewarding and pleasurable experiences. So, research on the tourist experience is tentatively going beyond narrow private industry-oriented goals towards incorporating the wider social benefits of travel and tourism activities. Evidence of this trend lies in the growing interest in the positive impacts of travel on tourists and the communities they visit (Zahra & McIntosh, 2007). These positive impacts are concerned with the issues of individual and community well-being, quality of life and sustainable development. It is beyond the scope of this report to review a wide range of positive tourism experience concepts (e.g. memorable experience, peak experience, extraordinary experience, flow experience, eudaimonic experience); however, here we briefly highlight the benefits of cultural tourism experiences.

The lessons learned from research on memorable tourism experiences are that the level of engagement, satisfaction and cultural contact are three key factors contributing to positive experiences. Tourists engagement commonly refers to visitors' involvement with and commitment to tourism experience (Brodie, Hollebeek, Jurić & Ilić, 2011). The level of engagement can be affected by factors such as prior knowledge, cultural capital, recreational motivation (Taheri et al. 2014) and consumption frequency (Mollen & Wilson, 2010). Apart from participating in activities, as service management theory suggests, customers' involvement is a significant factor for service innovation (Normann, 2001), service design, and delivery of comprehensive customer experiences (Thakur & Hale, 2013). Engagement is in fact an essential aspect of creative tourism. For instance, in his study of creative tourists' experiences of flamenco in Seville, Matteucci (2018a) found that tourists partaking in flamenco courses tend to be intrinsically motivated and seek to experience authentic aspects of local cultures. Engagement was revealed in three ways: (1) the tourists' close interactions with peers and local artists which fostered feelings of togetherness, and a sense of affiliation, (2) tourists experiencing challenges which required efforts and dedication to learning, and (3) the stimulation of tourists' sensuous bodies through "non-tourists spaces". Through sensually unsettling environments (e.g. flamenco taverns and social clubs) and activities (e.g. flamenco practice) in which tourists' bodies are exposed to new sensations, tourists are pushed outside their comfort zones and confront their embodied identities (Edensor, 2006; Onfray, 2007). Amongst the psychological outcomes reported by the flamenco creative tourists there were rewarding emotional experiences, resilience, self-satisfaction through skills development, self-discovery and greater meaning in life. Others (e.g. Hung, Peng & Chen, 2019; Von Hippel, 2007) have argued that tourists' engagement can be increased by taking advantage of the current ICT environment. DMOs may use sources such as online communities, tool-kits or crowdsourcing activities to reach a larger audience for user-driven innovation.

Satisfaction is an affective state felt in relation to a holistic tourist experience (Oliver, 1980). From a tourism marketing perspective, post hoc satisfaction refers to the tourists' feeling of gratification when the post-travel experience exceeds prior expectations (Altunel & Erkurt, 2015). While many factors contribute to

tourists' satisfaction, tourists' engagement (Alturnel & Erkurt, 2015; Chen & Rahman, 2018), aesthetics of spaces, playfulness of tourism activities and service staff excellence (Chen, Yeh & Huan, 2014; Jamal, Othman & Muhammad, 2011; Wu & Liang, 2009) positively influence satisfaction. In their recent analysis of the literature on love in tourism experiences, Filep and Matteucci (2020) remark that positive emotions such as love (including friendship), joy, interest and intimacy largely contribute to fulfilling tourist experiences (hence satisfaction). Heng, Peng and Chen (2019) suggest that satisfied cultural tourists develop a strong sense of belonging to the destination, which translates into revisit and positive recommendations to others.

Cultural contact refers to a group of people coming into or staying in contact with a different culture for a period of time (Chen & Rahman, 2018). As in the flamenco tourists' example, Chen and Rahman (2018) remark that tourists visiting cultural destinations are looking for contact points to interact not only with the local culture, but also with the residents. Cultural tourism destinations should address the need for cultural contact of tourists (and residents) by focusing on increasing and improving opportunities of interaction between tourists and hosts as well as facilitating cultural exchange through introducing creative tourism products (Chen & Rahman, 2018; Matteucci, 2018a). However, for meaningful encounters, community members should play an active role in designing cultural experiences which reflect their own needs and expectations.

7.4. Authenticity in the cultural tourist experience

In today's post-modern leisure market, Richard (2003) observes that people are turning away from identifying themselves through modern social values such as work, marriage or religion. Instead, people's identities are built from a bricolage of individualized and unconnected experiences that are assembled into a coherent narrative. When asked, surprisingly few tourists self-identify as "cultural tourists" (Richards, 2007a). Rather, tourists want to live like locals and to experience the authentic local way of life that remains untamed by mass tourism. Therefore, tourists are increasingly more likely to look for cultural experiences that can meet their very specific cultural wants and needs (Richards, 2003). Traditionally, the suppliers of cultural experiences have been acting as the authorities producing cultural narratives. However, nowadays tourists enjoy greater agency and are now selecting which aspects of cultures are relevant to them (Richards, 2003). As a result of this trend, the dynamics between suppliers of cultural experiences and tourists have rapidly been changing. Suppliers of cultural experiences are now increasingly combining different types of cultural experiences into their product in order to appeal to a more diverse audience. With interactive displays or augmented reality technology on sites, tourists may also co-create their own individual cultural narratives. Richards (2003) argues that offering visitors the opportunity to construct their own narratives while visiting cultural attractions enhances visitors' perception of authenticity.

MacCannell (1976) was amongst the first scholars to initiate a discussion on authenticity in tourism. He argued that a central aspect of modernity is the quest for authentic experiences. Unlike Boorstin (1964) who portrayed tourists as superficial dupes, in the 1980s MacCannell (1976) observed that, although modern tourists did seek authenticity, few happened to experience it due to the manipulations on the part of the tourism industry. While, to some extent, this observation may still hold true today, we observe two opposite trends which operate in parallel. One the one hand, tourists are avoiding institutionalised tourism experiences (touristic representations and reconstructions of cultures), and are seeking to fully immerse themselves into localities in order to experience the unseen and unheard aspects of destinations (MacCannel, 2001). The search for authentic cultural experiences has been described by Handler (1986, p.2) as the search for "the unspoiled, pristine, genuine, untouched and traditional" as well as for something "exceptional in its actuality and valuable" (Trilling, 1972). This trend is in line with the emergence of creative tourism.

On the other hand, many tourists are also “actively and knowingly seeking the inauthentic as the basis of

their experience" (Ravenscroft & Matteucci, 2003, p. 2). Such tourists have been labelled "new leisure tourists" by Smith (2016). In their study of the San Fermin festival in Pamplona, Spain, Ravenscroft and Matteucci (2003) found that for both tourists and residents, authenticity did not reside in the representation of the event; instead, authenticity was a function of the intensity of the participants' emotional experience. Likewise, in his study on *La Mercè*, a traditional event in Barcelona, Spain, Richards (2007b) found that authenticity related to the tourists' enjoyment of the festival and experience of difference. Therefore, these findings link the experience of authenticity to a personal feeling of genuine enjoyment. Wang (1999) has described this genuine enjoyment as *existential authenticity*. This second trend echoes what is termed experiential tourism.

Alberts and Hazen (2010) point out that because authenticity is a socially constructed concept, it has different meanings in different cultural contexts. Thus, authenticity not only highly depends on how cultural products are presented to consumers (Reville & Dodd, 2003), it also greatly depends on the viewers' interpretation (Chhabra, 2005). Therefore, authenticity should be determined according to local cultural understandings (World Heritage Center, 2008).

7.4.1. The importance of perceived cultural authenticity

Perceived cultural authenticity is defined by Chhabra, Healy and Sills (2003) as the evaluation of cultural heritage whether or not it is consistent with nostalgia for some real or imagined past. In a cultural tourism context, perceived cultural authenticity is extremely important as it can affect tourists' behaviour as well as tourists' experiences. According to Rodzi, Zaki and Subli (2013), perceived cultural authenticity affects tourists' perceived value of a cultural destination. In turn, this perceived value of a cultural destination can help to predict tourists' satisfaction (Nguyen & Cheung, 2016). Moreover, Engeset and Elvekrok (2014) have suggested that the perception of authenticity is a significant attribute in evaluating tourist experience. In the same vein, Ramkissoon and Uysal (2010) but also Chhabra, Healy and Sills (2003) note that perceived cultural authenticity affects tourists' intention to consume.

7.4.2. Constructing authenticity of tourism experience in a cultural destination

Given the salience of authenticity in tourists' experiences, researchers have sought ways to enhance authenticity through tourism marketing initiatives. Prentice (2001) suggests nine different ways to offer authenticity to tourists:

1. Authentication by direct experience
2. Objective authentication
3. Promoting naturalness
4. Promoting by location
5. Association with famous people
6. Place-branding
7. Offer of origin
8. Celebration
9. Learned authenticity

Authentication by direct experience (1) means that tourists experience authenticity by interacting with locals as part of the locals' everyday life. One satisfactory way of doing so is marketing the exceptional quality and particular characteristics of the local culinary tradition as part of tourist attractions. Objective authentication (2) is achieved by presenting an artefact of the past in its original condition and location and for which no other associations are implied other than the context in which it originated. Promoting naturalness (3) refers to highlighting a destination's spectacular natural beauty. By promoting a location (4) where something significant happened or is believed to have happened, the goal is to commemorate non-material memory directly through proximity. Celebrities or famous individuals (5) who have significantly contributed to a destination's past or present can be used to promote a city, a region or a country. Place-

branding's (6) original intent is to create a place in people's imagery (Walmsley & Young, 1998). Nowadays, place-branding is primarily concerned with fostering empathy with destinations in order to reach a wider visitor audience (Walmsley & Young, 1998). According to Hall (1999), place-branding seeks multiple objectives. First, it seeks to provide a clear and distinct image by which to differentiate a destination from others. Second, it attempts at evoking associations of quality and relationships with tourists. Third, place-branding seeks to deliver long-term competitive advantage. Lastly, it offers overall something greater than a simple set of physical attributes. Germane to place-branding is the concept of identity-based branding where local people are involved in the branding of a destination (Saraniemi, 2011). Promoting the offer of the origin (7) helps visitors to clearly identify a destination's national identity, which may foster national pride. The act of celebration (8) invokes the symbolic exceptionality of what is being celebrated. The most common form of celebration is through festivals. Finally, learned authenticity (9) refers to appreciating the cultural value of a destination by engaging in courses or guided tours hosted by local experts. Informal or/and formal learning around themes is offered to tourists seeking both cognitive benefits (greater knowledge) and the romantic enjoyment of studying in the subject destination.

7.5. Challenges to cultural authenticity in tourism

The previous sections have outlined the importance and the ways to promote authentic experiences at destinations. However, by and large tourism creates challenges to cultural authenticity in many cultural destinations. Three main factors affect the perceived cultural authenticity in a cultural destination, namely tourists' imposed expectations, disneyfication and multi-stakeholders' intervention.

7.5.1. Tourists' imposed expectations

Cultural tourists often travel with preconceptions about what they will encounter in a cultural destination (Alberts & Hazen, 2010). It may often be the case that the authentic experiences that tourists are looking for in a cultural destination are not in line with the preservation goals of cultural heritage organizations. Thus, the tourists' expectations create a dilemma for site managers who ought to choose between preserving the integrity and authenticity of cultural heritage versus accommodating tourists' needs (Alberts & Hazen, 2010). An indigenous tourism example of this is found in Finnish Lapland where tourists expect to see Sámi living traditional lives in traditional costumes whereas, in reality, Sámi people are living modern lives with modern clothes and technology (Saari et al., 2020). Any development or enhancement of cultural products bears the risk of compromising a destination's cultural authenticity. It is therefore important that DMOs assess the risks and benefits associated with further tourism development while developing proper conservation plans to ensure that cultural authenticity will not be compromised.

7.5.2. Disneyfication

A while ago, Gottdiener (1997) brought forward the idea that creating a themed environment around a cultural product could appeal to a wider audience. This idea is based on the assumption that since a theme would contain enough "cultural cues", every visitor may find something that resonates with her/his own cultural needs (Richards, 2003). However, the risk of diversifying cultural products to meet tourists' experiential needs may lead to a process of disneyfication or McDonaldisation, whereby these products would become less distinctive, hence more homogenous. Ritzer and Liska (1997) warned that this homogenization process would eventually undermine what tourists are looking for, namely new experiences and unique destinations' cultural manifestations. Theme parks epitomize the disneyfication process of cultural destinations. The fact that, in the increasingly competitive cultural tourism market, many cities and regions have used the same strategies to promote and market their cultural asset is described by Richards and Wilson (2006) as the reproduction of culture. In an attempt to differentiate among themselves, whilst adopting the same strategies, cities and regions have destroyed their unique traits, producing convergent images instead. According to Richards and Wilson, producers have been

seeking to attract cultural visitors by adopting four main strategies: (1) the creation of iconic structures (e.g. Guggenheim Museum); (2) the staging of major events such as the European Capital of Culture; (3) the development of a cultural theme (i.e. Barcelona or Sheffield position themselves as "creative cities"); and (4) the revalorisation of cultural built heritage (e.g. giving a second life to old coal mines). Often, the economic and socio-cultural benefits of these strategies have been questioned as these strategies have failed to transform destinations into unique places and attract cultural tourists in the long run. Indeed, not only copying a good concept from elsewhere is risky because of increased competition with the original and the other “copycats”, but also, increased visitor numbers do not necessarily translate into good quality experiences and into more economic gains.

7.5.3. Applicability of authenticity to cultural heritage

It should be noted that the concept of authenticity may not apply to the entire spectrum of cultural heritage. While authenticity (intended as is the ability of a property to convey its outstanding universal value, through the way its attributes convey truthfully and credibly that value) is a requirement for cultural properties to be inscribed in the WH List, this concept is not applicable to the intangible cultural heritage, which is by definition a living heritage constantly recreated by communities and groups in response to their environment, their interaction with nature, and their history (UNESCO, 2003). In this context, patents of “authenticity” may imply the freezing of traditional knowledge of practices, in a given form, which is not in line with the concept of intangible cultural heritage safeguarding as focused on the viability and transmission of such heritage. Accordingly, authenticity cannot always be used as a criterion to evaluate or qualify the cultural tourism experience.

7.5.4. Lack of coordination among different stakeholders

Cultural products, especially heritage sites, are multilayered and involve different stakeholders (Alberts & Hazen, 2010). In an attempt at increasing the attractiveness of cultural destinations, a varied set of stakeholders such as cultural institutes, heritage organizations, private tourism businesses and DMOs are invited to intervene in cultural tourism by offering new and innovative cultural products. Yet, informed by the precepts of the experience economy (cf. Pine & Gilmore, 1998), many such actors have been resorting to "stage" cultural manifestations to a point which may jeopardize tourists' perceived cultural authenticity, and which in turn may lead to dissatisfaction (Richards, 2003). Stakeholders usually have their own corporate or institutional goals that may not be compatible with cultural preservation aims.

A central political dimension to tourism experiences and heritage management is the theory of the *gaze* (Urry, 2002). Although the tourist gaze is often equated with the superficial, consumptive desires of tourists for seeing exotic people and places, the concept of the gaze is not just a literal one. Instead, it refers to the authoritative lens of the industry and its political systems through which tourists are directed. The theory of the tourist gaze is inspired by Foucauldian philosophy (*le regard*) and offers a critique of the power of surveillance in tourism (Hollingshead, 1999). Tourists expect, see, experience, evaluate and remember places based on the regulated, ocular centric frame of the tourism institutional powers. Therefore, what tourists experience may only be the truth of a privileged minority and not reflect the truths of the majority, namely the visited local communities. In this light, stakeholder management and the promotion of participatory, bottom-up approaches are essential for cultural destinations to minimise conflict and to ensure that cultural authenticity can be maintained. For instance, in Finnish Lapland, Kugapi et al. (2020) have recently highlighted the central role of the local government in supporting small and medium-sized enterprises (SMEs) that are rooted in the region and which demonstrate higher cultural sensitivity and respect towards local resources. In this Finnish study, the Sámi people interviewed contend that many non-Sámi tourism entrepreneurs misuse Sámi symbols (e.g. Sámi costumes, shamans and huskies) for commercial purposes.

08 Cultural tourism governance issues

Cultural tourism is one of the development tools that is often sought by many developing regions to capture economic and social benefits. This is explained by the simplistic and too often taken-for-granted argument that tourism helps to generate employment, facilitates tourists' expenditure and may support the improvement of local infrastructure (Du Cros & McKercher, 2015). However, cultural tourism growth in economic terms does not necessarily translate into greater well-being for host communities (Jurowsky et al, 2006). In fact, evidence abounds that problems arise when tourism development is being rushed and little or no attention is given to sustainability indicators such as carrying capacity, limits of acceptable change, community quality-of-life indicators and the tourism area life cycle (TALC). It is therefore of paramount importance for cultural destinations to adopt participatory governance systems to empower individuals (e.g. residents, policy makers, tourism entrepreneurs) in planning, monitoring and evaluation processes. In a cultural tourism context, governance consists of processes, policies, and stakeholders involved with the interrelated areas of tourism, culture and development (Robinson & Picard, 2006). Karim and Wayland (2001) explain that "governance is concerned with issues as diverse as administration, law enforcement, civic engagement, citizen participation and promotion of equality". The following section briefly reviews a number of key tourism governance concepts.

8.1. The Tourist Area Life Cycle (TALC) and cultural tourism impacts

Tourism destinations undergo different stages of development overtime and, due to many interconnected and complex factors, each stage of development impacts destinations in various ways and to various degrees. The consequences of these stages of development will impact the destinations' appeal but also the quality-of-life (QoL) of the residents (Uysal, Woo & Singal, 2012). The concept of TALC entails that destinations undergo a relatively consistent process of development through identifiable cycles of structural changes (Butler, 1980). Changes are physical, socio-economic and cultural, and as a result of these, residents' attitudes towards tourists and tourism development may often change as well. Butler (1980) devises six stages of development from the exploration stage, followed by involvement, development, consolidation, stagnation and post-stagnation stages. Depending on residents and destination organisations' responses, three scenarios are anticipated in the post-stagnation stage: either decline, rejuvenation or stabilisation. In the exploration stage, few adventurous tourists visit the area and community members are usually enthusiastic to host these visitors. However, as the level of tourism development increases, and negative tourism impacts become visible, community support towards tourism tends to decline. Community reactions towards tourism is illustrated by Doxey's (1976) irritation index (from euphoria in the exploration stage to antagonism in the last two stages of the TALC). Yet, some researchers (e.g. Krannich, Berry and Greider, 1989) have found that, in some communities, the perceived quality of residents' life improves as residents adapt to new cycles of tourism development.

The key findings from past research which has examined residents' perceptions of their QoL in relation to cultural tourism development are that:

- Economic impacts are perceived to be mostly positive by large fractions of the host population whereas socio-cultural impacts are generally perceived to be negative or neutral (e.g. Ravenscroft & Matteucci, 2003; Tuan & Navrud, 2008; Yan & Wall, 2009).
- Conservation of intangible heritage resources and provision of recreational facilities to residents

are amongst the most recognised economic benefits of cultural tourism (e.g. Chang & Teo, 2009; du Cros et al., 2005).

- Residents' sense of identity is enhanced as a result of heritage tourism development (e.g. Bachleitner & Zins, 1999; De Bres & Davis, 2001; Xie, 2006).
- Cultural tourism can strengthen community pride and ethnic identity of indigenous and aboriginal people (OECD, 2009; Inkson & Minnaert, 2018).
- Community cohesion may be improved by hosting and developing cultural events (e.g. Gibson & Davidson, 2004).
- However, when poorly managed, cultural tourism is associated with a wide range of negative impacts such as: over-use of resources (resulting in congestion, loss of privacy, loss of local services, gentrification), under-use and misuse of resources (resulting in seasonality, lack of funding, inappropriate use of site and vandalism), commodification (resulting in loss of authenticity, resident alienation, suppression of alternative narratives), illegal appropriation of heritage properties, externalities, and power imbalance against community interests (see du Cros & McKercher, 2015). All these negative impacts are typical consequences of unsustainable cultural tourism.

While the TALC may assist cultural destination managers in decision making, a vast range of other indicators are needed to address stakeholders' interests. For instance, carrying capacity levels should be determined to assess the level of usage of heritage sites, and by so doing seeking to avoid congestion and degradation of heritage resources. To tackle host communities' concerns and interests, community quality-of-life indicators should be established and integrated in planning of cultural tourism development processes (Uysal, Woo & Singal, 2012). Good governance practices are all the more important that a low level of QoL of residents would impinge upon the overall quality of the tourist experience. Furthermore, as Ashworth and Tunbridge (2012) remark, attending to the link between residents' QoL and heritage management is essential for the creation of a sense of place based on distinctive values that both residents and tourists can identify with.

8.2. Resilience, collaboration and stewardship for sustainable cultural tourism

The negative consequences of poorly planned or/and unregulated tourism development have generated much debate about how "better" forms of tourism could replace conventional mass tourism. Central to these debates is the governance concept of *sustainable development*. The current universal standard to define “sustainable development” is the 2030 Agenda, along with its Sustainable Development Goals (SDGs), adopted by Heads of State and Government during the 70th session of the United Nations General Assembly (UNGA), in September 2015. Within this shared global framework, culture - spanning from cultural heritage to cultural and creative industries - is considered as both an enabler and driver for sustainable development in all its dimensions (economic, social, environmental), including the cross-cutting one related to peace and security. Above all, SDG 11, focusing on sustainable cities, includes a specific target (11.4) on the protection of the world’s cultural and natural heritage. Similarly, the contribution of tourism to sustainable development is firmly positioned in the Agenda. In particular, sustainable tourism has been included as a target in Goals 8, 12 and 14 on inclusive and sustainable economic growth, sustainable consumption and production (SCP) and the sustainable use of oceans and marine resources, respectively. Target 8.9 appears to be the most relevant in this sense, as it commits States to devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products (UNGA, 2015).

A sustainable development approach in tourism is deemed crucial for transferring cultural and other resources to future generations without any irreversible damage (Eser, Dalgin & Ceken, 2013; UNWTO & UNESCO, 2017, 2018, 2019). The tripple bottom line of sustainable development rests on three the dimensions of enviromental, social and economic success. The triple bottom line discourse has shaped definitions of sustainable tourism. Table 3 below accounts for a variety of definitions of *sustainable tourism development* available in the tourism literature. UNESCO (2015) suggests the following guiding principles

for the sustainable development of tourism:

- Broad stakeholder cooperation and engagement (with a main focus on the empowerment of local communities and the development of participatory approaches that take into account local needs);
- Planning for tourism and heritage management is integrated at destination level (tailored approaches to local contexts);
- The natural and cultural assets are valued and protected, and "efficient, responsible and sustainable" tourism is developed.

If their objective is to maximize the benefits of tourism to all stakeholders, tourism planners need to adopt a holistic approach to tourism development. Socioecological systems are systems in which humans interact with the natural environment. Socioecological systems like tourism destinations are ever changing and are themselves embedded within wider complex systems, which are likewise affected in various ways by many forces. Managing destinations, therefore, does not only involve tourism-related elements but also characteristics and issues of a destination, which lie outside of tourism (Koens, Postma, & Papp, 2018).

Table 3. Definitions of sustainable tourism development

Definition of sustainable tourism development	Source
Sustainable tourism development meets the needs of present tourists and host regions while protecting and enhancing opportunities for the future. Sustainable tourism is envisaged as leading to management of all resources in such a way that economic, social and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, biological diversity, and life support systems.	(UN)WTO (1998)
tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.	UNWTO & UNEP (2005)
Sustainable tourism is envisaged as leading to management of all resources in such a way that economic, social, and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, biological diversity, and life support systems.	WTTC (1998)
Tourism which is in a form which can maintain its viability in an area for an indefinite period of time.	Butler (1993)
Tourism [in the context of sustainable development] is developed and maintained in the area (community, environment) in such a manner and at such a scale that it remains viable over an indefinite period and does not degrade or alter the environment (human and physical) in which it exists to such a degree that it prohibits the successful development and wellbeing of other activities and processes.	Butler (1999)
Sustainable tourism development is a collaborative space to engage in future world-making where radical, other-regarding innovations should be envisaged. Only when the fundamental interdependence between human behaviour, regions and socio-economic activities are acknowledged, is tourism a potential contributor to the broader societal aims of sustainable development.	Liburd (2018)

McDonald (2009) argues that complex system thinking will "serve to move beyond narrow sector focus in favour of dynamic, holistic understandings of sustainable tourism development that are informed by peoples' values and perceptions" (Liburd, 2018, p. 14). In complex system thinking, adequate tourism policies and governance models necessitate the inclusion of a multiplicity of local stakeholders in decision-making processes; unfortunately, community members' interests and well-being are often neglected dimensions in tourism planning (Boukas & Ziakas, 2016). As Theobald (2005) and Hall and Brown (2006) note, tourism is not an isolated phenomenon; it operates within a wider system comprising society, the environment and the economy. Complex system thinking resonates with the concept of resilience.

8.2.1. Resilience

Cochrane (2010) explains resilience as a non-linear development cycle whereby the characteristics and speed of recovery from a destabilising event depend on the system's adaptive capacity, which is itself accumulated during previous development phases. In other words, resilience refers to the amount of impact a system can absorb without significantly changing its state. In recent years there have been many disparate uses of the terms sustainability and resilience, with some framing sustainability and resilience as the same concept, and others claiming them to be entirely different and unrelated. Resilience appears to be a multifaceted concept and it has been defined in different ways across disciplinary literatures. For instance, the ecological literature defines regional resilience as the capacity of a region to move from one possible steady-state path to another without changing its structure, identity or function (Holling, 1973). The engineering approach conceptualises resilience as the capacity of a region, following a shock, to return to a persistent steady-state equilibrium (Fingleton, Garretsen, & Martin, 2012; Pimm, 1984). The evolutionary approach understands resilience as the ability of a region to adapt over the short run following a shock (Martin, 2012) or to develop new growth paths over the long run (Boschma, 2015). A frequently cited resilience model is the four staged resilience cycle or "Holling loop" which Cochrane (2010) adapts to tourism (see Figure 3). The four stages are interlinked in the shape of a eight and consist of the reorganising stage (after a disruptive event), the exploitation stage (new structures are developed and consolidated), the conservation stage (stabilisation of the new system) and the release stage occurs when a destabilizing event forces the too rigid system to collapse. The resilience cycle resembles Butler's TALC in that it demonstrates the adaptive capability of socioecological systems to recreate themselves in more sustainable ways.

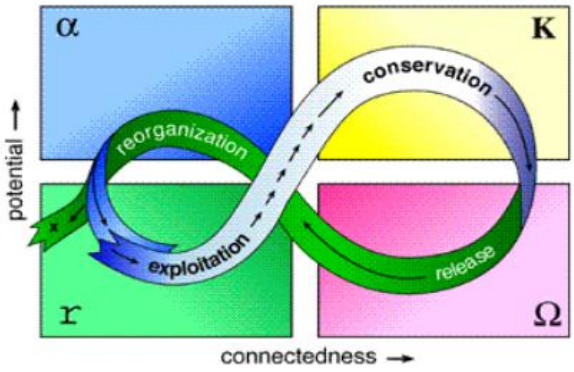

Fig 3. The resilience cycle (Holling, 2001 adapted by Cochrane, 2010)

Based on a review of the literature on resilience theory, Cochrane (2010) develops a model of tourism resilience which emphasises three core elements: the ability to harness market forces, stakeholder cohesion and strong and consistent leadership. Cochrane links the ability to harness market forces to the tripple bottom line of sustainability. Stakeholder cohesion entails that destination resources are shared equitably without dismissing the needs of future generations. Strong leadership should resolve or prevent stakeholders' conflicts and demonstrate commitment to better and ethical destination futures. Cochrane argues that for the sustainable management of resources, flexibility to accommodate stress, adaptability to other systems, and learning about other systems are needed. Given the complexity of socioecological systems, those concerned with the resilience of cultural destinations will, therefore, need to ask themselves "resilience of what to what?"; a crucial question raised by Carpenter, Walker, Anderies and Abel (2001, p. 779).

Koens and Klijs (forthcoming) remark that two approaches are currently considered by academics and practitioners in their attempts at addressing the context-specific detrimental effects of mass tourism or what is now frequently referred to as *overtourism*. These two approaches consist of the use of smart technologies and the creation of a common multi-stakeholder strategic vision of destinations. Yet, a growing number of researchers have pondered the professed power of smart technologies to solve issues around overtourism (e.g. Coca-Stefaniak, 2019; Koens et al., 2018). Because one ought not be naive to believe that technologies will solve all the failures of poorly planned tourism or overtourism, new frames of tourism destination governance are needed. Koens, Melissen, Mayer and Aall (2019) offer the *Smart City Hospitality* framework as a governance tool for analysing the complex issues of overtourism in urban environments. The Smart City Hospitality framework combines the triple bottom line dimensions of the concept of sustainable development (natural viability, equitability, economic wealth) with the three dimensions of the city hospitality concept (liveability, experience quality, smart hospitality). The city hospitality concept posits that urban spaces offer physical and psychological comfort to visitors and residents who dwell in them. For this comfort or state of wellbeing to be achieved, it needs to be experienced beyond tourism and hospitality commercial services. A key proposition of this framework is that destination stakeholders will be jointly responsible to shape the tourism system. The framework also allows stakeholders to identify contextual tensions through multiple angles. Another and similar ecosystem-centred approach to build resilience in tourism cities is the *resilient smart tourism destination* model from Coca-Stefaniak (2019) illustrated in figure 4 below.

Central to the resilient smart tourism destination model are principles of sustainable development and innovative processes epitomised by the term "smart". Informed by latest neurological research that points to the detrimental effects of technology usage on human experiences, Coca-Stefaniak (2019) reckons that destinations should expand their strategic focus beyond the mere delivery of memorable experiences through technological devices. The term "smart" in smart tourism destination should be therefore better understood as a people-centred concept based on competencies and creativity (rather than technology per se) in order to foster destination innovations. In the face of long-term issues such as climate change and social inequalities, a network approach in which social innovation is central may help to build sustainable tourism destinations. It is worth noting that both the Smart City Hospitality framework and the resilient smart tourism destination model are suited for city governance; yet, these may also provide valid anchor points for the management of rural destinations.

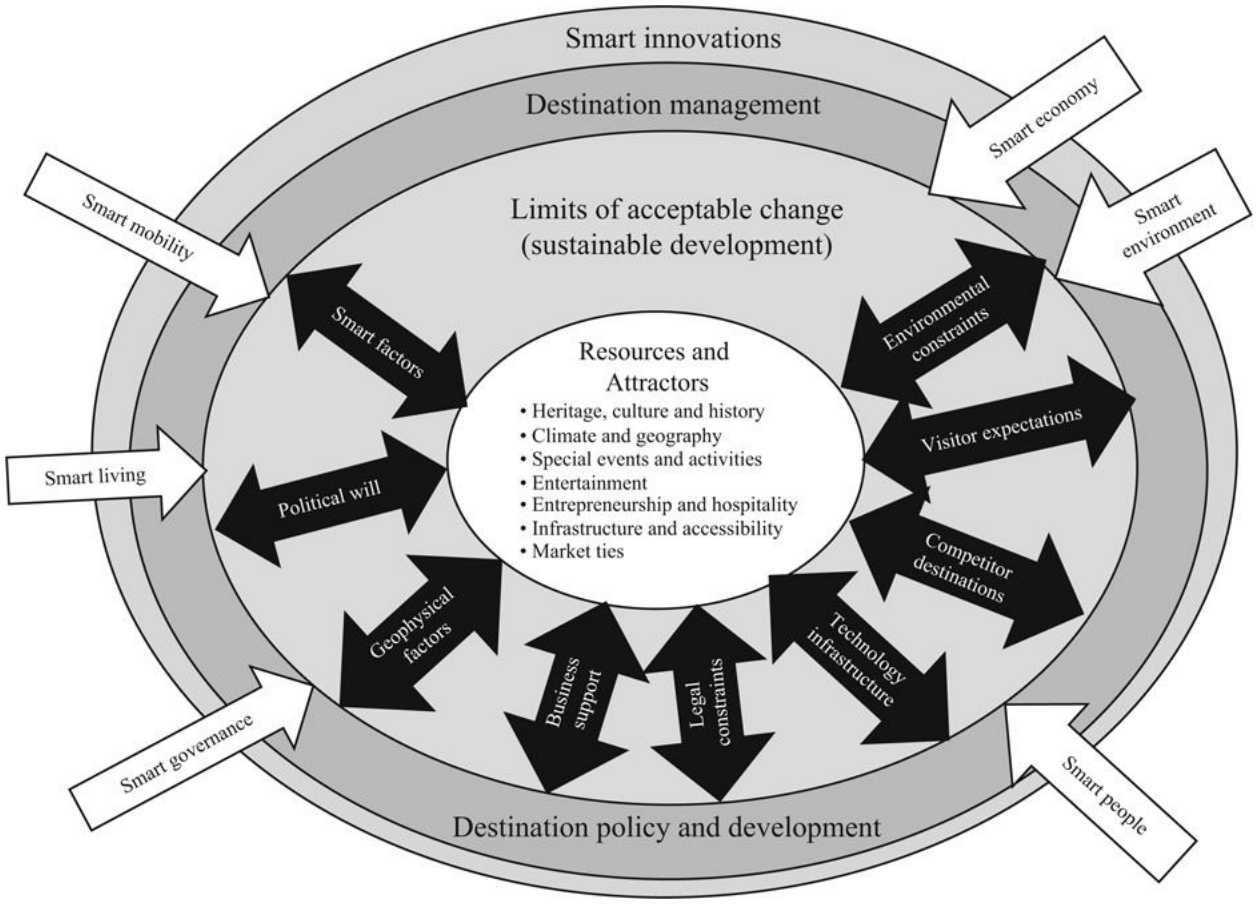

Fig 4. The resilient smart tourism destination (Coca-Stefaniak, 2019)

8.2.2. Collaboration and stewardship

While the sustainability concept has been frequently discussed within academic circles, to date, little has been achieved in terms of promoting economic linkages and empowering vulnerable communities (Weaver & Jin, 2016). Chambers and Buzinde (2015) similarly deplore the persistent inequitable distribution of power and resources in tourism development. In light of the failure of the tourism industry at large to prioritise the needs of communities and to prevent negative destination impacts, alternative forms of tourism have come to the fore; amongst others, these include *justice tourism* (Higgins-Desbiolles, 2008), *hopeful tourism* (Pritchard, Morgan, & Ateljevic, 2011), *responsible tourism* (Goodwin & Francis, 2003), *slow tourism* (Lumsdon & MacGrath, 2011), *pro poor tourism* (Ashley, Boyd, & Goodwin, 2000) and *culturally sensitive tourism* (Kugapi et al., 2020; Saari et al., 2020). A common denominator to these alternatives to mass cultural tourism is a greater focus on ethics. In 2005, MacBeth argued that morality should be at the centre of tourism policy and tourism research.

Since then, other commentators have followed suit. For instance, Weaver and Jin (2016) advocate *compassion* as a powerful facilitator of sustainable change. From a complex system perspective, Liburd (2018) has also recently proposed *collaboration* and *stewardship* as two complimentary concepts capable of creating resilient destinations. Liburd (2018) cites Neubaum (2013, p. 2) who defines stewardship as "caring and loyal devotion to an organisation, institution, or social group". Liburd expounds that:

> *stewardship resonates well with the concepts of collaboration and complexity theory because stewardship puts an emphasis on the people involved in conservation efforts, and recognises*

intrinsic as well as personal values and dynamic interrelations beyond selfish gain, while not excluding the latter (p. 25).

For collaboration to work, it requires reciprocal caring and trust. In essence, Liburd notes, collaboration is not a neutral endeavour, and it implies that one takes responsibility for others which echoes the notion of stewardship. According to Liburd (2018) and Weaver and Jin (2016), sustainable cultural tourism development based on collaboration and stewardship (and/or compassion) is likely to:

- Foster greater societal equity
- Promote community empowerment
- Reduce economic leakages and provide quality employment
- Enhance local sense of place
- Preserve the integrity of local cultures
- Foster place attachment and positive actions

In summary, for any sustainable cultural tourism development programme to succeed, multiple stakeholders (including civic society members) need to join the planning table; their concerns and interests need to be heard and respected and any planning and further development step should be driven by reciprocal care beyond self-interests. Sustainable cultural tourism developers acknowledge the complexity of the system in which they operate. This call for collaborative efforts to prioritise the needs of local communities is reflected in the Faro Convention's charter which puts people and human values at the centre of cultural heritage management (CHCFE, 2015).

09 Definition of sustainable cultural tourism destination

One of the goals of this EU-funded project is the elaboration of an operational definition of *sustainable cultural tourism destination.* This definition will guide the identification of a framework of sustainability and resilience indicators for planning, measuring and monitoring cultural tourism in local living labs. For this purpose, we draw from an updated definition of cultural tourism, and plug it to other important concepts namely sustainable cultural tourism, resilience, and tourism destination. In terms of cultural tourism destinations, both sustainable destination development and cultural resources protection and safeguarding are of utmost importance to ensure that such destinations will enjoy the longevity of the social, economic and environmental benefits that cultural tourism generates. Within the framework of the European Year of Cultural Heritage 2018, the Sustainable Cultural Tourism Open Method of Coordination working group (SCT OMC) defined **sustainable cultural tourism** as:

> *the integrated management of cultural heritage and tourism activities in conjunction with the local community creating social, environmental and economic benefits for all stakeholders, to achieve tangible and intangible cultural heritage conservation and sustainable tourism development.*

As stated previously, the overarching goal of developing cultural tourism should be to primarily benefit all local stakeholders in social, economic and environmental terms. However, local communities' interests are often underrepresented in tourism development processes. The involvement of local communities is proven to be an important factor for visitor satisfaction and product development (OECD, 2009). Thus, facilitating an open dialogue allowing multi-stakeholders to participate in decision-making and planning processes is essential. Many commentators (e.g. Lozano-Oyola, Blancas, González & Caballero, 2012) agree that promoting sustainable tourism initiatives should be carried out by both public and private actors whose first objective should be to determine the degree to which tourism activities are beneficial to local communities. In the same vein, Bryon and Russo (2003), Castellani and Sala (2010) and Coccossis (2008) all concur that strong political leadership and the broad participation of stakeholders are required for collaborations to be successful. In addition, Buhalis and Amaranggana (2015) have argued that using information communication and technology (ICT) can help destination organizations and tourism stakeholders to build a dynamic platform enabling different actors to exchange data and promote service integration. Apart from employing ICT, stakeholder collaboration has also been brought to the attention of destination managers.

The cultural destination is the space within which cultural tourism takes place. Early management concepts presented the tourism destination as a rather static system of actors (consumers and service providers) and physical attributes. Recent sociological analysis suggests a more fluid and interactional or performative view of places and spaces. Indeed, Allen, Massey, and Cochrane (1998, p. 2) point out that destinations are simply not "out there"; instead, places are the fruits of the complex interplay between social, cultural, political, and economic relationships (Saarinen 2004). Further, Ateljevic (2000) observes that tourism is increasingly enmeshed within the social and spatial fabrics of everyday lives which raises important questions about the roles and positions of different local actors. In their review of tourism destination concepts, Saraniemi and Kylänen (2011) remark that new developments in cultural studies and geography have underscored the more processual and experiential nature of human encounters with places and

cultures, more attention being paid to practices and performances. These authors suggest that understanding tourism destination through a cultural lens allows a deeper symbolic-emotional consumption of cultures rather than the plain satisfaction of visitors' needs. The cultural lens also invites host community members to take greater responsibilities and actions in shaping their home region. Based on marketing and cultural perspectives, Saraniemi and Kylänen (2011, p. 133) define a destination as:

> *a set of institutions and actors located in a physical or a virtual space where marketing-related transactions and activities take place challenging the traditional production–consumption dichotomy.*

The UNWTO (2019) defines a tourism destination as:

> *a physical space with or without administrative and/or analytical boundaries in which a visitor can spend an overnight. It is the cluster (co-location) of products and services, and of activities and experiences along the tourism value chain and a basic unit of analysis of tourism. A destination incorporates various stakeholders and can network to form larger destinations. It is also intangible with its image and identity which may influence its market competitiveness.*

Table 4 juxtaposes key concepts pertaining to the definitions of cultural tourism, sustainable cultural tourism, sustainable development, and tourism destination.

Table 4. Key concepts for the definition of sustainable cultural tourism destination

Cultural tourism	Sustainable CT	Sustainable development	Destination
Heritage, cultural and creative activities and the everyday cultural practices of communities	Integrated management of cultural heritage and tourism	Interdependence between human behaviour, regions and socio-economic activities (complex system)	Various institutions and local community actors and visitors
Visitor engagement	Local community participation	Contribution to the broad social, environmental and economic aims of sustainability	Physical (rural, urban or mixed) or virtual space
	Cultural heritage conservation	Collaborative process	Visitors and local community actors' practices and interactions

Informed by the theoretical concepts in table 4, a **sustainable cultural tourism destination** is defined as a rural, urban or mixed geographical area in which various institutions, local community actors and culturally motivated visitors interact in a way that contributes to its resilience and the social, environmental and economic sustainability of local development processes for the benefit of all stakeholders, as well as to safeguarding and enhancing the diversity of local cultural resources for future generations.

10 Looking back and looking ahead to task 2.2

The central objective of task 2.1 within WP2 of the **SmartCulTour** programme was to provide an interdisciplinary view on topics relevant to the sustainable development of cultural tourism in Europe. First, this report has outlined the complex relationship between culture and tourism. Both fields are largely interconnected and interdependent, which calls for a holistic and integrated approach to managing cultural tourism destinations. Second, a review of key concepts and trends in cultural tourism has provided the ingredients for a fresh definition of *cultural tourism* that is relevant to European destinations. This new definition of cultural tourism accounts for current understandings of cultural resources, community cultural practices and wide-ranging visitor motives. Third, based on an examination of cultural tourism governance issues, this report has identified key principles which should be guiding the sustainable development of cultural tourism in the future. The key principles include:

- Holistic (or complex-system) planning and strategy-making
- Natural environment viability
- Safeguarding of human cultural heritage and biodiversity
- Equitable access and use of destination resources
- Stakeholders' commitment and responsibility to community empowerment

These key principles are underpinned by human values of care, equity and compassion. Finally, the insights gained throughout the previous sections have allowed the elaboration of a new definition of *sustainable cultural tourism destination*. To envisage the future of cultural tourism (task 2.2. of WP2), an examination of the volatile, uncertain, complex, and ambiguous environment (VUCA) in which cultural tourism operates is needed. Global and micro trends shaping the future of cultural tourism also need to be scrutinised. Such examinations will enable the development of a set of indicators to help destination stakeholders plan, monitor and evaluate sustainable development initiatives.

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