

PICTURE



STRATEGIC URBAN GOVERNANCE FRAMEWORK for the sustainable management of cultural tourism



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PICTURE

PRO-ACTIVE MANAGEMENT OF THE IMPACT OF CULTURAL
TOURISM UPON URBAN RESOURCES ECONOMIES.

Strategic urban governance framework for the sustainable
management of cultural tourism.

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STRATEGIC URBAN GOVERNANCE OF CULTURAL TOURISM: A FRAMEWORK FOR ACTION.



The following text aims at facilitating the use of the strategic urban governance framework. It starts by putting it into context by saying a few words about the rise of cultural tourism, its importance for Europe and the importance of managing it. It then explains what the framework is, who will find it useful, what type of guidance it provides, as well how the different sections interrelate and how best to work with them.

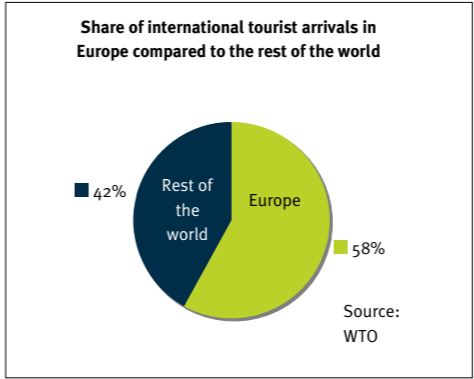
Introduction and explanation on how to use this guide.

By Elisabeth Dumont (LEMA), editor of the guide & coordinator of the PICTURE project.

Tourism is a **key industry of the 21st century**. It is also one of Europe’s largest economic sectors and is **booming**, with tourist figures continuously on the rise. Tourism is perceived as the ideal way to overcome the difficulties of a largely post-industrial era because it is labour-intensive, cannot easily be separated from place, and is expected to benefit residents as well as tourists. Of all the different forms of tourism, **cultural tourism** enjoys the **highest growth expectations** (15% per year, Tudini, 2006).



Europe acts as a **major tourist attractor**, accounting for about 58% of the 691 million international arrivals in 2002 (WTO). As such, tourism can play a major role in the Lisbon strategy that aims at making Europe one of the most competitive and dynamic economies in the world. The World Tourism Organisation estimated in 2000 that the number of international arrivals in Europe would double to 720 million tourists per year by 2020 (WTO, 2000).



It is important however to make sure that Europe can capitalise on the benefits of tourism and does **not lose ground** to emerging markets. If, for instance, France is

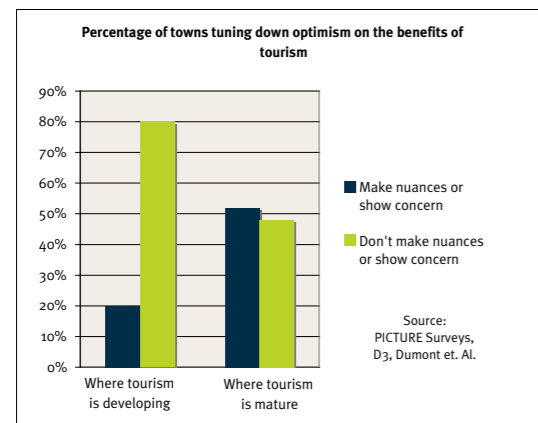
the most visited country in the world, it is not where tourism brings the most financial benefits. Indeed, if an average tourist spends the equivalent of 1300€ in Australia, s/he only spends 320€ in France (WTO). Cul- tural tourism is also what could give Europe its com- petitive edge. It is estimated that between 35% and 70% of tourism in Europe results from an interest in culture (Tudini, 2006).

Tourism, and cultural tourism, create a lot of **positive consequences**, like for instance an increased protec- tion of heritage, a better maintenance of a town’s infra- structure, the birth of a pride of origins and of course, economic benefits, in terms of spent money and job creations. To give an example, tourism alone accounts for **5% of the BIP** within Europe, with 2 million compa- nies (mainly small or medium-sized) that cover about 4% of the total job market (i.e. more than **8 million workers**) (Tudini, 2006). That is if it is considered in a narrow meaning of **tourism industry**, including only sectors that are related to tourism in the strictest sense (i.e. accommodation, tour operators and travel agencies, food). If one speaks of the **tourism economy** (including other sectors such as transportation or re- lated services), the numbers then rise to **11%** of the **BIP** and 12% for the share of the job market (**24 mil- lion workers**). The culture sector in itself covers 2,6% of the European BIP and 2,5% of the total job market (Tudini, 2006).

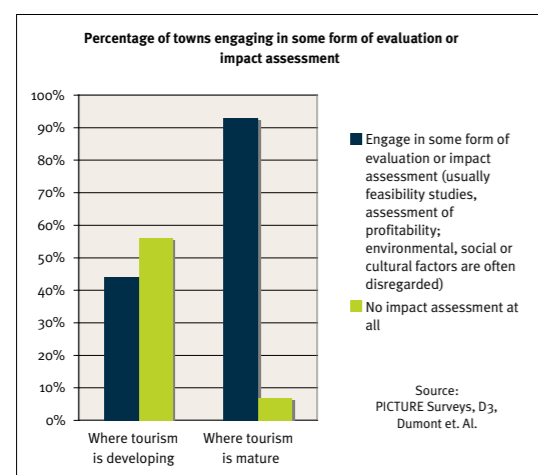
	Percentage of European BIP	Percentage of job market
TOURISM INDUSTRY (accommodation, tour operators and travel agents, food)	5%	4% (8 million workers)
TOURISM ECONOMY (= tourism industry + related services such as transportation)	11%	12% (24 mil- lion workers)
CULTURE	2,6%	2,5%

In spite of all its positive impacts, tourism also brings about **negative side effects**. Though it enjoys the rep- utation of being “sustainable,” it can lead to the ero- sion or destruction of heritage (built, natural, visual), changes in the social fabric and loss of diversity. Tour- ism can also endanger a local economy by fostering overdependence. In some cases, the promise of eco- nomic benefits has led to haphazard and unplanned developments. However, tourism has largely been considered a positive self-regulating, activity which can be allowed to develop spontaneously. PICTURE surveys reveal that tourism enjoys an overwhelmingly

attractive and positive image within small-and-medium-sized towns in Europe: 99% percent of our samples deem it positive. However, PICTURE surveys also identify that **little attention**, if any is given to **impact assessment** using holistic (not based solely on economics) or long-term approaches. Remarkably, the more mature a town becomes, the more nuanced the positive connotations of tourism.



In this framework, it is argued that the **sustainable management of tourism is essential to its success**, to maximise its positive contribution and its role in the development of small and medium-sized towns in Europe. The goose that lays the golden egg needs to be taken care of in order to survive. **Tourism** in itself is neither good nor bad. But it **needs to be managed** to foster positive impacts and avoid or at least control negative consequences. Pro-activeness, monitoring and governance play a major role in the endeavour. Attention to the local context is important, as is ensuring its insertion into global networks. This document is designed to provide guidance in the field of tourism development and heritage protection. It outlines pitfalls and suggests solutions that will help promote sustainability in tourism.



1. What is this “framework”?

→ Research translated into practice

This document – the strategic urban governance framework – presents key findings from the PICTURE project and explains how they can be applied to **sustainable tourism development and management**. The aim of the project was to gather as much information as possible on the **impacts of cultural tourism** and their management. Though it draws heavily on them, this document does not simply summarise the research results available in the “deliverables” section on <http://www.picture-project.com>. It is more practical, down-to-earth and easier to use. It gives tips, highlights best practice and makes practical recommendations (look for the → sign). It also explains key concepts to help build knowledge, and skills about the effects of cultural tourism, especially upon built heritage diversity, urban quality of life and local economies. We have extracted from all PICTURE results, what could be most useful in order to avoid, or at least to **control negative consequences** of tourism and to **encourage and support** positive aspects and **benefits**.

2. Who will find it useful?

→ Local authorities with a responsibility for tourism

If you are a **local authority** or a locally elected person in charge of the design, implementation, development or management of cultural tourism, this framework is mainly meant for you. It can be applied whether tourism is just beginning, is developing or is well advanced. On the one hand, tourism is growing, bringing **new challenges** everyday, but on the other hand, decentralisation often means more responsibilities for you in tourism, culture or heritage. However, little has been done so far to **offer guidance or support**. We hope that a practical document like this will fill the gap and facilitate tourism development and management procedures as well as improve their sustainability in small-and-medium-sized European towns.

→ ... but also a wide range of other tourism stakeholders

If you are a member of a **regional authority** or of a **network of towns, a tourism consultant or other professional** (archaeologist, architect, urban planner), this framework could also be useful to you; especially since cooperation between different stakeholders proves necessary for the development of sustainable tourism strategies. The general explanation of key concepts and glossary could also benefit everybody and make the concepts clearer to the **general public**.

3. How does it work?

→ Mixture of customised and general information

The framework consists of a **mixture of general information and practice (illustrations)**, presented as a printed guide, and in digital resources. The printed section is intended to underline challenges and opportunities, increase knowledge about cultural tourism, impact assessment, governance methods, etc. The digital section, aims to give form to the general information, or at least show how this has been done. It aims to find solutions or suggest paths to take or avoid, according to defined goals. The different sections clearly interrelate. Practice illustrates theory but the theoretical sections and the concepts they explain can also cast a different light on the case studies or best practices and allow a better understanding of them.

→ Printed framework

The **general information** section roughly corresponds to the printed section of the guide, even though it already contains pointers to practice, solutions and recommendations. The printed part is divided into an introduction and **five chapters**, all subdivided into several subsections:

• Challenges and opportunities

This chapter provides an introduction to cultural tourism, its sustainability and its good governance in urban contexts. It highlights **current trends in cultural tourism development** in Europe. It then outlines some **hints** to help **support sustainability** in tourism. Firstly, a matrix is identified, outlining all likely positive and negative impacts of tourism (on built heritage diversity, quality of life and local economies) that can help with the assessment and development of a plan. Secondly, it introduces and discusses four key principles of strategic cultural tourism policy-making: stakeholder cooperation, respect for cultural diversity, public participation and long-term monitoring. It finally gives an introduction to strategies and governance.



© PICTURE project, one of the winning pictures from the photo contest (Jonet). Cultural tourism in the city.

• Urban cultural resources

The **second chapter** is intended to help with **identifying** and **assessing** a town's **heritage**, both in creating a more attractive destination, and also in helping ensure adequate protection of this heritage. The chapter provides guidance on both the **tangible** and built cultural heritage, and also discusses the growing importance and value of intangible heritage resources – intrinsically linked to issues of authenticity and quality of life of local residents. The concept of taxonomy (a type of classification scheme) of cultural attractors for towns is then introduced as a means of ensuring a suitable ‘fit’ between tourist interests and what different types of cultural attractions offer. The chapter finishes by considering the importance of Quality of Life issues as a cultural resource in itself and presents the indicators identified during the PICTURE research.

• Governance of Cultural Tourism

The **third chapter** deals with the **governance** of tourism in towns. It suggests different ways of working together and lists the pros and cons of each for you to choose what suits best your locality and aims. It starts by presenting information on the different **players** involved in tourism development at a local level. It then discusses issues of **leadership and partnership**, in the perspective of a more integrated approach towards cultural tourism strategic development. This section further identifies innovative strategic objectives/actions to support sustainable cultural tourism within towns.

• Cultural Tourism Impact Assessment Procedure

The **fourth chapter** presents the **CTIA (Cultural Tourism Impact Assessment) procedure**. As the major aim of the project was to gather as much information as possible on impacts and their management, this section presents the results of this work and the instrument, or rather procedure that has been developed to **maximise positive outcomes and minimise negative consequences**. The chapter outlines background information about the different types of impacts (on built heritage and its diversity, upon local economies and upon cultural practices and mental representations), the key importance of public participation and also the insights that can be gained from visitor studies and the assessment of visitor satisfaction.

• Key concepts

The **fifth chapter** is a glossary or **reference guide** where you will find information about, and definitions of the major concepts related to cultural tourism. It can be used as a personal reference or to help ensure that everyone involved in a common project shares the same understanding of these concepts. After a general warning about the dangers and difficulty of precise definitions, it not only refers to existing glossaries but also presents PICTURE-specific work.

– Practical applications

Practical applications can be found on the PICTURE website. One link refers to the case studies, their description and their qualifications, and another refers to a resource centre with best practices.

- Case Studies

This section summarises the **results of various case studies** carried out in the context of PICTURE project.

The aim of these case studies was to test different methodologies and concepts developed during the course of the project, as well as to get an insider's view of different developments in cultural tourism, within varying local contexts and stages of maturation of the industry.

This section aims to provide **examples and good practices** that can be applied and adapted to your own situation, according to the size of your town, the kind of local heritage available, the different types of **tourism development**, and your town's degree of organisation and planning regarding these matters. It will always **focus on the specific details** of the different case studies and the **lessons drawn**.

- Picture Resource Centre

The PICTURE website contains an **IT Resource Centre** designed to foster the exchange of cultural tourism best practices across Europe (<http://www.picture-project.com>, section "Resource Center").

It identifies **successful cultural tourism strategies and practices** in selected European cities and regions: some have been identified and compiled from leading European and International databases, others have been developed or highlighted in PICTURE.

A summary of each best practice example is available for download, together with a link to the original source. This complements the project case study work by identifying **innovative practices** in a wide range of topics and levels relevant to the effective management of urban cultural tourism, from small-scale local initiatives to much larger European networks.

The best practices proposed are selected for their **"exemplary" character** and high level of compliance with the PICTURE project's main criteria for **effective and inclusive management** of the impacts of urban cultural tourism. The cases presented demonstrate the practical ways that urban communities, local authorities and private stakeholders can work together to improve cultural tourism practices, urban infrastructure, local governance styles and processes, environmental management methods, and support overall community prosperity. They are intended to illustrate how urban governance of cultural tourism depends on and is shaped by the local contexts as well as under the influence of regional, national and global forces.

On the website, best practices have been **categorised according to the scale** of the endeavour, their **main objectives** and the **stage of tourism development**. The scale can range from historical centre to district, metropolitan, regional or national level. The aim of cultural tourism management can often lie in urban and/or regional development, in a balanced tourism growth, in quality management, in improving urban quality of life or in destination promotion. Tourism development follows a well-known cycle consisting of four stages: beginning, growing, mature and declining. For instance, for best practice 5 – dealing with the protection and rehabilitation of the historical world heritage in Santiago in Spain – the scale is that of a historical centre, the stage of tourism development is mature and the aim of the endeavour is to improve urban quality of life.

More details about each case study can be obtained by clicking on the title and downloading a file in Portable Document Format (PDF) which gives a short summary of the best practice, a link to a fuller version and a short overview of its main effects. These are divided into, on the one hand, impacts on urban governance and, on the other, consequences for quality of life. Among the effects on urban governance, you can find the development of a cultural tourism strategy, of an integrated urban planning, of sustainable partnerships, of stakeholder participation, or of steering government. You can also find effects such as destination management, regional cooperation or networking of cities. If you are looking for effects on built heritage diversity, on cultural practices and representations, on social life, local values or the environment, or on the economy, you can find them in the section on effects on quality of life.

4. Concluding comments: sustainable cultural tourism development and impact assessment within the EU

We hope that this blend of theory and practice will give you enough information and food for thought to be useful for decision making, planning and strategy development concerning cultural tourism in your own town. If you **want to know more** you can always consult the **PICTURE website** (<http://www.picture-project.com>), where you will find the full deliverables, position papers, and detailed survey results.

Clearly, tourism can provide a solution for a conversion from an industrial society to one based on providing services, agreeing with the requirements of the Lisbon Strategy. It also caters for the increase in free time we see emerging in many countries of Europe and the growing interest in leisure activities. In other words, **cultural tourism is major component** in the **European economy**. Thanks to its emphasis on local cultures, it

can also **play a major role** in the promotion of **European integration**, in mutual knowledge and dialogue between people and civilisations.



© PICTURE project, one of the winning pictures from the photo contest (Vaneerdenbrugh) "From industry to services" a tourist looking at screens describing steel works in the "house of metallurgy" in Liège.

However, tourism needs to be managed to remain a positive force. Good management does not mean launching arbitrary actions but rather integrating them into a **long-term strategic plan**. Through pro-active approaches and monitoring, it is possible to avoid the need for crisis management when unexpected consequences occur. Also, if people come and visit a town, it is often because it is different from others in some special way. So, while it is good to learn from other examples, cultural diversity and **local context** should always be taken into account. In this way, it will act "as something which guarantees the existence and flowering of cultures rather than something which dilutes the European cultural identities" (COM, 1996).

This strategic urban governance framework and the cultural tourism impact assessment (CTIA) procedure it presents, fit within an existing context. They clearly follow the more general Impact Assessment procedures regulated by two European Directives: the Environmental Impact Assessment (**EIA**) procedure and the Strategic Environmental Assessment (**SEA**) procedure. The former is regulated by Council Directive 85/337/EEC on the assessment of the effects of certain public and private projects on the environment, as amended by 97/11/EC and 2003/35/EC. The latter is regulated by Directive 2001/42/EC of the European Parliament and of the Council on the effects of certain plans and programmes on the environment.

The European EIA/SEA Directives provide a **useful framework** for reacting when a new plan, programme or project, that is likely to produce significant effects on the environment (including urban heritage values), is proposed.

The European EIA and SEA Directives provide a procedure, requiring different steps at different stages that have proved useful as a basis for the development of the CTIA presented in chapter 4 of this guide. However, the **CTIA**, as its name indicates, concentrates on cul-

tural tourism. It insists on the importance of **gathering information** about its status, role and organisation in a town, as well as about specific projects (their objectives, forms, methods of financing, of decision-making, etc.) in order to conduct a pro-active **assessment of impacts** prior to any development. It also insists on the importance of **monitoring** during all phases of cultural tourism development, to make sure a given project or proposal suits the context or the population, does not lead to irreversible damage and evolves according to plan.

Given its multidimensional nature, tourism influences transportation, employment, environment, urban environment and culture policies. Until now there has been little knowledge of cultural tourism impacts, what they are, how they are produced, and how they relate to each other (UNESCO, 1994). Besides it is often difficult to make all these sectors work together. It therefore turns out to be of the utmost importance to have a tool **specifically** meant for and **adapted to the cultural tourism enterprise**, its specific structure, stakeholders, workings. This framework provides further **guidance**, it includes an impact assessment procedure and it gives tips on when to use it and what to assess. Yet, it also provides information on how to **develop sustainably** and how to **support good governance**. It gives illustrations with cases studies and best practices in the hope that impact assessment and sustainable thinking and acting will become so integrated that it will happen naturally in cultural tourism strategy development and implementation.

We hope you enjoy reading and using the document, and wish you a lot of success with controlling negative effects and enjoying the positive impacts of cultural tourism.



© PICTURE project, one of the winning pictures from the photo contest (Jonet). Wishing you a pleasant take off with cultural tourism.

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CHAPTER 1

CULTURAL TOURISM: CHALLENGES AND OPPORTUNITIES



This chapter of the framework highlights **current trends** in cultural tourism development in Europe. It provides **key elements** for consideration when defining a **cultural tourism strategy** and introduces the concept of “**attractors**.” It goes on to explain why cultural tourism has become so popular and outlines more information on the **profile** of a typical cultural tourist. The second section introduces the issues surrounding **sustainability** in tourism by presenting likely positive and negative **impacts** of tourism on built heritage diversity, quality of life and local economies. Four key principles of cultural tourism strategic policy-making are then introduced and discussed: stakeholder cooperation, respect for cultural diversity, public participation and long-term monitoring. In section 4, key concepts for establishing a **cultural tourism strategy** come to the fore, such as identification of a vision, establishment of base line data, challenges, informed participation, actions needed, policy measures, monitoring and review. Finally, this chapter ends with an introduction to the issues of cultural tourism **management and governance**.

What is cultural tourism? In general terms, cultural tourism is often defined as 'tourism involving culture.' Yet, such a definition does not prove very helpful when developing cultural tourism strategies.

It is in fact **difficult to define** cultural tourism because it is a concept made up of two complicated notions such as "culture" and "tourism." Chapter five of this publication will give more information concerning the difficulty in agreeing on definitions and also expand on the political repercussions of any definitions. This section however concentrates on the **points related to definitions that need to be taken into account when developing a cultural tourism strategy**. It will then move on to address the **reasons for the recent development** of cultural tourism before giving more information on the typical **profile of the cultural tourist**.

1. Cultural tourism development: what is cultural tourism and what is the context of its development?

By Barbara Del Corpo (FEEM), William Malizia (FEEM), Elisabeth Dumont (LEMA).

1.1 Who is a tourist? What are the consequences for your town?

→ Tourists versus residents?

At the level of policy makers and tourism statisticians, most people agree that tourism implies a movement and that one cannot talk of tourism in the place of residence. This distinction between tourists and residents was called into question during the PICTURE project interviews with local authorities. They highlighted the correlation between tourism and quality of life, and argued that **tourist events or infrastructure can also be used by locals**, who then behave like tourists.

→ Before launching a tourist strategy in cultural tourism, it is important to measure what percentage of residents or non residents make use of the different infrastructures, or contribute financially to the tourism economy of the town.

→ Among non residents, it is also important to **know where your visitors come from** in order to choose the right strategy. Are they from the region and do they come recurrently (like in Liège where people from the Euregio regularly go to the opera), or do they come from far abroad to visit your town as a once in a lifetime event (for instance in Santiago de Compostela)?

→ Tourists versus day-trippers?

Another point where there exists disagreement between experts relates to **day-trippers** or day-visitors because they do not stay overnight. **Should they be considered as tourists** or are tourists those that spend

at least one night away from home? Some people or definitions will include them and others will not. In order to know what to do at local level, an **investigation of the share** of day-trippers in tourist flows and local economy is necessary.



© Dumont: Tourists or day-trippers?

→ It might be important to make the distinction between tourists and day-trippers, as people who stay overnight often bring more money to a town than those who just visit only for a day. Cultural tourism strategies could thus specifically try to make visitors spend more than one day in a town, through diversification of the product or organisation of night time events. On the other hand, day visitors should not be disregarded in any calculation of a carrying-capacity for instance. In a place like Venice where they make up nearly 70% of all visits, ignoring them would totally bias the tourist picture and endanger long-term conservation of the town.

1.2 Diverging visions of culture and cultural tourism attractors

→ Shift in the meaning of culture

Hundreds of definitions of ‘culture’ exist, just as hundreds of ‘ways of life’ exist. Over time, there has been a **shift** in the meaning attached to the word, ranging from a vision of culture as “high class,” productions from the elite - theatre, literature and other “**Fine Arts**” - to a perception of culture **as anything related to human production** (Williams, 1983).

→ *The approach taken towards culture will impact the development of a cultural tourism strategy. If one sticks to a vision of culture as one of Fine Arts, then it restricts the scope of cultural tourism development to the visit of museums and theatre. On the other hand, if one believes in a more general vision of culture, the possibilities of development of cultural tourism become nearly endless. In this version, cultural tourists do not only attend opera shows, but also consume gourmet food and buy local crafts.*

→ Increasing importance of the Intangible Side

Cultural tourism can be seen as the goal of tourists seeking authenticity and meaning through their tourist experiences (MacCannell, 1976; Cohen, 1979). The sole buildings and urban spaces are thus no longer sufficient to attract tourists in the long run, and as a consequence urban heritage may not be separated from the **human and living dimension** of a region or a town, playing in itself an attractive role: e.g., atmosphere, shopping, people, food, crafts, nature and landscape.

→ *In this context, it is recommended to investigate what makes the place unique or different from other places and focus on that as an attractor. However, the very presence of tourists can lead to the creation of cultural manifestations specifically for tourist consumption (Cohen, 1988). So, it is also important to make sure that tourism will not completely change the specific feel of a place or the way in which it is organised. If it does, then it is said that the place loses its “authenticity” (for more information on the term, see the glossary in chapter 5 or else, section 5 of this chapter).*

Bayreuth is a good example of one city known the world over for its summer Wagner Music Festival. In 1876, Richard Wagner started the first festival in a newly built Opera House.

The tradition has continued to today with Wolfgang Wagner as the present Director. Obviously, the intangible attractor for Bayreuth is the Wagner Festival. But, when approaching the city and visiting it, it is impos-

sible to miss the impressive work carried out by the Markgravin Wilhelmina (Friedrich the Great’s Sister): namely the old opera House (Markgräflisches Opernhaus), the New Residence (Neues Schloss), Eremitage Castle (Schloss Eremitage) and the garden “Sans-pareil.” All are known as masterpieces of Baroque Art. This underlines the important role played by the intangible side as a driver for the whole heritage of a town.



© Dupagne: Opera of the Markgravin Wilhelmina in Bayreuth.

Cultural tourism can simply be about the feel of a town and it is therefore important to protect it and not let a town become a tourist bubble, for the sake of residents but also for the sustainability of tourism. To give just one example, Weimar is famous for Goethe and Schiller. But it also holds other enchanting places and relics from other times that are worth investigating, in order to diversify the tourist offer and avoid turning the place into an artificial stereotype. The concept of cultural diversity plays here a major role in order to ensure sustainability.

→ *In any cultural tourism strategy, avoid overdependence on tourism, avoid making decisions that will send all residents away and totally change the atmosphere of a place. Also look for diversification in your tourist offer.*

→ *It is possible to create cultural events specifically for tourist consumption (for instance the European Capitals of Culture programme, or specific festivals) but it is advised to look for the support of the local population for their organisation. First to make sure that it fits with the atmosphere of a place, and second to avoid conflicts between visitors and locals and ensure a good visitor experience.*

→ List of attractors

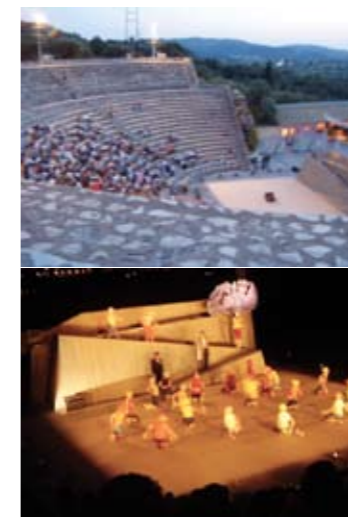
A list of attraction (by type) visited by cultural tourists is proposed below. We prefer to use the term attractor because it refers more to attractions being attractive. However we did not change the titles in the table. Such table has the disadvantage of restricting the analysis to specific sites but the advantage of offering a categorisation that can be useful in a cultural tourism development plan. It is only offered here by way of introduction, as attractors will be dealt with

more specifically in chapter 2 of this framework (“Urban Cultural Resources”):

Attractions	Events
<ul style="list-style-type: none">Monuments<ul style="list-style-type: none">Religious buildingsPublic buildingsHistoric housesCastles and palacesParks and gardensDefencesArchaeological sitesIndustrial-archaeological buildingsMuseums<ul style="list-style-type: none">Folklore museumsArt museumsRoutes<ul style="list-style-type: none">Cultural-historic routesArt routesTheme Parks<ul style="list-style-type: none">Cultural-historic parksArchaeological parksArchitecture parks	<ul style="list-style-type: none">Cultural-historic events<ul style="list-style-type: none">Religious festivalsSecular festivalsFolk festivalsArt events<ul style="list-style-type: none">Art exhibitionsArt festivalsEvents and attractions<ul style="list-style-type: none">Open Monument DaysMusic Festivals

Revised from Wil Munsters, “Cultural tourism in Belgium” in Richards G. (1996), p. 81.

Chapter 2 will give more information about the difficulty to classify attractors (section 2: A Taxonomy of Cultural Attractors). Such a table appears here in order to give an idea of what exists and to emphasise that people do not come to visit towns simply for old buildings. Knowing your attractors is the first step in order to develop a tourism strategy. Knowing what your residents consider as heritage, what they value, why tourists come to your town or could come to your town. Be aware that what tourists want to see is often different from what experts think they want to see. Different types of attractors can be combined in order to provide a better offer. In Greece for instance, traditional ancient plays are presented in the setting of ancient theatres, combining the attraction of ancient buildings to that of intangible events.



© Mojkowski: Night representation of Aristophanes' 'The Birds' in Olympia's ancient theatre (Greece).

1.3 Cultural tourism development: numbers and reasons

→ Popularity of cultural tourism

Tourism is estimated to account for 5% of all jobs and 4% of all consumer expenditure within the European Union (COM, 2001). It is one of Europe’s largest economic sectors and features among the largest key industries of the 21st century. The World Tourism Organisation estimated in 2000 that the number of international arrivals in Europe would double to 720 million tourists per year by 2020 (WTO, 2000). It already reached 808 million in 2005. specific figures for cultural tourism in small-and-medium sized towns in Europe prove hard to obtain but flows clearly increase there as well.

Cultural tourism is proving increasingly popular and is one form of tourism that is expected to experience the **highest growth in the future**, especially tourism in world heritage cities. According to a study of the European Commission, between 35% and 70% of tourists visiting Europe are motivated by culture, while 60% of European tourists are interested in culture during their trips.

Because of its unique cultural heritage, **Europe ranks first among tourism cultural destinations in the world**, attracting 60% of international tourist arrivals (WTO, 2000). Urban tourism alone attracts 25% of European international tourism (WTO, 2000).

It is not surprising that mass tourism and mass cultural consumption have coincided in the late 20th century. Although European capitals, famous heritage cities and coastal areas traditionally attract the largest flux of tourists, new trends are evolving rapidly with **changing tourism patterns and behaviours**.

Cultural tourism has now become a major market segment in Europe, while stimulating considerable development of new tourism products in recent years (Boniface, 1995). The fact that almost all tourist brochures make allusions to art, hint at heritage or to a glorious past confirms the importance of heritage in attracting tourists. In particular, European cities are appreciated for their large amount of well-preserved built heritage.

→ Factors explaining popularity

The rising importance of cultural tourism in European cities can be explained by:

- The diffusion and democratization of culture promoted from the middle of the 20th century, that led to a widening of the concept of culture;
- Changing patterns of tourism which show a clear tendency towards shorter stays, and a greater fragmentation of holidays, which multiplies short visits focused mainly on urban and cultural tourism (Cabrini, 2003);

- The availability of low-cost carriers;
- Increasing holiday time;
- Demographic factors like the ageing of the population;
- Strong activity of local, national and European authorities (both public and private) who consider tourism as a source of income and employment opportunities;
- A new awareness about conservation and accessibility of natural and cultural heritage;
- Growth of “sophisticated tourists” in search of different and undiscovered backgrounds.

1.4 Profile of cultural tourists

→ Two types

There has been a marked change in the profile of cultural tourists since the late 1980s. Richards (1996) identifies **two** broad **types** of tourists:

- The **specific cultural tourist**, for whom visiting cultural sites and attractions is the primary reason for the journey

Specific cultural tourists are drawn mainly from the middle classes. They are usually well-off and have a higher level of education. There are signs, however, that even specific cultural tourists' tastes are changing and that they now also indulge in activities of pure entertainment. The percentage of specific cultural tourists is small: they may represent as little as 9% of the cultural tourism market (Richards, 1996). However, they are crucially important players in the cultural tourism industry because they are regarded as the “trendsetters.” The locations selected by specific cultural tourists today are often the destinations sought out by a much larger segment of the market tomorrow. Giverny and Mont sur Loing, in the suburbs of Paris, famous for their painting history, are examples of places sought by cultural tourists.

- **General cultural tourists**, who take in cultural tourism as part of their broader interest in holidaying

In contrast to specific cultural tourists, general cultural tourists tend to regard cultural tourism as a secondary activity, subordinate to sporting activities, shopping or general sightseeing. Richards (1996) claims that this secondary cultural tourism is becoming increasingly important and is being developed in regions which already have, for example, strong beach attractions in an effort to diversify their offers and spread the burden of high visitor numbers. He further notes that much of the cultural tourism that appeals to general cultural tourists is “living culture” rather than “museum culture.”

→ General tendencies

Investigations made in museums and monuments also highlight the following points (based on Claude Origet du Clouzeau (1998)):

- 20% of all visitors come in pre-organised groups;
- More than half of them are between 20 and 39;
- Many cultural tourists come with their children, out of a desire to make them learn;
- Women make up the majority of cultural tourists, especially in “Fine Arts” and architecture. Men seem to prefer scientific, technical sites, museums about one type of society, or about local folklore;
- Tourists prefer to participate in open-air activities, except in wet weather, when museums record high numbers.

1.5 Concluding comments

Cultural tourism is a recent and growing phenomenon. It has a lot of potential for a town but before launching different cultural tourism activities, it is important to reflect on the motivating aims and desires:

- Specifically identify whether the people using tourist infrastructure or visiting tourist sites come from your **town or abroad** and whether they **stay long or not**, to make sure tourism brings economic benefits and improves the quality of life of residents;
- **Investigate the different attractions** of your town in order to define your tourist offer, market them and possibly create some that do not exist, but always while ensuring the support of the local population, for the sustainability of tourism and the health of your town;
- Keep in mind that there are ever increasing numbers of cultural tourists (especially in the broader sense) and, if you want to attract them, **you have to understand their profile.**

2. Challenge and opportunities: sustainability and the likely positive and negative impacts of tourism.

This section aims to highlight some of the **main dangers** to built heritage and quality of life when tourism is not controlled: erosion of heritage, loss of authenticity and degradation of quality of life. It further presents **key potential benefits** of tourism development in small and medium-size towns and cities, that could form part of the main aims of a cultural tourism strategy: rediscovery of heritage, improvement of residents' self-image. This section is mostly aimed at cities where tourism is not yet developed or still developing.

By Elisabeth Dumont (LEMA).

2.1 Why care about the impacts of tourism in towns and cities?

→ Cultural tourism is growing and perceived as sustainable

As stated above, **tourism** is **one of the 21st Century's biggest industries**, and it certainly plays a crucial role in terms of **earnings** and **job creation**. As a result, it is often perceived an ideal way to **regenerate** urban centres and bring **prosperity** to towns. Besides, cultural tourism appears to many as a **win-win strategy**, as it is thought that its development will bring benefits to tourists and residents alike.

PICTURE surveys reveal that 98% of towns deem tourism positive. Yet socio-cultural and environmental factors are often disregarded in the evaluation of tourism. In spite of all the talks about economic benefits, most cities surprisingly have no idea about the financial benefits of tourism in their town. (D3, Dumont *et al.*, 2004)

→ Possible dangers

Yet, it needs to be underlined that tourism does **not always** mean **benefits**. Like any other form of development, it may have **positive but also negative impacts** upon the local environment, economy and socio-cultural context. An **over- and uncoordinated development** is especially likely to lead to **deterioration of cultural heritage, tangible or intangible**. This can take the form of physical deterioration from heavy traffic (pedestrian or cars and coaches), vandalism, destruction of the visual landscape through the construction of non-integrated facilities or because of an over-specialisation in tourism leading to standardisation. On a less tangible level, it can lead to a loss of specific atmosphere, the loss, or staging of specific customs, or again feelings of hatred and discontent resulting from conflicts of use between tourists and residents.

Obviously, cultural tourism should not harm the heritage that motivates it. Preventing this is far from easy, especially in small and medium-sized cities, which lack the size, width and population of large cities to absorb the effects of the development of tourism.

→ *The line between development and destruction is often hard to draw but a **pro-active approach** and an **assessment of impacts** can often help maximise positive impacts and prevent negative ones.*

The following sections give some information about the all impacts of tourism (for a complete overview, see the matrix below and suggestions for improvement). For more details, see chapter 4, and specifically sections 4, 5 and 6.

2.2 Tourism impacts are often irreversible (the case of impacts upon built heritage)

→ Positive

Urban regeneration resulting from cultural tourism development is often underlined, especially as cultural tourism can lead to an **increased protection of urban landscapes**, a better maintenance or presentation of public spaces, the creation of **new infrastructure** benefiting residents too, sometimes allowing better landscaping and a **re-qualification** of otherwise **lost places of interest**.



© Dumont: Picture of the Grand Hornu, a former mining site in the area of Mons transformed into a contemporary art museum.

In Bruges, for instance, a concert hall has been created in the aim to foster longer stays, yet it does not only serve tourists but town and region residents as well. In Amiens, the whole Saint Leu neighbourhood that used to be a workers' area has been restored, cared for and maintained as part of the tourism strategy. A park has been created, to link it with Hortillonages and the whole urban structure has changed. The growth of the industry in Telč has constituted a strong rationale for conserving this small town's remarkable skyline, as well.



© Dumont & Dupagne: Saint Leu neighbourhood in Amiens



© Dupagne: The Park linking Saint Leu & Hortillonages.

→ Negative

Yet, an excessive development of tourism bears the **risk** of transforming our urban heritage into **mono-functional spaces**, threatening the long-term conservation of this heritage. **Public spaces** might be **reorganised** according to tourists' preoccupations (terraces, etc.), **places of interest or landscapes destroyed** or damaged because of heavy flows and **pollution**, whole areas **petrified** or "prettified" in order to look beautiful and correspond to tourists' expectations. Again, diversity can be lost in a **globalisation** of architecture and a loss of **diversity** as bubbles only devoted to tourism can be created. With its many terraces and chocolate shops, Bruges suffers from a privatisation of the public space and a lack of economic diversity in the centre. In Cesky Krumlov, the urban landscape was largely altered by new tourist facilities, new buildings and alterations of public spaces. In Amiens, the Perret's tower, one major element of the town's silhouette is endangered because it does not fit the current criteria of "sexy architecture" applied to tourist developments within the city.



© Lask: Terraces in Mons (Sept. 2004 & Feb. 2006): Double reorganisation: each bar or restaurant used to have its own style, but for the sake of harmony and in order to present a nice image to tourists, they now all have to use the same chairs and umbrellas, for improved harmony and beauty. The change, creates discontent.

→ Reversibility, monitoring and the human side

The standardisation, globalisation, destruction or prettification can be very **difficult to reverse**. Once high buildings or open spaces have been created, it proves very hard to revert to what was there before. The Spanish coast is often given as an example of overdevelopment and destruction of natural landscapes. On a more urban basis, mature towns underline the **need to control** flows and the use of public spaces in order to avoid conflicts of use or destruction.

→ To be healthy, a town must be **welcoming for tourists but also for its inhabitants**. If heritage is advertised and emphasised, one needs to be aware that it is the contents that animates it. It is urban life taken as a whole with its complexity, which makes the container live and evolve. Without this, heritage loses its meanings, residents leave and towns start losing their specific "feel" and tourists leave as well.

2.3 Indirect impacts of tourism can surpass direct ones (the case of the local economy)

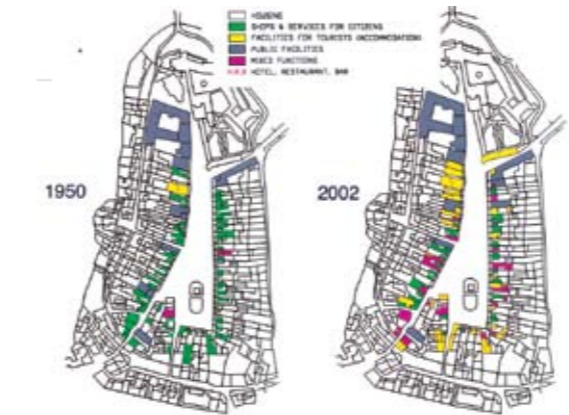
→ Positive

It is generally admitted that **tourism leads to increased economic benefits**, for instance under the form of **new job opportunities, sources of revenue** or **fields** for commercial activities, attraction of new **enterprises** or because of **tourists' spending**. Liège, Mons, Belfast, are good examples of towns that operate an economic reconversion through tourism.

PICTURE surveys reveal that small and medium-sized towns focus on the (expected) economic benefits of tourism. "Direct consequences are economical" (Liège, tourism) or "the positive effect is naturally that about 10% of the population finds a job related to tourism" (Bruges, representative of local residents, fighting for a "liveable Bruges"). As one expert puts it "the balance is clearly leaning on the positive side, because of wealth and employment" (Badajoz, tourism). For more information see Dumont *et. Al.*, D3, 2004.

→ Negative

However, tourism can also lead to **increase** in real estate **prices**, or prices of commodities in general **leading to a decrease in expenditure power for residents**. Besides, an **overdependence on tourism** can prove **dangerous** as it leaves a municipality with very little margin to negotiate conditions with tour operators or tourists. Diversity is needed in order to enjoy a healthy economy.



© Drdáczy: Evolution of tourist related services and facilities around Telč's main square from 1950 to 2002.

→ "Not so simple": interrelation and cumulative effects

• Giving hands and taking hands

In any assessment of **tourism impacts**, it therefore appears important to bear in mind that tourism impacts are very often **interrelated and cumulative**.

It actually proves hard to calculate the amount of economic benefits, because **tourism development** leads to an **increased need of services** within a town, and therefore **extra expenses** that need to be subtracted from the benefits to receive a picture of the total gain.

→ It proves crucial to make sure that "investments" will not be lost and that the economic profit resulting from these will come back in one way or another to the town and not only benefit the private sector.

• Multiplier effect

Besides, economic benefits themselves seem hard to calculate as there exists a **multiplier effect**. This means that, in tourist destinations, visitors spend their money to buy goods and services. Initially, their spending is limited to some specific sectors (food and lodging, leisure, transport, small businesses). These enjoy additional revenues, that they can use in order to buy goods and services produced locally (direct effect). Furthermore, local producers and suppliers can themselves buy additional goods from their suppliers who can buy additional goods from theirs in a never-ending circle. As a result, the **increase of revenue spreads in**

different sectors. Additionally, the employees of tourism businesses often live and work in town, where they spend the most part of their wages and salaries, thus contributing too to local wealth.

• Soft factor

The notion of **soft factor** for the location of enterprises also complicates the calculation regarding economic benefits. This means that **businesses** would not only **consider** objective factors such as connectivity or profitability to locate themselves in a specific place, but also qualitative factors such as **attractivity and standard of living**. Some companies also take into account the development potential of a town in their decision to implant themselves in a specific place or not. A famous bank for instance, chose to have a daughter company in Liège because it said it had potential to grow thanks to its policy of investing in transportation.

→ Tourism can generate economic benefits that can in turn generate other benefits, so that indirect revenues can surpass direct ones. Yet, the cause and effect relationship is not always true and does not always hold in the long term. It is therefore important to carry out a **cautious assessment** before any development, not rely solely on that sector and think of all the implications and costs and benefits of any move or public-private partnership.

2.4 Impacts of tourism are often cumulative (the case of quality of life and built heritage authenticity)

→ Positive

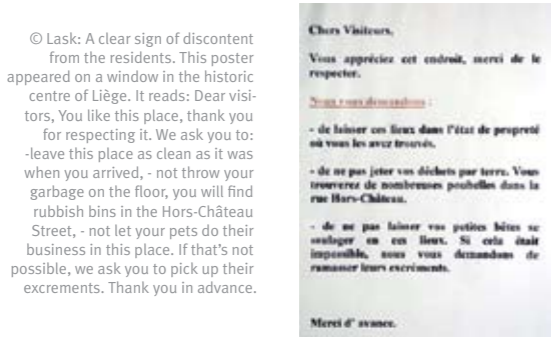
Cultural tourism can have **consequences on the way people think about their town, themselves, and others, as well as the way they behave in it**. Because of tourists' interest in their town, some inhabitants might develop more pride about living in a place they previously did not think much of. And because it puts into contact different structures, **cultural tourism can lead to a change in cultural practices**, ranging from a choice of leisure activities (more diversity in the offer, new sports or games or public representation opportunities) to influence on gastronomy or social organisation.

For instance, the more tourists visit a town, the more famous it becomes, and the more famous it becomes, the more proud people are of being from there. Tourism can lead to **pride of origin or residence**. Thanks to tourist interest in the exotic and different, people can also be made **aware of their local values and traditions**. Besides, the explanation of the significance of heritage made for tourists and a recurrent interpretation of history foster a sense of **common history**, thus leading to a strong sense of **identity**. The **cultural offer** of a place can be multiplied or **diversified**, resulting

from higher numbers of people attending. If contacts between tourists and residents happen freely, without one culture being more valued than the other, this can lead to **cultural enrichment**. Avila, Amiens and Belfast are examples of towns that managed to drastically change their image, or are in the process of doing so, thanks to cultural tourism.

→ Negative

On the other hand, if the meeting happens under difficult conditions, it can also lead to **adverse stereotyping** (thinking that all tourists are noisy and unfriendly for instance), a **destruction** of some **local customs** or a staging of some, a **loss of community spirit** or a feeling of alienation, invasion or of **deprivation of one's town**. When tourists are overtly present, residents can feel invaded and move away from certain zones. Also because strolling and looking around do not fit well with working and being in a hurry. Terraces are nice but they can take some public spaces. And if tourism can bring about more cultural activities, it can also put an end to tranquillity in some areas, especially secret coveted places. This often results from changes in the use of urban spaces, conflicts of interests. In some narrow streets of Liège, for instance, residents put up posters asking tourists to behave!



→ In order to avoid discontent from residents, it is important to **think of a carrying capacity**, the limit to the amount of people that a place can bear with an acceptable level of change.

According to Van den Borg & Gotti (1994), there are three types of carrying capacity:

1. A **physical carrying capacity**: the limit beyond which the local environment and the local cultural resources are damaged;
2. An **economic carrying capacity**: the limit beyond which the quality of the visitor's experience falls dramatically;
3. A **social carrying capacity**: the number of visitors a town can absorb without hindrance of the other social and economic urban functions it performs.

→ Politics of urban planning and quality of life

In facts, **impacts** on cultural practices and quality of life are **heavily intertwined** with those on built heritage and planning, thus revealing the strong political side of urban planning and renovation. In fact, the combination of all impacts will lead or not to an increased quality of life for residents and a better experience for tourists. The choices made in order to render a place more beautiful or more easily accessible are made by specific people according to specific criteria and there is a danger of imposing a view of a town, erasing alternative histories and forgetting cultural diversity through these choices.

For a summary of all impacts, see the following table, they will also be dealt with in more details in chapter 4.

Impacts upon urban heritage diversity	Impacts upon urban cultural practices and representations	Impacts upon urban economies
++++ Generally positive +++++		
Urban Regeneration	Diversification, rediscovery, exchange, identity, re-appropriation.	More jobs and sources of revenues
Increased protection of urban landscapes	Increased awareness of shared history	Creation of job opportunities
Heritage valorisation	Rediscovery or keeping alive of local values and/or traditions	New fields for commercial activities
Creation of new infrastructures	Diversification, multiplication and improvement in cultural offer, development of events and animations	Tourists spend in local stores, restaurants, cafés, hotels.
Public spaces better cared for	Benefits of cultural exchanges	New sources of revenue
Requalification of otherwise lost places of interest	Changes to urban space use	Multiplier effect
Increased mobility	Pride of origin or residence due to increased visibility or notoriety of a town	Development of retail
Better transportation	Increased feeling of safety resulting from better care of public realm	Attraction of enterprises by soft location effect
		Economic growth
---- Generally negative ----		
Destruction, saturation, standardisation or pollution of urban landscapes	Standardisation, caricaturing, loss of authenticity, alienation, sense of invasion.	Monosectorialisation, more expenses, and gentrification
Degradation or destruction of urban landscapes	Conflicts between local inhabitants and visitors	Risk of monosectorialisation and overdependence on tourism.
Heritage erosion	Local alienation, feeling of loss of town, sense of invasion	Increased expenses for a town
Tourist Pollution	Loss of community spirit	Augmentation of real estate prices
Creation of monofunctional spaces	Adverse stereotyping	Price increase of commodities in general
Globalisation and standardisation of architecture	Loss or dramatisation of local values and/or customs	Development of chains and global companies
Prettification and petrification of urban spaces	Loss of identity	Criteria for work become higher
Traffic, congestion and parking issue	Obliteration of alternative histories	
	Changes to urban space use	

Matrix of impacts of (urban cultural) tourism, © Dumont, LEMA, PICTURE project, Revised from D3, Dumont et. AL

2.5 Concluding comments: Management of the impacts of tourism: the need for a pro-active approach

– Better safe than sorry

Tourism is still considered as a self-regulating activity in many destinations, and it is therefore left to spontaneous development. However, these developments can lead to irreversible damage in different fields. Following the saying “**better safe than sorry**”, PICTURE takes the view that a **pro-active management of tourism is essential for its sustainability** and continued success. Only in this way, can positive impacts be maximised and negative ones minimised.

– Assessment, planning, monitoring and carrying-capacity as key principles

There is **no general and “one fits all” answer** to the challenges posed by the development of cultural tourism but **assessment, planning, monitoring and carrying capacity** might be some **keywords** in all cases. The above table (matrix of impacts) can help to see what impacts can be generated, decide which ones to foster and prevent downsides. It can be used in correlation with the CTIA presented in sections 1,2,3 of chapter 4.

– Importance of context

It is important however, to **keep the diversity of contexts in minds**, since the impacts of cultural tourism, whatever their type, are largely dependent on the physical and cultural capacity of a place to cater for and absorb tourists. While the centre of large capitals, such as Paris or London, can arguably absorb the impacts of tourism, pressures are much greater on the smaller towns, including cultural pressures where a more traditional way of life continues, and in rural settlements where impacts are immediately felt. **Size matters and should taken into account when developing a carrying capacity.** (See page 26 for definition)

– Different stages of tourism development require different actions

It is equally important to **bear in mind the stage of tourism development** of a town and remember that impacts evolve, as tourism changes throughout time (number of visitors, composition, etc.). A common cycle thus occurs in tourism: from discovery of a destination to subsequent tourism development, success, followed all too often by oversupply and overcrowding, leading to a lower and less profitable class of tourist taking advantage of the lower prices of oversupply. Tourism is volatile, unstable by nature, fashion driven and plagued by political conflict, natural disaster or even perceptions of safety. Tourism is a consumer of

natural environments, historic buildings, urban spaces and local culture, all of which, if they are spoilt by overcrowding and overdevelopment, face the danger of being abandoned in favour of fresh and more attractive destinations.

Stages of tourism development:

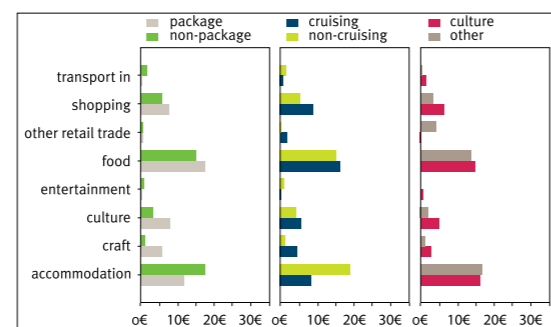
Developing: Towns that start developing tourism, while it was not part of their traditions are called “developing” since tourism is in development there.

Mature: Towns where tourism has existed for a while or where tourism provides an important part of the revenues are called mature.

Declining: Towns where tourism creates more problems than benefits are called declining.

– Know who you are focusing on

Finally, **impacts of tourism depend on the type of tourists** and can sometimes be more closely related to the type of visitor than to numbers. Tourists coming for a daytrip with all their food and drinks will benefit the economy of a town differently than tourists who spend a couple of days in a hotel, eat at local restaurants. When developing the tourist product of a town, it is important to keep in mind the expected tourist and the aim of tourism development (See section one of this chapter for more info on tourist profiles).



Knowing the profile of tourists can help developing adequate policies. Graphs of spending patterns in Bergen, in function of the type of tourists; coming with a package or not, a cruise or not, or declared cultural tourists or not. © Gasparino et. Al., FEEM, PICTURE Project.

3. Key Principles for sustainable cultural tourism strategies

To avoid or control the adverse effects and maximise the positive impacts of cultural tourism, it proves **crucial to define a cultural tourism strategy** before launching any project, and also to adapt and update it, according to the results obtained from monitoring.

Deciding on **key principles** that will guide the identification of development objectives and the elaboration of the action plan to achieve these objectives is **a major aspect of any tourism strategy**.

The subsidiarity principle implies that those principles should and will vary from country to country. Still the PICTURE project takes the view that the following four key principles should form the basis of any sustainable cultural tourism strategy in small- and medium-sized cities. They are introduced here and will also be dealt with further in this chapter.

By Elisabeth Dumont (LEMA).

3.1 Key principle 1: Stakeholder cooperation

– Many stakeholders

One major difficulty in managing tourism is that it requires collaboration between a large number of stakeholders. **Urban heritage typically does not belong to one single person**; there are many users and claimants to urban space, linked or conflicting through a complex web of relations. A city or a town is only ever partly managed and key players emerge from these ownership and management patterns. The total cast of players takes on many shapes, includes a **wide range of disciplines and backgrounds**, with at times **conflicting interests, agendas and accountability structures** (for more information on the stakeholders of cultural tourism, see chapter 3, section 1).

– Possible conflicts

Recurrent conflicts are likely to occur between stakeholders or key players, in relation to conservation and tourism in historic towns and town centres (Orbasli, 2000):

- Between central and local government (policy and control);
- Between political (short term objectives) and professional (administration) priorities in local government;
- Between different departments of government (at national and local level), for instance between urban development and urban conservation departments;
- Between the public and the private sectors;

- Between the local market and international operators;
- Between community and local administration;
- Within the community itself;
- Between community and visitors.

– Conflicts can be positive

Conflicts, however, do not always prove negative. Conflicts can allow a discussion, they bring different arguments and points of view in the spotlight. If a **conflict is managed well**, it can be considered as a form of deliberation and turns out to be **positive**. Its resolution or good management entails a balanced and holistic approach of tourist strategies. The aim should not be to avoid conflicts at all costs but to know how to manage them.

– Need for cooperation and integration

Integration and cooperation allow a good management of the conflict.

- Horizontal integration implies coordinating a series of stakeholders, either from the public or private sectors, working in different domains like transport, accommodation, cultural services, urban planning etc;
- Vertical integration consists of coordinating the different spatial scales and decision-making levels involved in a typical tourism strategy;
- These two forms of integration usually raise serious challenges, especially since the tourism sector has mostly grown haphazardly and displays a very fragmented structure;

- The collaboration between different administrative units forming a common urban agglomeration is key to effective tourism policy. One such example can be found in France with the creation of “Communautés Urbaines” (Urban Communities), a decision-making committee different municipalities now competent for the planning and management of tourism. It will be discussed later in the guide in section 4 of chapter 3.

3.2 Key principle 2: Respect for cultural diversity

→ Culturally diverse populations

Cultural tourism has to contribute to the conservation and further development of the heritage that motivates it. Accordingly **all sections of the population** should be given the same access to its policies and various forms of heritage should be **treated equally**.

→ *Specific efforts should be devoted to the involvement of weaker groups and urban areas, so as to allow **empowerment** and creation, control and dissemination of their own culture. This relates to issues of **authenticity** in the face of cultural exchanges and constant evolution of cultures.*

→ Dominant histories versus diversity

Enhancing the legibility and attractiveness of heritage can sometimes lead to highly contestable extrapolations and over-simplifications. A recurrent criticism is that the “picturesque” prevails over the respect of authenticity, yet a pillar principle of the conservation action mentioned in all heritage charters: Venice (1964), Florence (1982), and Toledo (1987). One may wonder about heritage diversity when the same materials are seen everywhere: tinted glass and steel, hard coatings, monopolistic urban furniture, grey pavements, and flashy sodium lighting. The tourist “product” tends to become uniform.



© Drdacky: Globalisation of architecture. Shopping mall in Prague but it could be anywhere else.



© Dupagne: Uniformisation of the tourist product. The traditional pavement makes way to a new, standard and international one in Ohrid, Macedonia.

In this uniformity, only a type of history or culture is admitted, the dominant one or the most profitable one. In attempts to make town centres attractive, towns also tend to focus on one single architectural period and forget about the other periods, or even destroy them. They forget that these might later be the source of tourists' interest. In Brussels for instance, many Art Deco houses and icons of socialist culture like Union houses were destroyed when they no longer fit the tastes of the leaders. Art Deco is now coming back into style and many authorities lament this destruction.

→ *It is important **not** to **oversimplify** and keep in mind that there are always **different points of view** to a story. Also bear in mind that the built heritage of your town tells its history. By destroying some parts of it, you leave out some aspects of it, while depriving yourself of possible future assets.*

→ Pastiche and façadism

Revitalist and pastiche approaches have become a common approach, which is often supported by local planning authorities and compounded by the availability of mass-produced “traditional” materials (Orbasli, 2000). Tourism in the urban realm is predominantly an external activity. Accordingly the emphasis of conservation often focuses on external aspects, streets and public spaces. In this context, façadism is a potential risk as well as replication of historic styles (pastiche). Tourism leaves an extra imprint in urban spaces through enhancement of “traditional” architectural features. Besides **excessive heritage designations are changing some places into landscapes**.

→ *Let heritage live.*

→ Tourist Paradises

Differentiation of specific areas from the rest of the city can lead to the construction of enclaves, little tourist paradises. While tourist areas (often in the centre or on waterfronts) are heavily patrolled against “undesirables,” other parts of the city are often allowed to deteriorate and become centres of criminal activi-

ties, and physical decay. The ordinary fabric of daily life in the city outside those enclaves hence seems hostile or uninviting to visitors.

→ *“Separating and specialising an urban zone, depending on how condensed its heritage is, makes citizens turn their backs on it to a considerable and detrimental degree, which constitutes a rejection and impoverishment and a kind of distortion and impermeabilisation that is contrary to the positive value of tourist flows.” (ITR, 2004)*

3.3 Key principle 3: Public participation

→ Participation as a factor of sustainability

Public participation is now acknowledged as a condition to ensure a sustainable development of tourism. “The tourist flows necessarily produce changes in the local community.

→ *The sustainability is strongly linked to the acceptability of these changes, and more precisely, to the **notion of acceptable change**. If the change is acceptable, the tourist development by which it is produced is considered as sustainable.” (Wall, 2003)*

→ Definition of participation and ways to foster it

Participation means democratic participation of citizens in the thinking about, formulation, exercise and evaluation of cultural tourism policies and actions. (For more information on Public Participation, see section 7 of chapter 4). Too often, historic towns have become gentrified centres of tourist interests, where citizen participation is often reduced to decision-making for communal spaces, or to the availability of information on local council activities on town hall notice boards (Orbasli, 2000). As city authorities are not isolated from economic pressures, involving the public in the decision-making processes related to tourism through working groups, steering committees, or any other means appears as an important aspect. The European Agenda 21 for tourism furthermore encourages this, as well as the Agenda 21 policy that insists in particular on public participation in decision-making processes (Eurocult21, 2005).

→ *This should mean developing methodologies and mechanisms to **empower** local people and grassroots voices, as well as ways to foster **openness** and **transparency** from private actors or authorities. (See section 8 of chapter 4 for more info on decision making tools)*

→ ***Objectives** of cultural tourism strategies should be **submitted** to a **debate** with local communities*

in order to avoid rejection of these objectives. A rejection of the objectives leads to a rejection of the actions taken in the context of a cultural tourism strategy.

→ *Inhabitants can be invited to participate in decisions related to tourism development and management.*

3.4 Key principle 4: Continuous monitoring and follow-up

→ Monitoring costs and benefits

As tourist activity changes over time, as well as the opinions of citizens about it, the effects, costs and benefits of tourism are difficult to predict and are fluctuating. It is necessary to monitor them continuously in order to regularly feed the management policy with fresh information and adapt it accordingly.

PICTURE surveys reveal that nearly 45% of all towns developing tourism do not engage in any form of prediction or evaluation. When they do, they often limit themselves to an assessment of profitability, thus privileging the economic over socio-cultural and environmental effects.

If impact assessment seems very limited before the implementation of a project, about 38% of developing and 52% of mature towns claim to engage in follow-up procedures. When they explain how they proceed, they refer more to satisfaction surveys, statistical information or occupational rates, tools that serve more to analyse the tourist demand rather than to assess impacts. (Dumont *et. Al.*, D3, 2004)

Organisation of **regular qualitative surveys** would also be helpful.

→ *The **development of tourism monitoring boards** would be welcome. But one should **pay special attention** to the **methodological choices** that are made when developing such boards. For instance, in most tourist statistics, only paying visits of cultural sites are recognised as “cultural tourism” (Amirou 2000). To admire the architecture of an Italian plaza for example is not cultural according to this approach. Another example is that urban tourism has been for a long time under-evaluated because flow statistics were only considering stays of more than four days (Cazes & Potier, 1998).*

– Monitoring visitors' satisfaction

Monitoring of **visitors' satisfaction** is crucial. The attraction exerted by a piece of cultural heritage constantly evolves. It is successively subject to different kinds of attention or value registers. Curious objects can suddenly be valued for their aesthetics or ordinary object considered as historic or as an object of collection. On the contrary, objects previously valued can lose their aura and be denied, or even damaged by visitors (Amirou, 2000).

→ Visitor satisfaction is extremely important to **make sure** that your **offer** does **not** become **out-dated** or forgotten, especially if you want to foster recurring visits. (See section 10 & 11 of chapter 4 for more information on how to assess visitors' satisfaction)

– Monitoring quality of life and representations of the locals

Monitoring should also include **regular surveys among the local population and inhabitants in order to check that local quality of life is preserved** (see section 3 of chapter 2 for more information on indicators of Quality of Life).

→ Objectives of tourism strategies should hence be formulated in a way to allow their continuous monitoring and the adoption of alternative actions in case of deviation from the initial targets, or of obvious rejection from the locals, endangering diversity and long-term life of a town.

3.5 Concluding comments and key recommendations

In order for any tourism strategy to be sustainable, remember to:

- Integrate and cooperate with all stakeholders;
- Devote specific effort to the involvement of weaker groups or urban areas, and not oversimplify heritage;
- Develop methodologies and mechanisms to empower local people, as well as foster openness and transparency;
- Monitor tourism developments, in financial terms but also visitors' satisfaction and local quality of life.

4. Tourism Policies – Key Concepts.

Based on the experience gained from work with different towns and experts in the context of the project, this section offers **the basics for policy design and implementation** in cultural tourism.

By Margaret Sutherland (QUB).

4.1 The Need for Tourism Policies

In order for decision makers **to achieve sustainable tourism** development and management practices, **co-ordinated tourism policies** should be in place at every government level – national, regional and local.

→ Such policies should clearly establish the **shared vision, aims and objectives** for the desired future direction of tourism development whilst identifying trends, challenges and opportunities.

A tourism policy should bring together:

- Knowledge and understanding;
- Practical operational requirements;
- Management of resources;
- Stakeholder involvement.

Any policy however cannot be seen in isolation and must be **integrated with other governmental sectors** such as planning, economic development and culture and arts. A tourism policy, when properly delivered, helps to ensure both **political and public ownership and support**.

→ A strong, properly adopted tourism policy should provide the foundation for actions and activities of other organisations and help provide policy direction for more detailed strategy development.

4.2 Tourism Policy Development – key concepts

– Identification of a Vision

Tourism policies should **establish an overall vision** of future aspirations. At its very simplest this should relate to a desire for the sustainable development of tourism. The WTO conceptual definition of the sustainable development of tourism states that sustainable tourism should:

- **Make optimal use of environmental resources** that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity;
- **Respect the socio – cultural authenticity of host communities**, conserve their built and living cultural heritage, values and mores, and contribute to their inter cultural understanding and tolerance;
- Ensure viable, long-term economic operations, **providing socio-economic benefits to all stakeholders** that are fairly distributed, including stable employment and income earning opportunities and social services to host communities and contributing to poverty alleviation.

→ An example of how these aims have been distilled into a single, easily managed vision is the UK Department of Culture, Media and Sports 2004 policy document “Tomorrow’s Tourism Today” which identifies the following vision for the UK tourism industry:

“A sustained and sustainable growth, with the industry and the public sector working more closely together in marketing Britain as a tourist destination at home and overseas. And – most of all – I want to see the customer at the very heart of all we do. We need to put businesses in a position to provide the very best products and services to the customer through effective and co-ordinated partnership work.”

– Establish base line data, identify challenges and carry out assessments

A tourism policy should provide the existing context through **reviewing the current situation** (politically, economically, etc.) and to **provide the impetus for moving forward**.

→ Examples of typical data will relate to visitor numbers, contribution to GDP, sectoral performance etc. Such information is required to set the **context** for the goals, aims and objectives and to assist with future monitoring. Also included, where appropriate and possible, should be **comparative**

data with other countries or with similar cities or regions Less studied factors like quality of life and cultural diversity might also be investigated. In this way, the challenges being faced by the local tourism market and community can be more easily identified – obstacles, competition, growth areas, key trends and demands.

– Informed participation to establish values and set policy goals

A vital component of sustainable tourism is the **involvement of stakeholders**. All the policy issues needed to drive development, must be identified by all the stakeholders. These stakeholders should become involved in an ongoing collaboration between the public and private sectors, as well as non-governmental groups and communities. This process should result in the **establishment of policy goals**.

→ The WTO (2004) provides a list of some of the issues that these goals should have regard to, including:

- Increased GDP growth, investment, employment and foreign exchange earnings;
- Role in reducing poverty and increasing quality of life of local residents;
- Protect and conserve cultural and natural resources;
- Facilitate more effective co-ordination of governmental services at the national, regional and local levels;
- Develop an effective marketing and promotion programme;
- Foster positive public awareness of the contribution that tourism can make to prosperity and quality of life.

– Identification of actions and policy measures

Once policy goals have been established, actions and policy measures must be identified to clearly **demonstrate how** these **policy goals** are to be **met**. They may form the basis for further more detailed sectoral guidance – in the form of strategies (for example a cultural tourism strategy, destination management strategy, etc.).

→ These actions should indicate the proposed **timescales** for action, the **responsible body** for implementation and where possible identify **funding measures** or other mechanisms to support this implementation.

– Monitoring and review

It is vital that any tourism policy be regularly **monitored** in order to ensure that it remains up to date and relevant. For any policy to be effective it must be **responsive to changes** in the market place and local conditions. Such activities can of course be resource intensive and some authorities prefer to outsource these services. Belfast City Council for example commission local consultants to carry out annual measures of tourist related data for the city. This data is then published and used to provide measures against tourism policy goals.

→ For monitoring to be effective the WTO recommend that **tourism indicators** are put in place. The application of such indicators can provide effective measures against sustainability criteria – demonstrating **for example tourism's contribution to the local economy** (number of local people employed, tourist numbers, % increase in land and housing, etc.) or **conserving built heritage** (% of funds allocated to restoration, etc.). Of course some issues will prove more difficult to measure, such as impact on local communities and **quality of life**, but again effective indicators can still be identified and applied - for example, community attitudes towards tourism, number of residents changing from traditional occupations to tourism, etc.

→ Ideally a **monitoring steering group** or local board should be established and made up of **all the interested stakeholders** – not only those involved in the original identification of goals but any new ones which have subsequently emerged.

4.3 Concluding comments

An effective tourism policy provides challenges for all the stakeholders:

- It should **not** be seen as a **one-off exercise of top-down** decision making and once written, left forgotten on a shelf;
- It should be a **working document** and kept as up to date as is possible;
- Set in the national, regional and local context for decision making about tourism development and management, it should strive to **include all stakeholders** in a meaningful way from conception through to monitoring and review;
- Policies need to secure political support and commitment in order to ensure that future actions are taken forward.

In this way the tourism policy can provide an integrated common vision for truly sustainable tourism development.

4.4 Some examples of Good Practice

- UK DEPARTMENT FOR CULTURE, Media and Sport (2004) “Tomorrow's Tourism Today” http://www.culture.gov.uk/tourism/tourism_policy/
- FINLAND' MINISTRY OF TRADE TOURISM (2001) “Finland's Tourism Policy” http://www.ktm.fi/files/13742/Government_decision_in_principle.pdf
- OECD, Directorate for Science technology and Industry (2004) “National Tourism Policy Review of Ireland” <http://www.oecd.org/>
- WORLD TOURISM ORGANISATION (2004) “National and Regional Tourism Planning: Methodologies and Case Studies”, WTO publications, Madrid, Spain
- WORLD TOURISM ORGANISATION (2004) “Indicators of Sustainable Development for Tourism Destinations: A guidebook”, WTO publications, Madrid, Spain <http://www.world-tourism.org>

5. Cultural Tourism Management and Governance

This section aims to provide cities with **key management styles** related to cultural tourism in order to cope with potential adverse impacts and enhance long-term benefits of urban cultural tourism development.

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Illustrations: Elisabeth Dumont (LEMA).

5.1 Cultural tourism and management: basics

→ Interdependence of Tourism and Culture

Cultural and heritage resources play a key role in the development of urban tourism, and overall urban image and attractiveness. On the other hand, conservation and “valorisation” of cultural heritage - formally or informally depending on context - often relies on tourism revenue. The **interdependence** of these two urban sectors – **tourism and culture** – is evident. However, evidence from PICTURE research suggests that many European small and mid-sized cities lack **strategic guidance** on how to practically manage these potential synergies.

→ Need of management

Cultural tourism, particularly in small cities, does not necessarily require large capital investment. Instead, it needs to be carefully planned and managed by all the players involved. Good management of urban cultural tourism reinforces viability and sustainability of the sector over time, while contributing to overall city cohesion and competitiveness.

→ Integration and flexible governance forms

- Decentralisation now offers local authorities great potential for building innovative and **flexible governance forms**;
- For urban cultural tourism management, horizontal (with people from different levels of expertise) and vertical forms (with people of various levels of decision) of partnerships (see section 2 and 4 of chapter 3 for more details) are often needed to tackle the multidimensionality of the cultural tourism sector and secure various sources of expertise and funding;
- Horizontal integration** is needed to **synchronise** urban policy **goals**, **establish priorities** at the city level and **coordinate actions** of relevant culture and tourism stakeholders (see the first section of chapter 3 on cultural tourism players for more details);

- Vertical integration** allows cities to **harmonise** their **activities** with other decision-making bodies and networks, such as metropolitan, regional, national and international organisations;
- Good governance of cultural tourism needs strong support and participation of the local population.

5.2 Phases of cultural tourism development

Tourism management and governance take place at all stages of cultural tourism development. One can identify three main phases:

A. Basic knowledge: Diagnosis and orientations

An urban cultural tourism strategy should develop on three strong knowledge bases, gathered simultaneously amongst local cultural and tourism players.

→ City expectations from urban cultural tourism development (analysis and readjustment of relevant policy objectives at various levels)

Cities can plan to develop cultural tourism for an infinite array of reasons. These **objectives** can be formally written in policy documents (e.g. diversify the local economy, reduce unemployment, “valorise” the local culture, revive urban centres) or informally endorsed by local authorities (e.g. improve the image of the city to attract investors, compete with other cities).

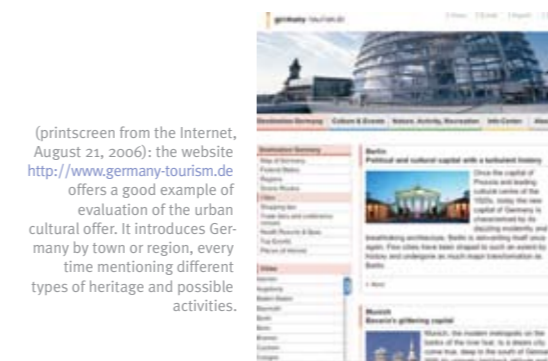
→ Whether formal or informal, objectives must be clearly stated at the beginning of the process to allow definition of relevant actions, monitoring and assessment of success in later stages.



With its new logo, and its strategic plan available on its website (<http://www.mons.be>), Mons is clearly stating what it aims to do with cultural tourism, be creative and rely on the “warmth” of people to turn cultural tourism into a vector of economic benefits (from <http://www.picture-project.com>).

→ The urban cultural tourism offer

Each city is unique. The development of cultural tourism within the city relies on the cultural “objects” (such as urban landscape, monuments or museums) that belong to this particular city, and on the cultural activities (or “lively activities”) that are implemented specifically within this city. The territory of the “cultural unit” may be restricted to the city – like in Venice – but it can also expand to its surroundings – like in Jerez, where the wine activity of the region contributes highly in the cultural resource of the city. The kind of culture involved in the process of cultural tourism participates strongly in the unique identity of the place, and consequently in its image.



→ An excellent **knowledge of cultural tourism potentials** in the given town/region is integral to urban cultural tourism management.

→ The development of any newly “imported” cultural feature cannot be taken into account, unless strongly adopted by the residents: the Cognac Festival of Detective Films (not created on the basis of a local tradition) is a good example of such a success.

→ The urban cultural tourism demand

Establishing why tourists choose to visit a given city or region is normally considered under the term “demand.” A fundamental **understanding of demand** is vital to the immediate and long-term prosperity and sustainability for the destination (Page and Hall, 2003).

→ **Indicators** mostly used to assess tourism demand are the following: number of **visitor arrivals**, **tourism expenditure** or receipts, **length of stay** at the destination as part of single or multiple destination trip, and most importantly, travel propensity indices from outgoing markets. Extent and impacts of **seasonality** must also be precisely analysed, especially if city aims include sustainable economic development.

Evidence from PICTURE research shows that most small and mid-sized cities do not maintain the **necessary data** to support knowledge-based tourism strategies (see PICTURE Deliverable 6 available on the website for more info).

→ **Cooperation** with other competence bodies (metropolitan and regional authorities, tourism professional organisations, observatories, research bodies, consultancies, etc.) as part of a regional assessment of tourism demand and potential is here key to overcoming this basic issue. Networking with other cities in order to share data assessment methods and comparing strategies is often very helpful.

→ Local stakeholders’ expectations

After identifying broad aims and destination current resources in terms of cultural tourism offer and demand, it is critical to analyse **local stakeholders’ expectations** from planned developments (for more information, see section 1 of chapter 3).

→ At this stage, it is critical to compile major opportunities and constraints expressed by different players for developing cultural tourism. **SWOT analysis** (Strength, Weaknesses, Opportunities, Threats) is often useful to provide a comprehensive picture of the urban destination potential for cultural tourism. Factors identified as part of this methodology then provide the basis to formulate recommendations for project development and action plan.

B. From vision to implementation: key concepts for sustainable management and good governance

Next steps in the process include definition of a **vision** for the future of tourism in the town, **orientation** of the cultural tourism strategy (see section 3 of this chapter for more information on tourism strategies), draft of the development project and provision of a **programme of actions** (for detailed description of these steps, please refer to PICTURE Deliverable D32 on <http://www.picture-project.com>). It must be kept in mind during all steps that foreseen cultural tourism developments will affect not only the cultural and tourism assets, but the urban, and sometimes regional destination as a whole. The concept of destination is here key, as it embeds specific tourism and cultural effects in overall city development and residents’ well-being (for more details, see section 2 of this chapter on cultural tourism impacts). **Sustainable destination management** will pay particular attention to all issues displayed in Box 1 at the end of this chapter. The following are particularly of importance:

→ Carrying capacity

Establishing carrying capacities in cultural tourism cities is a prerequisite for the sustainable development of a destination. Venice is a famous example of urban tourism over-development in terms of social and environmental costs and as such, became a research laboratory for testing various techniques of carrying capacity assessment.

Tourist carrying capacity in urban areas is three-dimensional, as we have seen in section 2 of this chapter. Of course the environmental (threshold of visitor numbers), social (threshold of danger for other activities) and economic (limit after which the tourist experience starts to decrease) components are not always easy to calculate with a high degree of precision.

→ However, rough estimations previous to a tourism development plan are key to avoid irreparable damage to city heritage and population's quality of life. Contrary to the bigger cities, the smallest towns indeed lack the "mass" to absorb visitors' prints.

In many small and medium-sized towns, the tourist population concentrates in specific districts – most often historical centres – which attract most impacts in very small and fragile geographical spaces.

→ Repairing damaged urban cultural assets often requires **huge public investment costs** that could have been **avoided with a more precautionary approach**. Moreover, changing local and tourist practices a posteriori is often more challenging and time/money consuming.

– Authenticity

Authenticity is “the attribute that brings tourists’ motivations and expectations together with local communities’ perceptions of their localities’ characteristics under a unified model” (Apostolakis, 2003). In other words, authenticity is for instance, the fact that an event, happening or certain way of doing things happens because people believe in it, rather than because it attracts tourists.

- It mixes tangible and intangible perceptions of the cultural resources’ value for both local populations and tourists;
- It can rely on historic significance of local buildings, local value of some art pieces, community-rooted traditions but also – and maybe above all – in the subtle “spirit of place” that inhabits a given destination, shapes local residents’ identity and attracts tourists in search of genuine experiences.

→ Authenticity is therefore a negotiable concept that can serve as a powerful cornerstone in framing cultural tourism management.

→ Indeed, a cultural tourism strategy should, when possible, avoid building on conflicts, and draw instead on existing points of synergy between tourists, local communities and cultural players’ interests and values.

– Collaboration and government steering

Evidence from PICTURE and previous research highlights the **critical role of local authorities** in identifying the players and leaders to make tourism partnerships work (for more details, see section 2 of chapter 3 on urban partnerships for cultural tourism). The local government role is indeed essential to **ensure collaboration in decision-making, openness, and distribution of the benefits** among all the community.

The town indeed enjoys a unique position to:

- Steer and direct the activities;
- Coordinate the actions;
- Improve urban tourism policies;
- Promote policy agendas embracing sustainability and governance as well as involving citizens and NGOs;
- Facilitate integration of the local development objectives.

→ In towns, local governments usually have a strong influence and power, the tourism industry is less fragmented and disunited, and community groups are more influential. In this context, the role of public administrations in **uniting the stakeholders for the establishment of a long-term local development framework**, in which collaboration is a cornerstone to success, appears an ultimate necessity if one wants to reach sustainable development.

C. Long-term monitoring and impact assessment

Studies on expected impacts should be undertaken prior to the start of the project, and **monitoring** of progress according to initial objectives and critical impact areas described above should take place at **all stages of development** (prior, during and after implementation - see chapter 4 for more details).

→ The most common indicator while monitoring tourism is generally the satisfaction of visitors. However, **indicators** should also be **consistent with objectives of the tourism strategy** and include satisfaction of residents, industry and all cultural partners if tourism is to lead to sustainable development and answer to the objectives of urban regeneration and enhancer of quality of life.

5.3 Conclusion: Enhancing Management Capacity

In order to reach good governance of cultural tourism, three phases appear of utmost importance:

- First of all, a diagnosis of the supply, demand and expectations of the town regarding tourism is necessary;
- Second, a programme of action should be established, keeping key concepts such as carrying capacity, authenticity and collaboration in mind;
- Finally, a long-term monitoring of the evolutions allow reflexivity and adaptation to growing demands.

In order for all this to become operational, **management structures play a key role**, including forms of public participation, stakeholder consultation, sustainable partnership building and leadership (for more information, please refer to section 1 of chapter 3 on Cultural Tourism Stakeholders and section 2 of chapter 3 on Typology of leadership and partnership structures). The following box gives a summary of possible management structures and key issues.

Box 1: Sustainable destination management

Key issues

1. Improved management information, including:
 - Visitor surveys;
 - Site surveys (to assess carrying capacity);
 - Systematic monitoring.
2. Effective coordination, including
 - A partnership approach to tourism;
 - A greater emphasis on tourism development action programmes (TDAPs);
 - Town centre management schemes.

Practical Management approaches

These include:

- The assessment of capacity;
- Tourism transport management;
- Marketing and information provision;
- Conservation and adaptation of tourist activities to suit the environment;
- A greater concern for design principles and the control of tourism development;
- A greater involvement of the local community (e.g. community planning).

Source: Page and Hall, 2003: 242.

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CHAPTER 2

URBAN CULTURAL RESOURCES



This chapter of the framework considers some of the fundamental reasons why visitors choose to visit any destination - the actual resources, both physical and human, which make up a town's own individual identity. It is these unique resources that help to make the town more marketable by differentiating it from competing destinations. The image and identity of the town itself is found in its built heritage, its history and its people. For any successful strategy to be put in place, a town must be able to identify its own unique resources in order to better plan the visitor's experience and also to help alleviate any potential negative impacts on these often scarce and valuable resources. This section also shows that it is not just a town's historic environment which acts as a tourism attractor, but increasingly, towns are seeking to market themselves as cultural destinations through urban festivals, markets and nightlife, thus realising the potential economic benefits of marketing their own contemporary cultural spirit.

The chapter is divided into three sections looking firstly at tangible and intangible urban heritage and secondly by giving consideration as to how towns and cities could identify and categorise their cultural resources by use of effective taxonomies. The third section considers how residents' quality of life within a destination may subsequently affect the perceived image of that town in the visitor's eyes – differentiating it from others and thus resulting in its attraction to the cultural tourist.

1. Tangible and Intangible Heritage within Towns

This section gives an introduction to the **concept of heritage** (tangible and intangible) and the **consequences** different visions of heritage can have for preservation and management.

By Mikel Asensio (UAM), Manuel Mortari (UAM).
Illustrations: Elisabeth Dumont (LEMA).

1.1 Introduction

→ The concept of heritage is evolving and lively

Beside the traditional struggle for restoration and preservation of built heritage, the **development of cultural tourism** has brought **new challenges**. One of them is to renew the concept of heritage and of its management, according to the principles of **sustainable development**. This includes the integration of intangible heritage into the cultural offer of a place, in order to create new products appealing to a wider range of potential visitors.

To understand the concept of intangible heritage we must know the distinction between material culture and intangible culture. The intangible heritage is sometimes very fragile: its health cannot be assessed as that of a building, and its causes of decay may be beyond the sphere of influence of the local administration. The diversity of heritage is so vast that it makes no sense to provide generic lists of heritage elements; it is better to rethink the approach and find new methodologies. Moreover, **every town is a different reality**, a specific context, and its heritage particularly the intangible, is tightly attached to it. The same feature can be considered heritage in one place, but just a cultural attraction (if not directly business) in another.

→ *The **preservation and enhancing of the heritage** of a small town must be **preceded by a survey about its specific characteristics**, fostered by consultation of experts and participation of citizens.*

1.2 The traditional idea of “heritage” within towns

→ For a long time, heritage meant “built heritage”

The traditional idea of heritage is related to architectural structures, sculptures and buildings. The first documents that show a specific interest in heritage date back to second century B.C., when Antipater of Sidon compiled the list of seven wonders of the ancient world.

At the time, the criteria to acknowledge heritage were those of exceptional beauty and technical skill. This idea of heritage, **strongly attached to the built-heritage**, has endured for centuries.

→ Criteria to be recognised as World Heritage

It is still this idea that is at the core of the modern cultural criteria followed by the World Heritage Centre for the inclusion of a site in the World Heritage List. Please notice that this list includes also the criteria for Natural Heritage. We have decided to quote these criteria as well, because small towns are often located in remarkable natural contexts, which constitute an important part of its tourist offer:

- “to represent a masterpiece of human creative genius;”
- “to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;”
- “to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared”;
- “to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;”
- “to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;”
- “to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);”
- “to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;”

- “to be outstanding examples representing major stages of earth’s history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;”
- “to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;”
- “to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.”

– Heritage used to be for the elite

For centuries, the **main concern** in the management of heritage has been its **preservation and restoration**. This attitude of conservation was shaped by the idea that heritage was something that only an elite of connoisseurs could enjoy. The collector, or the state, devoted part of its budget to the conservation and restoration of heritage, as a non refundable fund. But, this budget being necessarily limited, it was distributed **only** among the **most extraordinary samples** of Heritage (the masterpiece, the triumph arch, the old cathedral), leaving the less important heritage completely abandoned to its destiny. This attitude of conservative management was consequent with a society where the **consumption of culture** was restricted to a small part of the population.

→ *Nowadays, in a leisure society where tourism and culture consumption are regular activities of a large part of the population, conservation must evolve into a dynamic and proactive management, where heritage no longer is just a black hole of precious resources, but is “The” resource itself.*

1.3 New trends in the idea of heritage

– New vision of heritage for creative uses

As our world changes and new processes like globalisation take place, the awareness of the importance of culture, as a specific resource to distinguish ourselves from the others, increases and becomes a central issue. The **traditional idea of Heritage** is acknowledged as **inadequate** to cover the real **needs of culture and tourism managers**. New ways of understanding Heritage open the way to more creative uses of it.

– ICOMOS’ definition of heritage

The International Council on Monuments and Sites (ICOMOS) defines Heritage as “a broad concept that includes tangible assets, such as natural and cultural environments, encompassing landscapes, historic places, sites, and built environments, as well as intangible assets, such as collections, past and continuing cultural practices, knowledge and living experiences.”

→ *Cultural managers have to understand that the main resource in heritage is heritage itself. Preservation and maintenance cost money, and managers have to find a way to transform heritage into a resource capable of generating enough money for its self-maintenance. In the long term, if heritage isn’t able to do this, it is condemned to destruction, which is what happens every day to modest samples of heritage (from remains of town walls to remote hermits, from archaeological remains to renaissance buildings) abandoned or demolished because there is no money to take care of them.*

– Preservation and Management

The choice is between preservation and management. To preserve we need money, and to obtain money we have to manage our resources well, in order to ensure its survival for future generations (**preservation**). This feedback loop is the only possible model of development and of management. **Intangible Heritage** can play a **critical role** in this process. Built or tangible heritage itself is not a strong and appealing cultural offer. A roman theatre, for example, presented and opened to visitors as just an archaeological ruin will attract a specific and reduced segment of population. This is not a sustainable model of management, but can at times turn into maelstrom devouring municipality funds.

→ *We need to make heritage appealing to a wide spectrum of the population: instead of just adults with high education and high purchasing power, we want our Roman theatre, (for example) to be visited also by families, schools and retired people. To reach this goal we have to provide an enriched content, something that goes beyond the raw commercialisation of tangible heritage. It can be its original use as theatre, as music hall, or if we want a more original offer, as the scenario for a living-history programme about everyday life at the time of the Romans. If we are able to develop a content that is somehow related to the Intangible heritage of the place, the result will be very appealing.*



© Dumont: This typical bar and restaurant in Liège draws on ancient architecture and traditions, specifically “from Liège” (local alcohol, local food) in order to create a specific feel. It mixes tangible and intangible heritage since it is one major element of the town’s nightscape, but presents old artefacts. Because the wells in the place allow one to see the founding river of Liège, the Légia, the tourist office refer people to the bar and restaurant as a place to visit.

– UNESCO’s definition of Intangible Heritage

UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage (2003) provides a more detailed definition of intangible heritage: “The “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. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.”

→ *The length of this definition gives a clue to the difficulty in categorising and defining Heritage. Any attempt at detailed schematisation will be jeopardised by the cultural position and limits of the person or team in charge of compiling the catalogue. An alternative to cataloguing is given in the taxonomy proposed in the following section and developed by Queen’s University of Belfast. Furthermore the categorisation of heritage should not overlook the fact that it still needs to be managed.*

1.4 Material Culture and Intangible Culture

The concepts of tangible and intangible heritage are inspired from those of material and intangible culture.

– Material culture

The concept of **material culture** has its origins in the field of Archaeology. It refers to **physical objects** from the past, the study of which allows an understanding of the social, technological and cultural achievements of past societies.

Material culture is often related to built environment. It is a source of information about present and past history, culture, activities of people. Cities are never still, changing over time, absorbing and reflecting influences by new citizens, visitors, current use. They are fascinating records of local life style and culture, regional specificity. **Recognizing the real, unique characteristics of a specific building, area or town is a key to find a way for sustainable development** and sustainable attractiveness.



© Dumont: The Greek theatre of Syracuse in Sicily as an extraordinary example of built heritage.

– Intangible culture

As the interest in science shifted from past to living cultures, material culture proved to be an insufficient research tool on its own. Anthropology started to investigate a new array of elements that, together with tangible ones, make up living cultures, such as oral **literature, song, music, drama, skills and rituals**. The label of **intangible culture** was created to include those aspects that represent the counterpart of material culture.

→ *Intangible culture constitutes an extraordinary resource for tourism and heritage management. According to the new requirements of (a) pro-active management, (b) transforming heritage into an original asset, and (c) appealing to wide segments of audiences, intangible culture can be a powerful asset. The combination of tangible heritage with activities related to the culture of the place (arts,*

traditions, etc.) can result in **quality products, distinctive and specific to the place**, and thus appealing to the tourist.



© Dumont: Intangible heritage: waiting for a traditional puppet show in Syracuse.

1.5 Intangible Heritage is fragile

→ Fragility of heritage

As we can see **intangible heritage** can be a **main-spring of cultural diversity** and a **key to sustainable development**. But such assets are endangered by their **intrinsic fragility**. The main threat is globalization and consequent socio-economical changes. It is true that this process of globalisation offers minority groups and peripheral cultural practices a chance of securing visibility that otherwise would be almost impossible to obtain. However, besides this over-acclaimed advantage, the truth is that globalisation generally works just one-way, from the centre to the periphery. The risk is that of contamination, deterioration and eventually destruction of the intangible heritage, especially if there is a lack of resources for safeguarding such heritage. Any intervention on the cultural tissue (fossilisation or globalisation by means of a museum, crystallization by means of audio-visual products, or tourism infrastructures) entails dynamics that can damage the cultural tissue itself, especially if we consider that culture is an element in continuous transformation, a changing ethnographic reality extremely sensitive to any interfering process.

→ Give incentives to protect local cultures

The **most important resource** for the production, maintenance and recreation of intangible heritage is the human element: **local communities**, groups and, in some cases, individuals. **Particular attention must be paid to the strategies for encouraging these activities**, in order to ensure their transfer from one generation to the next.

→ In Japan for example there is a programme that legislates for the protection of Intangible Cultural Heritage. There is not a specific law protecting or stimulating it,

but there is the individual or collective recognition of a status of “living national treasure” or “holder of important intangible cultural properties.” These persons are therefore officially considered as “transmitters of traditions,” or “tradition bearers.”

1.6 Stick to the context

Heritage is intrinsically attached to a place or a context. This is obvious for built-heritage, but is not so evident when we talk of intangible heritage. The problem is that tourism’s commercial needs may lead to compromises, sometimes rather delicate: risking a slip into the ridiculous (prettification, masquerades, anachronisms) or into the excessive de-contextualisation (regional dances in theme parks or cultural centres).

→ If we don’t **remain attached to the specific context** of an intangible heritage element we may involuntarily change it. For example, a religious choir performing in a modern auditorium is an experience very reduced if compared to the same choir singing in its church of origin. Both are cultural experiences, but only the latter can be considered a representation of intangible heritage.

1.7 Concluding comments: Recommendations for the identification of the heritage of your town

- Over time, the perception of **heritage** has shifted from an emphasis on the built heritage and on major and grand attractions to a more relative, **diverse, lively** notion that includes smaller pieces and the intangible such as (a) performing arts; (b) social practices, rituals and festive events; (c) knowledge and practices concerning nature and the universe; (d) traditional craftsmanship. This means you can now offer more diverse products and attract more people than before. This may also mean that some of your heritage has gone unnoticed so far: reclaim it!
- Stick to the **context** when working with the intangible, in order not to destroy it. Bear local sensitivities in mind;
- Develop strategies to **encourage intangible heritage practices** and to ensure their transmission from one generation to the following;
- Some tools developed in the context of PICTURE might help you to **assess heritage**. You will find more information on the website (<http://www.picture-project.com>), in the section deliverables. Please download Deliverable 22 to receive more information on the tools developed by UAM (Autonomous University of Madrid) to assess and monitor the cultural offer.

2. A taxonomy of cultural attractors

This section concentrates on categorisation of heritage. It emphasises the shortcomings of traditional classifications and suggests working on basis of a taxonomy. It describes this new concept as well as its benefits and pitfalls.

By Chris Tweed (QUB).

2.1 The need for a taxonomy of cultural attractors

→ Cultural attractors are constantly shifting and changing

The **range of objects** and **events** that **attract people** to specific cultural tourism sites is **constantly shifting** and expanding, making it difficult to predict what will appeal to different types of tourists. It seems now that almost anything can qualify as a cultural attractor, ranging from the traditional—ruins, galleries and monuments of Italy and Greece—to the ‘black spots’—such as the scene of past tragedies.

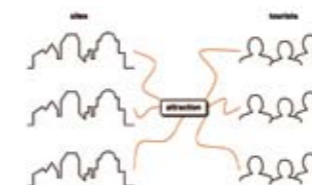
→ A single location can offer many cultural attractors

To complicate the matter further, **few cultural tourism sites offer only one type of attractor**. Even when there is a dominant attractor at a site, this is often supplemented by secondary attractors. The main attractor may be a castle, but it may also offer multimedia displays, or (at certain times of the year) dramatic re-enactments of key historical events. The distinction between the edifying purpose of traditional cultural heritage and entertainment is now much harder to maintain.

→ Need to match interests with supply

There is a need therefore to develop ways of matching the interests of visitors to the features and properties of sites. To understand the relation between visitors’ interests and what different sites can offer requires a classification scheme (taxonomy) that can order and organise cultural offers based on their appeal to potential visitors. This was the central theme of Task 2.2 in the PICTURE project and its main results are presented here.

© Tweed: Graphical representation of the need to match visitors’ interest with the properties of the sites.



2.2 Existing classifications of cultural heritage attractors

→ Existing taxonomies

The terms *taxonomy*, *typology*, *ontology*, *nomenclature*, and *classification system* defy precise definition. Although they have some distinguishing features the terms are often used interchangeably. There is a considerable theory of classification and taxonomies, which lies beyond the scope of the PICTURE project, but even from cursory examination it is obvious that creating a comprehensive taxonomy for the domain of cultural tourism is not trivial. The **effort required to create a taxonomy from nothing is immense**.

Existing relevant taxonomies fall into **three main categories**:

- classifications of general tourist attractions, including cultural tourism;
- those providing broad headings for grouping cultural tourism attractions;
- detailed classifications of particular types of cultural attraction, e.g. the English Heritage thesauri of monuments.

A good example of (a) is:

1. Ancient monuments	6. Museums
2. Historic buildings	7. Art galleries
3. Parks and gardens	8. Industrial archaeology sites
4. Theme parks	9. Themed retail sites
5. Wildlife attractions	10. Amusement and leisure parks

→ Cultural and non cultural attractors

This list contains items that would not normally be considered as ‘cultural,’ though as suggested above the **distinction between cultural and non-cultural attractions is not as clear** as it once was.

So, for example, living culture can be any activity the citizens of a town engage in, that is characteristic of their way of living and as such may qualify for inclusion in a classification of cultural attraction. However, in the above list it is difficult to see how amusement and leisure parks could be treated as cultural, though those with a significant history are arguably so—for example, Coney Island in New York or the Tivoli Gardens in Copenhagen.

→ Specificities of context

Other existing taxonomies of attraction types cater for the **peculiarities of a locality**. The National Trust for Scotland, for example, uses nine categories to categorise its attractions and includes within its list of top-level categories “Famous Scots” alongside “Islands.” Without a more detailed explanation, it is difficult to see why such different types should exist at the same level in the taxonomy.

→ These anomalies suggest that **taxonomies and classification schemes are designed to serve particular purposes and needs**.

→ Inclusion of events

These examples all focus on ‘things’ to be classified, but some taxonomies include ‘events’ as possible cultural attractors, such as festivals. However, this same scheme groups festivals with galleries, which is rather odd. It is worth noting that **events** are an important element in many contemporary cultural tourism offers and are very **different to traditional cultural tourism attractors**. As such they demand **separate treatment in a taxonomy** dealing with governance strategies for different attractors.

→ Problems of object-oriented taxonomies

Even with this widening to include time-based events, existing approaches to classifying cultural attractors are **mainly object-oriented**; they focus on the tangible items, which can be found at cultural sites rather than on the experiences these are likely to create for visitors. This poses a **problem when we try to match potential visitors to sites**, since the visitors have to decide, using available descriptions of the features (contents) of a site, if those will provide the experiences they seek. Visitors are engaged in a form of translation that could result in disappointment with the actual offer or, more pertinently for the development of sustainable cultural tourism, a decision not to visit a site because it does not ‘seem’ to offer the right type of experience.

→ A classification of cultural attractors, therefore, should if possible include an **experiential dimension rather than focus exclusively on types of attractors or their physical properties**.

→ Complexity resulting from the unregulated growth of existing taxonomies

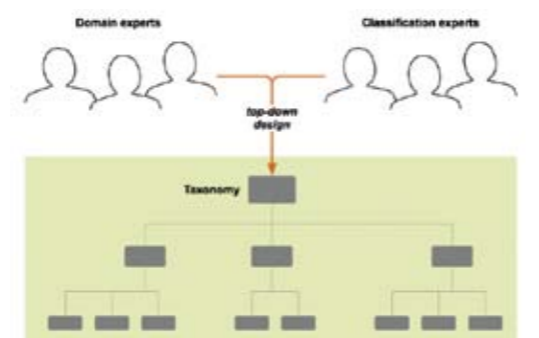
A further key feature of existing classification schemes is that they tend to **grow** exponentially to **become unwieldy and overly complicated**. As a result, using a taxonomy often requires specialist skills and knowledge. Modifying it requires real expertise, even from those who may have designed it. Taxonomies, designed to be used rigorously to classify attractors, also need to be controlled very strictly if they are to remain true to original intentions. The difficulty here is that a given taxonomy **may be virtually impossible to modify to meet changes in the domain**, for example, as discussed above when the range of cultural attractors expands rapidly by absorbing popular culture.

→ Many existing taxonomies were designed to classify traditional elements of ‘high’ culture and are unable to accommodate radically different types.

2.3 New approaches to developing taxonomies

→ Traditional taxonomies do not provide obvious links for specific types of tourist

Previous approaches to developing taxonomies of cultural attractions, therefore, are **largely unsuited to addressing the problems of matching tourists to attractors**. Their development has tended to be driven by the concerns of those managing cultural sites. Classifications, therefore, have been designed to help assist with the management of attractions and sites rather than suggest links with specific types of tourist. None of the schemes reviewed in this task appear to offer a definitive scheme, including the fledgling scheme described in Deliverable D7 (Drdácky *et al.*, 2004) of this project.



© Tweed: Top-down design of a taxonomy.

→ Possibility of a bottom-up, flexible approach

New approaches to classification are emerging from recent developments in the World Wide Web. There is a momentum growing around a group of web-based ap-

plications that are collectively referred to as ‘Web 2.0.’ The defining features of these applications are that they facilitate social networking, encourage users to ‘tag’ or add keywords to shared Web content, and provide Application Programming Interfaces (APIs) so that others can access their content and statistics about their usage for free. Two highly successful examples are the social bookmarking site del.icio.us and a site that allows users to share photographs and comment on others, flickr. Both sites make extensive use of the ability to add tags (keywords) to entries that can be used in subsequent searches. There are no constraints on the words or phrases that users may choose to tag entries with. This feature has given rise to implicit classifications of Web sites and photographs that are referred to as folksonomies, which is a neologism formed from ‘folk’ and ‘taxonomy.’ A **folksonomy**, therefore, is a **classification scheme that emerges from multiple users using the same terms to ‘tag’ content in a particular domain**, such as photography. A similar, bottom-up approach could be applied to cultural attractors, at least in theory.

2.4 Developing a folksonomy of cultural attractors

→ Stages of development

There are **three main stages in the development** of a folksonomy of cultural attractors:

- **Firstly**, it requires that **each attractor** be represented **on the Internet**, for example as a web page;
- **Secondly**, visitors to attractions need to **record** their **perceptions** and **attitudes** following visits to each attraction **using a tagging** system similar to those used by *del.icio.us* and *flickr*;
- **Finally**, the collection of data needs to be analysed to identify trends in the tagging that will enable **clustering** based on a large number of returns for many sites. The greater the number of visitors tagging an attractor, the more accurate the clustering.

→ Potential problems

Realistically there are **pitfalls** in this approach, but the benefits are potentially very great. There are general drawbacks to folksonomies, which will also apply here:

- Folksonomies are inherently **ambiguous** because users can use the same tag in a different manner, and conversely different tags may be used to describe the same feature;
- There is an inbuilt tendency for chaos since unconstrained tagging follows **no rules** and users are permitted to decide on their own tags without constraint (or censorship);

- For a folksonomy of cultural attractors to work, it may be necessary to **constrain the range of possible tags**, however this could undermine the spirit of bottom-up description;
- At a practical level it may also be **difficult to persuade visitors to comment** on their experiences and it may be necessary to offer incentives to encourage responses, one of which could be that they will benefit from seeing comments left by others about places they have yet to visit, which is a key feature of many Web 2.0 applications.

→ Benefits

- On the positive side, folksonomies pose few barriers to entry for the general public and can be **easy** to develop;
- The **democratic** component should not be underestimated;
- A further advantage is that a folksonomy is **dynamic** and so can accommodate new concerns very quickly. The dataset of tagged attractors will change every time a user submits a new survey response and it could be possible to monitor these changes in real-time.

2.5 Concluding Remarks

- To match visitor interests to existing cultural tourism sites, it is necessary to **classify sites** according to some form of **taxonomy**. However, existing classifications are too object-oriented and rigid to suit the changing expectations of cultural tourists;
- **Classification schemes need to account for the experience a site or event offers a tourist** rather than just classifying heritage by its conventional type. This will make it easier for the tourist to relate to and understand what your offer is all about;
- A **folksonomy** offers a **bottom-up classification** made by users themselves. It is democratic, dynamic and easy to develop. Please download Deliverable 8 to receive more information on this subject (<http://www.picture-project.com>).

The possibilities offered by a folksonomy-based approach to classifying cultural attractors are attractive. Realistically, however, it will require considerable effort to establish the Web-based infrastructure needed to support development of a folksonomy. The concepts will only work if sufficient numbers of visitors record their experiences using tags. Others have shown that it is possible to create folksonomies in some application areas—photography, music, etc.—so in principle, it should work with cultural attractors. It is beyond the scope of the PICTURE project to implement such a system, but in Deliverable 8 we have suggested how it might be done.

3. Urban Quality of Local Life as a Cultural Attractor

This sections concentrates on the role that the **nature and quality of urban life** can play as an **attractor** for cultural tourists. The cultural offer of the city in terms of local way of life and identity, festivals, language, or customs - added to the physical cultural offer - galleries, theatres or built heritage - will often help to determine the city's attractiveness as a destination. Identifying and subsequently **packaging this local lifestyle** however may prove difficult for many cities, as **local sensitivities** will have to be considered in any approach adopted.

By Margaret Sutherland (QUB).
Illustrations & boxes: Elisabeth Dumont (LEMA) & Chris Tweed (QUB).

3.1 What is “Quality of Life”?

Natural and cultural resources contribute to the concept of “Quality of Life”, and the subsequent risk of over exploitation of these resources by tourists is the motivator behind PICTURE research looking at potential impacts on local residents. Quality of Life however is a very complex concept involving consideration of many tangible and intangible issues affecting people's lives. As a simple explanation it can be described as **“an individual's overall satisfaction with life.”** This could be measured for example in terms of **access to goods and services**; however what are less easy to measure are issues such as less tangible feelings and experiences-- **such as freedom, aesthetics and social**

relationships. In order to help consider the concept the PICTURE project conducted research, building upon existing theories, by conducting extensive qualitative and quantitative research in various cities within Belgium, the UK, Norway and Luxembourg. As a result, a set of indicators has been developed to help measure quality of life in towns as it relates to tourism impacts. These indicators are classified into three main headings “material well being”, “emotional well being” and “community well being.” *The table below summarises the key indicators identified by the PICTURE research in trying to measure the impact of cultural tourism on local quality of life. Further information about this research can be downloaded from the PICTURE website (<http://www.picture-project.com>).*

PICTURE recommended set of Indicators for helping to measure the impact of Cultural Tourism Policies on Resident Quality of Life (PICTURE Project, Dumont, et. Al., 2007) .

1 (a). MATERIAL WELL BEING	
Physical environment	Physical well being
1. Quality of physical surroundings	4. Opportunity and Availability of good employment
2. Accessibility to Good Quality Public Transport / availability of good traffic management	5. A Home
3. Cost of Local Services	6. Cost of Basic Consumer Goods
	7. Potential to participate in leisure activities
1 (b). EMOTIONAL WELL BEING	
Psychological well being	Private emotional sphere
8. Access to Education	12. Good health
9. Freedom of Action and Choice	13. Good Work / Life Balance
10. Good Future Prospects	14. Improvements in Social and Personal Relationships
11. Personal and Family Safety / live in Peace	
1 (c). COMMUNITY WELL BEING	
Public emotional sphere	
15. Access to Social and Cultural Facilities	
16. Improved Image of City	
17. Increased Opportunity for Community Involvement	
18. Participation in Decision making	
19. Well Maintained Local Services	
20. Cultural Diversity, respect, absence of Racism	

3.2 Quality of Life as an Attractor

The Quality of life as experienced by the residents of a town can often be the motivator that attracts the visitor to that town or city, distinguishing it from others. In this case we are dealing much more with people's perceptions of what creates **“a feel good atmosphere.”** Often visitors' perceptions can be manipulated by marketing and branding of a city where the cultural resources and “feel good atmosphere” of a city is used in marketing campaigns **to attract people.**

PICTURE surveys reveal that the element considered most typical of Liège is the convivial atmosphere, and places and special events were people can meet and have fun (43%). (Mortari & Asensio, D22 Annex: Liège Case Study, 2007)

So what are the elements that contribute to residents' Quality of Life in a city and which can then in turn be identified as a potential attractor?

→ Strong Community Life – participation and involvement

Strong community activism and involvement and participation can result in vibrant local communities, which prove attractive to people from other cultures. A good example of this can be seen in West Belfast where a strong local and national identity, coupled with active community participation and a distinctive community and political history lead to lively communities. These concepts all come together in the **West Belfast Community Festival** – “Feile an Phobail” - which is now one of the largest community festivals in Europe and rose out of strong community participation. Growing larger each year the festival attracts musicians, artists, children's events, and literary events (<http://www.feilebelfast.com>). However, despite attracting an increasing range of overseas talent the festival remains true to its community roots by primarily promoting local home-grown talent.

→ Look beyond the obvious to **consider the activities of local community groups as a potential local cultural resource.**

→ Strong local business and commerce

Tourism thrives in strong economic times – not just in the homeland of the tourist but at the end destination. People need things to see and do – and these opportunities exist where the local economy is strong. However often community enterprise can develop locally. The community in West Belfast recognised the contribution that their people could make to attracting people – and developed their own tourist body to help support local community businesses. Welcome West Belfast or Failte

Feirste Thiar was set up to help support the **local community in developing businesses to support the growing tourist industry** and also to help in turn to promote West Belfast and the strong community and cultural life to visitors (<http://www.westbelfast-failte.com>).

→ Are there **opportunities within the town or city for tourism promotion and management to be decentralised to local communities?**

→ Individual elements of a city's cultural and social life

• **Nightlife / restaurants and bars** – such elements can be regarded as both a blessing and a curse. When people are attracted by a city's nightlife, towns can reap the benefits of a tourism boom, such as in San Antonio in Ibiza or Harlem in the Netherlands. If uncontrolled in some cities, though, it may result in the downside of mass tourism for the young 18-30 age group. Larger cities can often absorb more easily the negative impacts of this type of tourism but for smaller and medium sized cities, controlling the resulting anti social behaviour can place a large strain on local resources. This is increasingly seen as a problem for low cost airline and “city break” destinations such as Tallinn which now attract Stag party tourism – where large single sex groups of young people binge drink within the nightclubs and bars of town centres. However other smaller cities have seen the potential opportunities arising from marketing this aspect of their cultural life. The Orkney Islands in Scotland for example and the towns of Stromness and Kirkwall have become surprising destinations for people seeking interesting nightlife.



© Tweed. Stag Party abroad. Is it fun for everybody?



Website of a German tour operator advertising a “party week” package in Lloret de mar, Spain. The Spanish government and local authorities in Lloret are beginning to react against the portrayal of their town as a party place.

- **Sporting Image and facilities** – a city's image can be raised through its associations with sports and subsequent exposure in the mass media. Although such associations can be thought of as being associated with larger Olympic cities such as Barcelona or Berlin– smaller and medium sized cities can also benefit from these associations of sporting prowess – Wigan in the north of England has been attracting visitors due to its famous rugby associations and its Premier League football club. Gelsenkirchen in Germany and other cities benefited from the football spin-off during the 2006 Football World Cup;
- **Concerts, Festivals, exhibitions and events** - Festivals often offer a sense of belonging to religious, social or geographical groups – a way to pass on traditions or to meet specific needs. These in turn often become a source of entertainment and enjoyment for the wider community and thus in turn an attractor for tourists. They can be seasonal, religious, and social. They may have grown up over many years and generations or be new and theme based – for example film, food, etc. Examples across Europe are wide and varied – For example **Jerez Horse Fair** (Andalucia Spain) held in May attracts increasing numbers drawn by the city's tradition of horse breeding. Examples of cities which have built upon their reputation are **Deauville Film Festival, Glastonbury and Reading** in the UK for music, Galway for its strong reputation for local traditional music and Amiens in France for its rich programme of cultural events. Other examples of festivals and events that started from **local traditions and cultural identity** but grew to attract large numbers of tourists include **Hay on Wye Book Festival (UK), La Tomatina** – in Bunol, Spain or the annual **Bavarian Beer Festival “Bergkirchweih”**, in Erlangen, Germany.

→ *Quality of life is not only important for residents but also for tourists since specific elements that constitute quality of life might attract people to your town. Understand what elements make up quality of life in your town, what you and your citizens are ready to market and also pay attention to ways to avoid or at least control negative effects.*

→ Quality of the local natural and built environment

Quality of the local environment forms part of quality of life measures, as often it is accompanied by **civic pride**. The built heritage provides the **physical marks of people's memories and cultural identity** and often has long and complex associations for residents. World Heritage Towns such as Telc and Cesky Krumlov in the Czech Republic, for example, benefit from beautiful renaissance architecture and public spaces. Yet, they also have to deal with the subsequent difficulties of managing large numbers of visitors and balancing their needs against those of local residents.

→ *The quality of the local physical environment is*

*usually one of the easier assets for a town to market as they tend to be **photogenic and easily promoted** through photographic images. However the well documented dangers in Chapter 4 of the negative impacts of visitors on this often fragile tangible culture mean that there is a fine line to tread in managing physical heritage in order to prevent its destruction and the resulting negative impact on local resident's identity and sense of civic pride.*

3.3 Visitor Perceptions and Image Building

The importance of the image that a tourist has of a destination is universally acknowledged, since it affects the individual's subjective perception, behaviour and choice. Consequently images can be considered more important than tangible resources. **Perceptions can be more important than reality.**

Improvement of the image of a town or a better notoriety was the second most cited impact (after economic benefits) during PICTURE surveys (Dumont *et. Al.*, PICTURE Deliverable 3, 2004)

An image may be defined as the **sum of beliefs, ideas and impressions** that a person has of a country or of a town or city. The World Tourism Organisation (2004) states that the image held by tourists may be based on their own experience, what they have read, the opinion of others, or on the image or brand displayed or portrayed in materials marketing the destination. Clearly there is an opportunity for cities to market themselves or “re-image themselves” in order to take advantage of their cities' cultural resources. Quite often cities will market themselves as having high quality of life – such as Barcelona, which regularly tops employees' quality of life. If a city markets this information – it catches the eye of the potential visitor. A destination brand is a “name, symbol, logo, trademark that both identifies and differentiates the destination; furthermore it conveys the promise of a memorable travel experience that is uniquely associated with the destination” (Ritchie and Crouch 2003). Re-imaging or branding through sports associations for example, has provided an opportunity for post industrial cities to adjust to economic and political shifts – for example the case of Sheffield in the UK, which has used the designation “National city of Sport” in its tourism marketing initiatives. Chapter 3 of this guide also looks at how **European Capital of Culture** cities use the opportunity that this designation provides to re-image themselves in the minds of potential visitors. In this context Cork in the Republic of Ireland (European City of Culture for 2005) has successfully built upon the opportunities provided by the cultural year to re-brand itself as a cultural tourism destination.

→ *Give creative thought to the opportunities for **marketing a strong image** of your town in order to build a certain perception within the minds of potential tourists. The danger of this however is when the image does not live up to the reality when the visitor reaches the town – resulting in disappointment. Any branding of the city must be related to the actual cultural resources and not just figments of marketing executives' imagination.*

3.4 Concluding Comments: Local Quality of Life as a Cultural Attractor

- Local Authorities and other managers should recognise and measure the important elements of resident quality of life within their city in order to lessen any adverse impacts on the local community. However these measures can also help promote new and creative ways of marketing the town or city to potential visitors. By understanding what is **unique and distinctive about a town and its people**, through understanding the nature of community spirit, local character and traditions, managers can then help recognise new ways to disperse the benefits of tourism and utilise previously untapped cultural and natural resources. Information about developing indicators or measures for quality of life can be downloaded from the Picture website <http://www.picture-project.com>;
- Consideration should be given to supporting local communities in **developing and marketing their own initiatives, traditions and activities** to a wider audience in order to ensure sustainability of the town as a destination in the longer term and to help ensure a diversity in cultural product;
- Recognise the **importance of image branding** in order to create and enhance impressions and perceptions about the city to potential tourists;
- Recognise the **dangers of staged authenticity**. The reason that quality of life is such a valuable attractor is the fact that events, traditions and cultural resources come from within the community and are seen as authentic and realistic. Once efforts are made to recreate or “invent” a past tradition this may affect quality and perception of authenticity – affecting the visitors experience. This is the danger of creating a brand or image which is not the reality.

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CHAPTER 3 URBAN GOVERNANCE OF CULTURAL TOURISM

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This section seeks to develop a **framework for managing urban cultural destination using a governance approach**. The section on cultural tourism stakeholders introduces the **multidimensional nature** of cultural tourism management, and proposes a **step-by-step approach** of players' involvement in tourism planning, emphasising the need for carefully planned projects and inclusive participation mechanisms at the local level. Section 2 on partnership and leadership structures emphasises the **need to build alliances** around shared values and visions, giving prominence to soft factors in tourism management such as trust, transparency and identity. The sections on European cultural networks, supramunicipal structures and European Capitals of Culture illustrate the **challenges** that small and mid-sized cities face **in making concrete cultural tourism partnerships work**. Section 3 specifically emphasises the tension between the high expectations of small and mid-sized cities in cultural tourism networking and their limited resources and capacities to maximise the opportunities. Section 4 shows that formal supramunicipal partnerships can in some cases boost the capacities of local authorities for cultural tourism, but can also contribute to further complicate the management of this intricate sector. Finally, lessons learnt from some cities' ECOC bidding experience show that cultural programmes provide good opportunities for synergy between culture and tourism, providing that appropriate governance mechanisms and strategies are put in place. The themes and examples developed in this chapter provide a **good basis** if you wish to **reflect on your governance approaches and practices for developing competitive cultural tourism**. Ultimately, this chapter encourages you to develop collaborative capacity-building across the urban, cultural and tourism sectors, and to learn from successful experiences.

1. Main Stakeholders of Cultural Tourism Development

Urban cultural tourism involves a **wide range of stakeholders** in the **public** and **private** spheres, including local authorities, local residents, citizen organisations, public agencies dealing with tourism, heritage or environmental quality, local businesses, hotels, travel agents, development agencies, transport operators, city attractions, tourism professional organizations as well as regional, national and international authorities that provide policies and guidelines having impacts on towns. **The involvement of all** in the decision-making process is essential for maximizing the benefits of cultural tourism within local communities. Participation however, needs to be carefully planned to allow decisions to be made in **reasonable a timeframe**. Finding a balance between sustainable community participation and pragmatic constraints of tourism development is challenging and requires **regular readjustments** in management and development techniques (Origet du Cluzeau, 2005).

By Claude Origet du Clouzeau (COC), Edith Besson (ITAS), Krassimira Paskaleva (ITAS).

1.1 Three Phases of Involvement

Based on research and practical experience **three phases** can be distinguished in which the **involvement of different types of relevant players** takes place:

- Phase 1 - framework for the plan;
- Phase 2 - putting together the development project: select the proper cultural items, define how and to which extend they should be adapted to outside visitors, identify the human, technical and financial means;
- Phase 3 - setting the conditions for future periodic auditing and adaptation of the development.

As section 2 of this chapter will focus specifically on different forms of leadership and partnership structures for cultural tourism development, the current chapter emphasizes the identification of players that should be involved in order to progress more efficiently and to consider the following issues:

- Authenticity of the cultural products;
- (At least) passive or (better) supportive agreement of the residents;
- Compatibility with the other goals of the city;
- Expectations on current tourism strategy;
- Adaptation of the sites and events to the new types of public they are about to greet;
- General promotion of the city;
- Identification of proper means of implementation.

Subsequently, in accordance with the three phases of implementation outlined above, the key players to involve will be identified, as well as their possible roles. Please note that this process may be implemented

with, or without, the assistance of specialised consultants, who may be involved in all three phases, or in individual phases.

→ In order to implement these three phases, it is often recommended to have a **coordinator**, be it a single person or a small team, designated by the lead authority within the city. This coordinator can belong to the local players, but, preferably, s/he should be external, and therefore neutral. S/he should have a strong leadership capacity and start the task with an agreement among participants as to the proposed process.

1.2 Phase 1: Framework for the cultural tourism plan

During this phase, four different types of stakeholders should be involved, more or less simultaneously. The idea is to favour a thorough inventory of the cultural resource, and particularly of its characteristic features, as well as an identification of the part that certain players could play in the future development of cultural tourism.

→ Cultural players

All **people who participate in the cultural activities of the town** (plus possibly of the neighbouring areas) should be involved: historians, local writers and artists, representatives of cultural associations, curators, events and festivals managers, vicars, managers of ongoing cultural projects. In order to grasp the best way they can contribute to the project they can, as a first step, be interviewed individually, and then be invited to participate in themed meetings.

→ After an inventory of the existing heritage, both tangible and intangible, the cultural players are in the position to **check whether a heritage asset**, and/or an event **can be opened to tourists** (suitable size, attractive, sufficiently strong, secure, etc.); furthermore, they can strengthen the cultural significance of these assets and contribute to defining a global cultural identity for the city with its various representations.

→ Tourism players

These should include **private and public players** either **working in the city or working in connection with it as “tourists’ suppliers”**: tourism office, main hoteliers, main managers of tourism lodgings, incoming agencies, tour operators bringing tourists to the city, bus companies...

→ The tourism players are crucial: they can delineate the tourism potential of the city, including in the case of a consistent development of its cultural attributes: how many new clients, when, for how long, what profiles, what needs in term of new lodgings, new restaurants, new transportation...

→ Local /regional research bodies and local experts

These players often hold useful knowledge and **expertise on the city and on its inhabitants**. They can also provide expertise at regional and sometimes international level and help the integration of a town within a network or help to secure funding at different levels.

→ They should also be interviewed on locality cultural and tourism potentials, or about what is done in other places.

→ Local authorities

Representation should be made from the **local, sub regional and regional level of local government** where appropriate and should include both elected representatives and officers. Areas of responsibility to be represented should include: cultural policy, tourism policy, town planning, local environment or Agenda 21, transportation and retailing policy. They may be interviewed in small groups.

→ The role of these authorities is to state how cultural tourism should fit into the general policy of the city (specialisation? conversion? diversification?) and what the main goals are of the tourism strategy at hand.

It does not appear necessary, during this phase, to have a confrontation between these four types of players, as there is no particular project to be discussed among them. The coordinator should however care-

fully take into account what they can do in terms of cultural tourism, what they say about it and how they can be involved later. The opening of an internet forum on the subject could be an appropriate means of information and preliminary participation of the public participation, but especially with places where internet is widely used.

1.3 Phase 2: Putting together the cultural tourism project

Phase 2 starts with a **small team** making **preliminary choices** regarding the direction that the cultural tourism development is going to take. This team could include, besides a coordinator, some people who can have a global vision of the cultural dimension of the town (for example historians, head of heritage preservation organisations or culture professionals), at least one representative of the local authority and local population as well as one skilled tourism player. This team should however not include more than 4-6 people to allow for efficient and fruitful work.

The role of this restricted team is to give the **main features**, or **guidelines**, of the future cultural tourism project:

- Main theme and secondary themes;
- Main “objects” supporting the theme (sites, areas, museums, monuments, churches...);
- Main events involved;
- General dimensions and ambition of the project;
- Vision of the results within 5 to 10 years.

After having defined the outline of the cultural tourism project, this should be translated into **actual steps to be taken** in terms of creation, alteration or re-organisation of the existing situation. The players should be those who, having participated in the first phase, could from now on be concerned with the application of the project. Residents might also be involved. These may include:

- Players in charge of “the supply” of cultural tourism products : town planners, managers of monuments/museums/religious sites, managers of events, local cultural associations;
- Players in charge of “the demand” for cultural tourism products : tourism office, guides, incoming tour operators, lodging managers.

→ The matters that will need to be tackled at this stage may concern more often the supply than the demand, at least at the start. They include questions such as the possible renovation or conservation of different pieces of heritage, the construction of a pedestrian zone, the improvement of

signalisation, the creation or adaptation of selected sites and events. Matters concerning demand should deal with promotion, and implementation of cultural products. At this stage, financial and human resources’ estimates should be identified and included. An agenda may be set.

The next step of Phase 2 deals with the decisions to be taken, and they involve all possible financing bodies, especially the municipal council.

The final step of Phase 2 may take in charge the preparation of information to the local residents. Various methods can be applied (for more details, see section 7 or 8 of chapter 4 on participation methods), but it is mainly the local authorities and cultural bodies who would be in charge of these tasks.

1.4 Phase 3: Assessment of the Cultural Tourism development

This **assessment** of the cultural tourism development in a town deals with its **various impacts**, those that were anticipated, and those that occurred unexpectedly. It is advisable to set up a **small team in charge** of this periodical control after visible results have appeared, in order to take into account the variety of established impacts: on local economics, on the condition of heritage, on the environment, on the local community, on the cultural activities of the city, on its image...

This team could be composed of the expert bodies such as research centres, the Tourism Office manager, a local authority, a cultural manager. They should meet every year on this issue.

→ The cultural tourism development may have various impacts: positive – more or less than expected – negative, and neutral. Some are difficult to foresee, such as how local people will react and appropriate the new cultural and urban context. The objective of this yearly meeting is to **monitor the ongoing development** and to correct and take measures accordingly.

1.5 Concluding comments

- Quite a **number of stakeholders** can be involved in the cultural tourism project of a town; you find a representation of these in the Diagram 1 below;
- **All** players have an **important part to play** in the process in order to make it rich, efficient, and adjusted to the specific character and goals of a town;
- The **way these stakeholders are involved**, - at what stage, for what purpose - is **crucial** for the resulting

project, its **future impacts**, its acceptance by local people and towards its overall success. The procedure might seem time consuming but participation is the only way to ensure agreement of all stakeholders, to gain support and to help deliver sustainable cultural tourism development procedures.

Diagram 1: Cultural tourism players

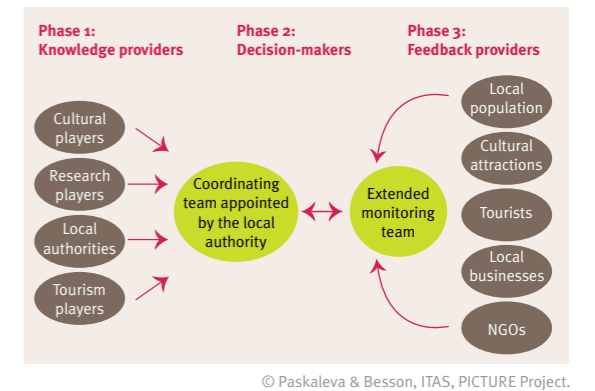


Table 1: Example of players for a cultural tourism plan in a city of 50 000 inhabitants

PHASE	NUMBER OF PARTICIPANTS	TOTAL
Phase 1	1 coordinator 3 heads of cultural associations 2 heads of local residents associations 5 heads of cultural sites and events 1 head of religious sites 1 historian 1 director of tourism office 2 proxies of hotels and other accommodation 1 local expert, researcher 5 local authorities (in charge of culture and heritage, tourism, urban planning, environment, traffic) 2 regional authorities (in charge of culture and tourism)	24
Phase 2	1 coordinator orientation team (4) Decision makers /fund raisers (1 to 3)	6 to 8
Phase 3	1 coordinator 1 expert 1 local authority (in charge of tourism or culture) 1 director of tourism office	4

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2. A typology of leadership and partnership structures

This section aims to discuss the different types of partnership and leadership structures and to identify a number of experiences that have been successful in several European cities. As there is nothing more contextualised than culture and politics, there is no ready-made recipe. However, PICTURE research results from a large number of European cities identify some key principles for success that may apply in whatever the chosen partnership structure.

By Edith Besson (ITAS), Krassimira Paskaleva (ITAS).

2.1 Why are partnerships essential to good management of cultural tourism?

Increased emphasis has been placed on the necessity for **public-private partnerships** in recent years. It is now generally agreed that cultural tourism development relies on both public and private resources including for example cultural attractions, city infrastructures, adequate transport, accommodation and catering facilities. Good coordination of these various components that constitute the cultural tourism sector is essential for destination competitiveness and sustainable tourism development (Paskaleva *et. Al.*, 2004). As Meethan (1997) puts it: “Alliances and partnerships are crucial in planning and implementing tourism policies [...] which at a strategic level means developing a new vision of the city, and of creating the spaces of leisure and consumption that tourism requires.”

2.2 Towards a typology of partnerships structures

Establishing a stable typology of partnerships is difficult, since **various forms of collaboration** vary in purpose (project-orientated or coalition-building), scale (vertical and/or horizontal), looseness or tightness (degree of informal or formal mechanisms). In some countries like France, the role of the central State is strong in shaping cultural policies; in federal countries like Germany or Spain, the Regions are key players in tourism development. In the UK, local councils have generally more room in establishing integrated cultural objectives, including for tourism. Despite these **contextual differences**, and in perspective of decentralisation and Europeanisation, European towns are becoming central players for cultural tourism strategic development. Long's (2000) typology has been chosen to illustrate the urban dimension of tourism partnerships, and their various modes of interrelations with cultural players. Examples for successful partnerships identified in the PICTURE Resource Centre are suggested (<http://www.picture-project.com>). International

al networks are examined in section 3 of this chapter. The specific role of structures involving more than one municipality is presented in section 4 of this chapter.

– Systemic partnerships

In a systemic partnership, governance styles are tight, i.e. **formally** prescribed by **rules** or some form of legal intervention. Forums, agencies, or boards dedicated to promote cultural tourism generally fall into this category. Often, these partnerships are concerned with broad tourism **system-wide issues across an urban area**. The emphasis is upon **system benefits** rather than gains for individual partners. They bring together public and private sectors in support of a specific strategy and policies. Examples of efficient systemic partnerships include the York Tourism Partnership (UK), the Cambridge Tourism Forum (UK), the Fidenza Tourism Board (Italy) or the Chantilly PPP (France).

→ *Implications for leadership: The role of the city council is here key to coordinate the activities, confer political legitimacy to decisions and ensure political support. Policy leaders need to **build trust between partners, establish explicit goals and guarantee successful completion** of planned objectives to secure the long-term efficiency of the partnership.*

– “Federational” partnerships

In a “federational” partnership, governance styles are loose, i.e. based on **informal relations and norms** between partners and implicit trust. Generally, they comprise industry groupings and/or district coalitions within a defined area of the town. Their mode of action is mostly **coalition building** (i.e. a collaborative action or process based on mutual interest), issue identification and **strategy formation** within the area, which may transcend administrative boundaries. Most cultural industries and associations but also shopkeepers, nightlife players and citizen groups fall into this category and may lobby the city council to gain recognition through specific policies. Examples of success-

ful federational partnerships include for example the Atelier 231 project in Sotteville (France) or the Urban I programme in Bremen (Germany).

→ *Implications for leadership: in a federational partnership, viability highly depends on the **construction of a ‘negotiated environment’**, where each stakeholder can have a say without undermining the capacity of the coalition to make common decisions. Designation of **leaders** is generally **informal**, and highly relies on the personal capacities of the leader to gather and represent effectively a specific community of interests.*

– Programmatic (short-term for a specific project) partnerships

Partnerships are programmatic when they involve a **contractual relationship between a few partners for the delivery of a specific project**. Mostly technical or operational they are usually short-term arrangement, brought together, for instance, to coordinate themed festival events. European Cultural Capital of Culture (ECOC) bidding phases and programmes are typical of programmatic partnerships, as in the Northern-Irish city of Belfast (bidding for ECOC – 2008) the Irish city Cork (ECOC-2005), the German city of Karlsruhe (bidding for ECOC-2010) or the French city of Lille (ECOC-2004). Some successful partnerships established as part of programmatic activities **can lead to more stable coalitions** and partnership building, as in Belfast where a cultural tourism strategy has been drafted in spite of failing the ECOC bid (for more details, see section 5 in this chapter on the European Capitals of Culture).

→ *Implications for leadership: Projects such as festivals or ECOC draw heavily on local resources in a short timeframe. **Transversal decisions have to be made quickly in a large number of urban domains** (infrastructure development, environment, public safety, communication and promotion to name a few). For these reasons, the City Councils – either directly or through an ad hoc appointed team - are generally the best placed to secure effective coordination and success of programmatic partnerships.*

2.3 Factors for successful cultural tourism partnerships

Building a public-private partnership is not an easy exercise given the inherent complexity of all the sectors involved: within the private sector itself, interests might be complementary or conflicting; different types of public agencies, at various levels, can have a say in modes of tourism and cultural development; in municipalities themselves, responsibilities for tourism and culture are often unevenly distributed between several departments (generally: town planning, cul-

ture, tourism and/or economic development) and this varies greatly from town to town. In some cities, the non-profit sector may be influential and well recognised, while non-existent or left aside in others. The way interests of the host community are considered and what priority they are given on the partnership's agenda is another key issue. In such a complex context, **what makes partnerships work?** The **following factors** have been identified from a variety of sources (such as Meethan, 1997; Saez, 2005), including research work on cultural and tourism partnerships and a recent PICTURE survey on urban governance of cultural tourism in Europe (Paskaleva *et. Al.*, 2004).

– Vision

A destination vision is key to ensure that the foreseen tourism development does promote a competitive and sustainable destination whilst meeting the quality-of-life aspirations of those who reside in the destination. A vision is a formal statement that describes what destination stakeholders would like the destination to be like in 20 to 50 years (Ritchie, 2004).

– Clarity

Whatever their form and objectives, the **aims of the partnerships** must be clearly stated at the beginning of the process, to allow measuring progress and adaptation of policies when needed.

– Proximity

Both economic and community development through cultural tourism rely on degree of **appropriation of plans and projects by the urban population**. When there is the impression in a city that decisions have been taken a long way away or in clubs to which one does not have access, even the best decisions can lead to failure.

– Transparency

Opacity of decisions leading to cultural and tourism development can be politically very costly. On the other hand, **transparency of decisions**, public involvement through information and participation meetings and respect of commitments are key to increase public appropriation of decision (Saez, 2005).

– Trust

When trust is absent, the best partnership can fail. In collaboration, there is a continuing tension between stakeholders' desire to maximise their own self-interest and the benefits that can be derived from collaboration. Trust is essential to manage this tension (Miller, 1999). In the case of cultural tourism, it is therefore critical to

demonstrate to partners the **mutual benefits** that can be gained from collaboration, and build on a **common vision** rather than building on conflicts.

– Leadership

Good leadership is key to maintain trust among partners and allow decisions to be made, especially in large-scale and diverse partnership arrangements. The choice of the person in charge of negotiation and coordination between various stakeholders is often a critical step.

– Responsibility

Responsibilities of each partner must be **clearly defined** at the beginning of a partnership. In the current context of decentralisation in Europe, even institutional responsibilities for culture and tourism tend to be confused. It is therefore the key role of an urban partnership to clarify these roles as part of a specific urban project.

– Reactivity

When systemic, the partnership must pay continuous attention to emerging trends both in the cultural and tourism sectors. **Changing tourism demands and needs** must be continuously monitored and even anticipated in partnership with the tourism stakeholders. This involves maintaining the necessary data to measure these changes and acting upon them.

– Identity

This value can in a sense encompass all others. **Building on local identities gives meaning to political decisions**, while embedding cultural tourism development in context of proximity, in a transparent, responsible and reactive way.

Diagram 2: Types and values of partnerships



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3. Cultural networks between cities: the example of the European Cultural Routes

Numerous **networks of all kinds** (supported or not by the EU, bi-lateral or multi-lateral, project or long-term based) exist in the field of cultural and tourist development. Past studies on the topic have focused on the sustainability of tourism networks (Fadeeva, 2004; EC Tourism Unit, 2004), cultural networks in Central and Eastern Europe (Stadler, 1998; Minichbauer and Mitterdorfer, 2000), or networking between heritage cities (Van den Borg and Russo, 1999). Yet the **specifics of smaller cities in joining and benefiting from cultural tourism networks** do not receive much attention. Selected networks developed or supported by the Council of Europe have been chosen to illustrate the governance challenge faced by the smaller cities in maximizing their participation to such networks, for the valorisation of their cultural tourism resources.

By Edith Besson (ITAS), Krassimira Paskaleva (ITAS).

3.1 The Council of Europe Cultural Routes

The “**Cultural Routes Programme**” was launched by the Council of Europe in 1987. The initial concept was to **demonstrate in a visible way**, by means of journeys through space and time, **how the heritage of the different countries of Europe represented a shared cultural heritage**. The first example, the Santiago de Compostela Pilgrim Routes served initially as a source of inspiration, and then became the reference point for the development of future activities. The **main aims** of the European Cultural Routes are:

- To **raise awareness** of a **European Cultural Identity** and European Citizenship, based on a set of shared values by means of cultural routes retracing the history of the influences, exchanges and developments which have shaped European cultures;
- To **promote intercultural and inter-religious dialogue** through a better understanding of European history;
- To safeguard and enhance the **cultural and natural heritage as a means of improving the quality of life** and as a source of social, economic and cultural development;
- To **give pride of place to cultural tourism**, with a view to sustainable development.

All 48 countries signatories of the European Cultural Convention can make proposals for routes, which must satisfy the following **criteria to be eligible** for the programme:

- Revolve around a theme **representative of European values** and common to several countries;
- Follow a historical route or (in the case of cultural tourism), a newly created route;

- **Give rise to long-term multi-lateral cooperation projects** in priority areas (scientific research, heritage conservation and enhancement, cultural and educational exchange among young Europeans, contemporary cultural and artistic practices, **cultural tourism** and sustainable development);
- Be **managed by** one or more independent, organised networks (in the form of an association or a federation of associations) (EICR, 2006).

A technical body, the European Institute for Cultural Routes, was set up in 1998 for operational purposes. It examines applications to new projects, monitors activities in the field, coordinates the work of partner organisations, disseminates and archives information documents. The Council of Europe defines policy directions, adopts new themes and routes, approves the networks and gives the awards “Cultural Route of the Council of Europe” or “Major Cultural Route of the Council of Europe,” a certification that depends on the projects’ scale. In this context, 7 cultural routes have been chosen to **participate in the PICTURE study on urban cultural tourism networks**:

- Via Regia - <http://www.via-regia.org> (promotion of the development of internationally competitive tourism along the longest and oldest road link between the East and West of Europe);
- Mozart Route - <http://www.mozartways.com> (promotion of the Mozart heritage through an international trademark for Mozart’s admirers, host cities’ populations and cultural tourists);
- Via Francigena – <http://www.viafrancigena.eu> (development of a cultural tourism product which favours activities and locations connected with this major road once walked along by thousands of pilgrims on their way to Rome);

- Small Atlantic ports - <http://www.atlantic-ports.com> (highlights the value of common culture and heritage of the villages and small coastal towns of the Atlantic Arc, that have traditional links to fishing and navigation);
- Transromanica - <http://www.transromanica.com> (promotes Romanesque art, culture and landscapes through sustainable tourism development);
- Red de Juderías - <http://www.redjuderias.org> (highlights ancient Jewish heritage and manages a programme of animations, tours and training);
- Cluny sites - <http://fsc.cluny.free.fr> (threefold objective to forge close links between sites, enhance their Cluniac heritage and support their initiatives through action in the fields of education, culture and tourism).

3.2 The potential of European networking for urban cultural tourism development

European cultural routes are **diverse** in terms of size, themes, membership and objectives. The broad European relevance of some themes such as Judaism, Mozart, or monastery cultures allows the development of large **pan-European networks** (see Via Regia, Mozart Ways or Cluny Sites). In other cases, it is the success of 'practical' European urban and regional development projects that leads to the creation of cultural routes (see Transromanica or Small Atlantic Ports). In all cases, the cities involved in such international partnerships have a **unique opportunity to promote their cultural heritage and tourism resources at a local, regional, national and European scale**.

Network members interviewed as part of the PICTURE study notably mentioned that belonging to the cultural route procures the following advantages:

→ Cultural and political advantages

- **Promoting local** cultural, artistic and historical **resources at the European level**;
- Attracting **funding** for safeguarding cultural heritage;
- Raising the **image** of the town (ex: from 'industrial' to 'cultural');
- Raising **awareness of common cultures** throughout Europe;
- Reinforcement of **local identity**;
- Developing **awareness** in the local and tourist populations of the **value of heritage and culture** in the small and mid-sized cities;
- Developing awareness among the local authorities of the benefits of **cultural tourism** for **sustainable** economic development and long-term competitiveness;

- Encouraging **common visions and joint projects** between towns of similar size.

→ Advantages for cultural tourism development

- Possibilities for smaller cities to join a '**brand**' with strong historical identity and tourist visibility;
- Competing against traditional mass tourism industry through more **sustainable and context-sensitive initiatives**;
- Developing common cultural tourism products, events and services (**economies of scale and quality promotion**);
- **Magnet effect**: small cities included in tourism circuits along with bigger cities; attraction of **more visitors**;
- Benefits from the large-scale and multilingual communication, promotion and marketing strategies of the cultural route (**reduced costs and increased visibility**);
- **Common publications**, brochures, tourist guides;
- Attendance **to international tourism and cultural fairs**;
- Organisation of **common cultural events**.

→ Advantages in terms of urban governance

- Belonging to a **federative and non-profit organisation**, aiming at maximizing the benefits of all its members;
- Promotion of **concrete partnerships between culture and tourism services** in towns and regions, notably in the French case within structures involving more than one entity (see section 4 of this chapter for more details);
- Promoting the creation and/or development of **formal cultural tourism strategies** at the local and regional levels – including local agendas 21 for cultural tourism;
- **Exchange** of experience, know-how and good practices with a diverse network of partners;
- Finding **new contacts** for other development and cultural projects;
- Development of new 'mentalities' and work ethics towards **integrated cultural tourism development**.

3.3 The challenge for smaller cities

The study revealed that most small and mid-sized town representatives appreciate the concrete benefits of participation, as compared to their initial prospects. Yet, both network coordinators and members ex-

pressed a number of **concerns regarding the specific difficulties and challenges faced by the smaller cities** in maximizing the benefits of networking. They illustrate the governance challenge exposed in section 2 on partnership and leadership structures.

→ Weaknesses of smaller cities

- Most cultural routes encourage the participation of small and mid-sized cities in their networks, for example through reduced membership fees. Yet, taking part actively in such networks remains a **big financial effort** for the smaller cities, especially in rural areas;
- Smaller cities often lack the necessary **human resources** to actively take part in the network activities and coordinate local actions;
- The key priority for the smaller cities is to attract more visitors; yet they often lack **experience in implementing integrated cultural tourism projects** that include competitive tourism products and offers.

3.4 Expectations and suggestions for improvements

The small and mid-sized cities expressed strong commitment towards reinforcing their role in the cultural route and expressed several proposals for improvement:

→ Expectations of towns from network coordinators

- To reinforce communication at the European level network;
- To promote the route at the national level as well (especially in Eastern European countries);
- To undertake inventories of the cultural heritage and cultural tourism attractions among partners cities and territories;
- Strong and competent management, not only for marketing efforts but also to support local players;
- To improve communication within the network, developing trust, agreement, and cooperation between partners through the development of work ethics;
- To find and develop new tourism products that reinforce the identity of territories;
- To develop and promote the use of quality standards in tourist services offered to tourists in the name of the cultural route;
- To further promote the participation of their cities to fairs and events linked to the tourism sector;
- To promote the implementation of concrete projects at the local level.

→ Expectations of towns from local and regional authorities

- An improvement in tourism infrastructure;
- Further research and promotion on their specific cultural identity and how this relates to the network image;
- The development of detailed lists of typical local products and attractions;
- The creation of tourist thematic offers;
- The organization of more events and cultural initiatives;
- Openness and willingness to learn from other partners' experience and success stories;
- More funding opportunities for local involvement in the cultural route.

3.5 Conclusions

The PICTURE surveys reveal the strong interest of small and mid-sized cities in the European Cultural Routes. The cities expect that their participation will increase tourism in their localities but they are aware that **maximizing the benefits requires strong commitment and good management of local cultural tourism resources**. Therefore, many of them reinforce the need for further communication and development of competitive tourist products at the route level. They also stress the need for better awareness and capacity building at the local level. It is suggested as a conclusion that the network coordinators should **reinforce the circulation of expertise and knowledge within the networks** for the benefits of less experienced cities – for example through specific working groups – and promote concrete initiative through joint tourist projects.



The 'Via Regia' is the longest and oldest road link between the East and West of Europe, now a major network of towns. Source: <http://www.via-regia.org> [accessed November 14, 2006], downloaded by Besson.

4. The role of structures involving more than one administrative entity

By Séverine Paillé (CAUE), Caroline Rainette (CAUE), Elisabeth Dumont (LEMA).

This section aims to identify the **place and role of structures that involve several administrative entities** (municipalities or regions hereafter referred to as supramunicipal) in the implementation of urban cultural tourism projects. It starts by emphasizing the rising importance of these structures specifically in the French context, but also considers other European countries. Then, it underlines the **positive consequences** of the supramunicipal management of cultural tourism and stresses the **limits** of the communities' abilities in this field. Finally, this section tries to provide some key-principles for the **success** of a cultural tourism development that is managed at a supramunicipal level and illustrates these with a few examples.

4.1 The place and role of supramunicipal structures in cultural tourism development

→ The French case

With over 36000 towns, France is the European country with the biggest number of municipalities. Two national laws issued in the 1990s have facilitated and encouraged towns to gather and undertake supramunicipal cooperation (see the Chevènement law, 1999). Today, the country has **2525 supramunicipal structures**, involving 88% of the municipalities and **85% of the French territory**.

These are often EPCIs (Etablissement Public de Coopération Intercommunale — Public institution of supramunicipal cooperation), public administrative institutions with moral personality, financial autonomy and prevailing in the areas of competence assigned to them by the member towns (13 on average). They can also be "Syndicats" (Unions, gathering on an associative basis) or PEP (Pôle d'Economie du Patrimoine, which aim to employ French heritage as a lever for economic development).

Competences:

- The **competence transfer** from a town to an EPCI has **to be justified by the interest of the community**. When it has been transferred to an EPCI, a competence can not be carried out anymore by a town. This is the **principle of exclusivity**;
- Tourism is neither an EPCI's area of competence nor an obligatory competence. Yet, **it can be chosen and is often hinted at in some other obligatory competences** or in optional ones (Spindler, 2003).

Main EPCI's fields of intervention in the tourism sector:

- Tourism infrastructure and facilities, animation: Some supramunicipal policies such as the implementations of some OPAH (Opération programmée d'Amélioration de l'Habitat- Programmed Action for Living Improvement) can benefit tourism development by improving urban landscapes and making city centres more attractive and more dynamic;
- Reception/information: The PNRs (Parcs Naturels Régionaux — Natural Regional Parks), like for example the PNR Oise-Pays de France, largely participate in the development of a sustainable tourism which preserves the environment and enhances local heritage. They also contribute to make the residents and local experts and workers aware of these topics, notably by organizing some exhibitions, visits and trips;
- Statistics and surveys: The "SMACOPI" (Syndicat Mixte d'Aménagement de la Côte Picarde — Mixed Union for Valorising the Coast of Picardie, France) is running an inventory of its seaside heritage in collaboration with the Direction Régionale des Affaires Culturelles de Picardie (General directorate for Cultural Affairs);
- Financial contribution to **protection, management, restoration and enhancement of heritage** and in the **promotion of local resources**: The "Communauté de Communes des Sablons" (Picardie, France), for instance, was involved in the restoration of the churches on its territory and in the enhancement of their surroundings;
- Promotion and support for marketing: Many Communautés de Communes (communities of municipalities) create and diffuse some leaflets and guides that propose some routes in order to discover local heritage (see illustration in the conclusion).

→ The case of some other European countries

Supramunicipal structures do not have the same meaning in the French context as in other European countries, where the question of town grouping has been resolved for many years. In England today, there are only 500 local municipalities divided in counties and districts. The number of towns in ex-West Germany was reduced by three in the 1960-1970s with only 16000 towns remaining today. Belgium is divided into 589 municipalities. These towns are generally bigger than the French ones so that the need to group them may have seemed less essential.

- In the **UK**, to make up for the decline of UK local governments' power and resources, **partnerships and boards of all kinds have been and are still developed to manage culture and/or tourism** at the metropolitan level. For example, towns in the region of Liverpool (including Halton, Knowsley, Sefton, St Helens and Wirral) have gathered in the Mersey partnership for economic development and tourism;
- In **Belgium**, "supramunicipal structures" mainly assume **public service missions of industrial and commercial nature**. It is worth noting the case of the BEP, a supramunicipal structure for the economic development of Namur province which has a "Tourism and European programmes" department;
- In **Germany**, some supramunicipal structures are sometimes involved in the fields of **transport, childhood and tourism**. One form of supramunicipal cooperation, the regional associations are responsible for territory planning at districts level;
- In **Spain**, in the independent communities of Andalusia, Catalonia and Navara, the mancomunidades, intermediate structures between independent communities and towns, assume also public services like water, transport and drainage. **Spanish national, regional and urban authorities remain in charge of most tourism matters**.

4.2 Supramunicipal structures as the best way to manage cultural tourism? Advantages and limits

→ The association of towns can lead to benefits and new local prospects such as:

- **Access to funding**: More than some positive economic impacts, undertaking tourism at a supramunicipal level allows an improvement of the financial resources that will be dedicated to cultural tourism. Indeed, the gathered towns can obtain **funds that they would not have qualified for as a municipality**, such as regional or European funds like LEADER+. This improvement of the financial resources can be a factor for better human resources and consequently, for better expertise;

- **Sharing of infrastructure and human resources**: Supramunicipal structures also make it possible to create or manage some cultural and sports **facilities**, or some action plans a small city could not afford alone. Besides, while it seems very difficult for a small town to assume the recruitment of a **person** in charge of tourism, many supramunicipal structures have an employee that is responsible for this domain, even if among other tasks. The gathering of means benefits equally to each town of the same community (Doria & Hanriot, 2005);
- **Improved strategic thinking**: Supramunicipal management of cultural tourism can be a real **planning, policy and development tool** since it encourages a **global reflection** which, led at a territory scale, is more comprehensive than uncoordinated reflections conducted at the local level;
- **Increased visibility and recognition**: When a town has little tourism resources, and difficulties to be acknowledged for its heritage, it may find in the supramunicipal structure a **possible recognition through its territory**. Several municipalities that are near an exceptional site may **benefit equally** from image and financial benefits (Doria & Hanriot, 2005). The supramunicipal scale can be a **strength in terms of communication and promotion**. For example, the three Tourism Offices of the *Communauté de Communes du Pays de Valois* (Picardie, France) are currently planning to create some common tourism leaflets.

→ The limits of a supramunicipal management of tourism include:

- **Multiplication of administrative levels and problems of coordination**: The multiplication of administrative levels (which is accentuated in France when the exclusive rights of competence are not effectively applied) is sometimes an obstacle to good communication between players and can **harm the coherence of actions**. The problems of coordination between different players have been underlined many times by the end-users of the PICTURE project. The interferences between actions that are led by several administrative entities and notably the multiplication of communication plans at several scales can **hinder the visibility of a site** by disseminating different and sometimes conflicting images. Also, it might happen that some infrastructure is developed on a supramunicipal area when a neighbouring town already has one;
- **Lack of visibility for tourists**: The **geographical limits of an administrative entity are rarely the same as those of the tourist destination**. For the customers, the administrative frontiers have no sense (Doria, 2005). The perception of the territory's limit by tourists is more linked to the unity of landscape and heritage;
- **Difficulty in dealing with interdiscipline**: Despite an ease in recruitment of people within the field of tourism, a **lack of expertise** can appear. Indeed, the required interdisciplinarity to assume some functions

is rarely effective due to a lack of polyvalent training. Besides, there is a tendency to deal with tourism solely in terms of equipment, without any global plan, and to consider only the economic dimension. Indeed, tourism is often only one of the missions of a person in charge of economic development.

4.3 Towards solutions for a better supramunicipal management of cultural tourism

In the face of the limits mentioned above and of the globalization of tourism, the management of this field at a larger scale could sometimes be preferable. It could be **less motivated by economic interests** and could foster a **more sustainable reflection**. In France, we can note the creation of “reflection structures” at some larger scales (i.e. the “Pays”) and the dissolution of some disappointed supramunicipal structures. Some new French government directives encourage the creation of more coherent and easier to manage supramunicipal structures or the association of existing supramunicipal entities.

Here are some **key principles** to overcome limits and for a better management of tourism at supramunicipal scale (based on Marc Doria's reports on tourism and Intercommunality and PICTURE results):

- **Coordination, coherence and communication:** Coordination between supramunicipal structures and coherence between the projects that are led by the same structure are crucial. The supramunicipal entity needs to encourage local tourism stakeholders without “doing the work” for them. Every communication led by a tourism player who is not part of the supramunicipal structure should be validated by the EPCI. In order to improve the **dialogue** between public and private stakeholders, local councils for tourism could be created;
- **Adequate funding and flows of money:** Make sure that public-private partnerships do not mean that the public sector provides the private sector with means of making money, without having to spend or invest. Make sure that promotion is largely **financed by the enterprises that will benefit** from them;
- **Training: Classes and trainings** about local development/ planning and territorial marketing/ communication prove necessary, especially for the long term. For the medium and short term, **seminars** could be organised to reinforce the “tourism culture” of elected members and allow them to acquire competences regarding regulation, elaboration of strategies and implementation of projects;
- **Integration within existing planning tools:** In order to insert tourism at a territorial scale and to link it notably with economy and transports, integration within larger planning tools can prove useful, such as, in France, the SCoT (Scheme of Territorial Coherence) which is a development tool at the EPCI level.

4.4 Some Best Practices

Some initiatives that alleviate the underlined problems have been identified, and are available as ‘best practices’ in the PICTURE Resource Centre (<http://www.picture-project.com>). These schemes are sometimes conducted at the local level but still have example value for the supramunicipal structures.

- **The Aire 98 network of the Urban area community of Poitiers** (Poitou-Charentes, France): It implemented a **Research and Development service** responsible for strategy definition, impulse of projects, coordination of tourism services and local players in order to promote the whole region as a destination and to counterbalance the Futuroscope amusement park's attraction. As it animates a network composed of the main urban areas of the Poitou-Charentes Region, this service alleviates the possible lack of expertise of elected members and improves the communication between players and the coherence of projects at a large scale;
- Implementation of a **SRIT (Regional System of Tourism Information)** in **Picardie** (France): fed by several tourism stakeholders from the Region and improving the communication and cooperation between these persons;
- **Documentation Centre World Heritage:** created by the town of **Bamberg** (Germany). It improves the common work between local administration, other town partners (University, protection and preservation services...) and external players like UNESCO, ICOMOS, etc.;
- **The consultative board of Chantilly (France):** It organizes consultative meetings about town-planning. Such boards are a great opportunity to gather residents and local professionals through associations (associations for the heritage preservation, shopkeepers associations...) to collect their remarks and comments about any project.

4.5 Concluding Comments

In a globalising world with scale playing an ever more important role, supramunicipal structures have become increasingly popular. They **allow access to new sources of funding, economy of scale and a global vision, as well as solidarity and increased visibility**. However, they also carry the **risk of losing cohesion and coherence**, the challenge of dealing with interdisciplinarity and the problems associated with creating artificial borders. In order for them to prove successful, it is important to **keep in mind key-concepts such training, coherence, communication and integration**.



Examples of publications for local heritage promotion made by supramunicipal structures (scanned by Séverine Paillé, CAUE)

5. Tourism and European Capitals of Culture (ECOC)

The ECOC process presents an interesting means of addressing many of the issues surrounding the planning, promoting, developing and linking of culture and tourism. This section will outline some of the key issues, starting with the opportunities and challenges of the programme, then provide information on the bidding process before moving to the contribution that this bidding process can make towards the development of cultural tourism strategies. The section will then speak more specifically about partnership development and integration of local people.

By Margaret Sutherland (QUB), Edith Besson (ITAS), Krassimira Paskaleva (ITAS).

5.1 Opportunities and challenges to the European Capital of Culture (ECOC) programme

→ Opportunities

- ECOC represents an ideal opportunity, particularly for smaller or medium sized cities, to position themselves as cultural tourism destinations by **raising** their European **profile** and providing **access to finance** that may otherwise be out of their reach;
- The process gives smaller cities the chance to **become associated with other successful cultural towns**. This effect is comforting for local authorities in particular who point to the previous easily identified successes of the scheme and know that this strategy is one that can be easily sold to elected members and the public;
- Though it is not a small town, Glasgow provides a good example: It was the surprise winner of the 1990 European City of Culture title, Glasgow (the first non-capital city to win the award) that now provides much of the motivation for other cities to embark on the process. Previously perceived as wet, dull and industrial, this northern city was transformed by the experience –embracing culture and investing heavily in its resources of Victorian architectural and industrial heritage to become a major cultural and commercial destination. Since then, the city has developed a **long term strategy** based on year-round events with strong local roots, aimed at **improving the quality** of the cityscape and **renewing existing leisure facilities** for both visitors and locals.

→ Challenges

- The **bidding process itself** often involves an arduous “beauty parade” for the city involved – scarce

resources must be commandeered, multi disciplinary approaches adopted and cultural products and creativity identified and harnessed – all without any guarantee of success;

- Cities with **scattered objectives** in terms of economic impacts and attracting visitors are **unlikely to succeed**;
- Not every town which enters the process has experienced Glasgow's fortune – **for every winning story** there are **several losers**.

5.2 Programme Description and the bidding process

→ Background

The “European City of Culture” is a city **designated by the European Union for a period of one year** during which it is given a chance to showcase its cultural life. The programme was launched in 1985 by the European Council of Ministers and **aims to highlight “the richness and diversity of European cultures** and the features they share, and **promote greater mutual acquaintance** between European Union citizens” (EC, 1999). Twenty years and thirty one city experiences later, the most comprehensive study on ECOC's to date (Palmer, 2004) suggests that the concept of ECOC remains wide open to a number of interpretations. Indeed, the key missions, objectives and achievements have greatly varied from city to city, which makes overall assessment of the programme a tricky exercise. However, growing popularity of the scheme among cities and citizens, as well as its foreseen long term-continuation (until 2019 at least), advocate the overall success of the initiative

– Eligibility

Each Member State has one of its towns chosen at regular intervals and is required to propose one or more of its cities as a candidate, at least four years in advance. For example, only Germany and Hungary can make proposals to the EU jury for the European Capital of Cultural award of the year 2010. Non-EU countries are now also entitled to propose one of their cities as a potential ECOC. Should two cities be jointly designated for a given year, and one of the two be in a non-EU country, they ought to develop programmes emphasizing the links between them.

– Questions and points to be addressed in the bid

Each competing city must develop a bid, addressing several questions including:

- What are the city's cultural and historic resources and how will these be utilised and incorporated?
- What is unique and innovative about its local culture and heritage?
- How does this local culture fit within a European or international context? How will residents actively be involved in the process?
- How will the scheme impact on medium and long-term urban development and quality of life?

Each competing city is required to draft a programme of cultural events covering a period of 12 months, highlighting local culture and heritage features and their relevance to Europe's cultural heritage.

5.3 Contribution of the ECOC bidding process towards developing cultural tourism objectives and strategies

PICTURE discovered that during the selection procedure, cities with scattered objectives in terms of economic impacts and attracting visitors were less likely to succeed. It is therefore argued that cities who define an urban cultural tourism strategy - or at least create favourable conditions for its development - as part of the bidding process, not only satisfy the EU objectives in terms of the ECOC programme but ultimately are best placed to maximise the long term benefits for the city in terms of cultural tourism.

The Picture project, through its review of case study cities in Europe, has revealed that

- The ECOC process could provide the motivation for cities to identify and pursue clearer cultural tourism objectives;
- Success in the bidding process was not a prerequisite to long-term cultural tourism development;

- Participation in the process, which required a structured strategic approach, could be enough to mobilise cities towards cultural tourism development.

The example of Belfast: Belfast specifically recognised the contribution that the cultural tourism market could make in improving the international reputation and image of the city and the whole region of Northern Ireland, and in the potential benefits to be gained socially, culturally and economically. These aims were an important part of their ECOC bid for 2008. Although the bid was ultimately unsuccessful, the process seemed to have triggered several key elements – joint working, cross community discussion and a coming together of the city's cultural resources. As a result, the decision was quickly taken to continue to harness this effort in order to produce a strategy for developing and promoting cultural tourism. Building upon the multi agency steering group set up to devise the bid and led by Belfast City Council, a methodology was devised for effectively taking the ECOC bid and turning it into a strategic cultural tourism plan (please refer to the Resource Centre for further information).



Belfast cultural tourism strategy, cover of the document scanned by Sutherland (2006).

5.4 Management Structures and Partnership Development for ECOC bidding

In order to put together a bid for ECOC, a town must mobilise and co-ordinate resources and expertise – requiring an effective management structure. If the city is successful this structure will often carry through to ensure implementation of the cultural programme in the designated year. In most cities the local authority sets up an independent company with representatives from the various public, private, voluntary and community sectors.

– The example of Lille

Even though Lille does not fit the town size of PICTURE sample, it is worth mentioning because its management and partnership structure was impressive, notably in the scale and representation of various regional bodies and community groups. The City of Lille decided that the Capital of Culture in 2004 would extend to encompass the whole of the Nord-Pas de Calais region and also parts of its neighbouring country Belgium.

With this unique regional and cross border perspective, the City Council established a large-scale operational structure composed of one director, one coordinator, and programming, administration, technical, public relations and private partners relations' teams, all assisted by more than a 100 staff and volunteers from the local population. This core team worked together with the Board of Lille 2004, comprising representatives from all partner cities and regions and members of the cultural, educational and private sectors.

5.5 Involving local people and integrating local culture

Involving local people fully and meaningfully in the ECOC process can be key to its success. Local cultural groups and other community and voluntary representatives need to be engaged fully in the process from the bid development to the end of the cultural year and beyond, and should be represented on the management structure.

– Fostering local support: Lille and its ambassadors

Lille 2004 introduced the innovative system of 'Ambassadeurs', where anyone could volunteer and act as a relay for information, receive regular information updates, assist the running of events and participate in special activities. More than 17000 volunteers from all backgrounds acted as ambassadors across the territory, forming a grass-roots information relay system. In this way, the organisers were able to keep in close contact with the general public, develop a system of feedback on public opinion and ensure key conditions of public support. The temptation of course for some cities is to concentrate on international cultural extravaganzas – perhaps at the expense of more local and traditional forms of culture.

– Too much of an international focus can lead to feelings of exclusion by local people

Cork (2005) acknowledged that in their endeavour to provide a once in a life time agenda of international cultural events and festivals for the city, they may have upset local people by excluding them, ultimately at the cost of a loss of public support during the cultural year.

5.6 Concluding Comments

- The multi agency and multi disciplinary approach demanded by the ECOC programme can act as an important mechanism for cities in formulating cultural tourism objectives and response strategies;

- The benefits accruing from the programme can extend well beyond the cultural year – provided the cities put in place the correct structures and processes. Furthermore the bidding process alone may be enough to trigger strategic action whether successful in its outcome or not;
- PICTURE findings revealed that an unsuccessful bid does not mean that an effective strategic policy for cultural tourism has not been defined:

- * Lille built upon the year and the subsequent structures established to drive forward new initiatives aimed at extending the contribution of culture to urban economic development;
- * Cork discovered the valuable resulting benefits in terms of tourism competitiveness but admit that perhaps these came at the expense of a loss of local good will and public ownership;
- * Meanwhile in Karlsruhe, where the bid ended unsuccessfully, competitive spin offs have yet to materialise;
- * However, perhaps surprisingly, it is the example of Belfast's unsuccessful bid that provides one of the most interesting insights. Despite failing, the bidding process itself proved enough to provide a foundation for the city to build upon the resulting teamwork and partnerships in order to deliver a long-term strategy for managing its cultural resources and help the city become a competitive urban tourist destination.



Opening ceremony Lille 2004 (December 3, 2003)
Source:
<http://www.lille2004.com>
[accessed November 14, 2006], downloaded by Besson.

The ECOC provides a good opportunity for synergy between culture and tourism in cities. Furthermore the multi agency and multi disciplinary approach demanded by the ECOC programme can act as an important mechanism for cities in formulating cultural tourism objectives and response strategies. Although acting in a standardized framework of objectives, each city bidding for the ECOC has room to adapt the event to its local situation, character and capacity to promote its assets and creative capital. The benefits accruing from the programme can extend well beyond the cultural year – provided the cities put in place the correct structures, processes and multi-disciplinary approaches to maximize the potential opportunities in terms of cultural tourism development.

The issues presented here were considered in great detail as part of the PICTURE research and are presented in Deliverable 16 "Analysis of the European Capital of Culture Process" available on PICTURE website: <http://www.picture-project.com>.

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CHAPTER 4

CULTURAL TOURISM IMPACT ASSESSMENT (CTIA): PROCEDURES AND CRITERIA FOR CONSIDERATION



This chapter presents the **CTIA (Cultural Tourism Impact Assessment) procedure** that has been developed in order to design, assess, manage and monitor tourism development activities (and specific plans and projects) in European towns. It is designed to be especially helpful for small and medium sized towns, as their size often makes it harder to spread the costs of tourism. The aim of the procedure is to **maximise positive** effects, **minimise negative** ones, and as such **support and encourage sustainability**. The chapter not only outlines procedural details, but also provides background information relating to the various impacts or the insights provided by visitor studies. It begins by explaining **why and when** a cultural tourism impact assessment might prove **necessary**. It gives **tips** on how to reach the **decision** as to whether or not to carry out a CTIA. The procedures are explained step by step before addressing more specifically the different types of impacts. The three pillars of the matrix (presented in section 2 of chapter 1) are discussed in detail with sections on impacts upon **built heritage diversity, impacts upon local economies and impacts upon cultural practices and mental representations**. The chapter then describes the decision-making process involved in the CTIA procedure by presenting possible **public participation methods** and **decision support tools**. It then moves to the possibility to assess non-market elements through conjoint choice experiments. Finally, tourism strategies are only relevant if tourists actually visit, so the last two sections of this chapter are devoted to the **challenges** and methods of **assessing tourist satisfaction** and **managing audiences**.

1. Cultural Tourism Impact Assessment (CTIA): why and when?

This section explains **why and when a CTIA procedure might prove necessary**. It gives the background for the CTIA procedure.

By Elisabeth Dumont (LEMA), Caroline Rainette (CAUE), Tomáš Drdácky (ITAM).

→ Increased pressure

The majority of the European population lives in towns and cities. Their quality of life does not simply result from the economic, cultural and social development within cities, but also from the specific atmosphere, culture and character of these urban areas. Easier and more affordable transport opportunities, combined with increasing leisure time and an interest in culture, are some of the factors contributing to the **growth of cultural tourism in Europe**.

→ *As a result of the rapid expansion of the tourism sector, traditional and emerging tourism destinations are facing **increasing pressure** on their natural, cultural and socio-economic resources. In order to ensure sustainable development which will help maintain existing urban heritage values and a town's own intrinsic character and attractiveness for its residents and visitors alike it is **necessary to develop and implement tools** to assess possible effects of the tourism growth.*

→ What has been done so far?

Many organizations, worldwide, have proposed **sets of principles** or produced **guidelines** to manage the complicated relationships between tourism sites and destinations, and their visitors. Among these, we find in particular:

- Responsible Tourist and Traveller Guide (UNWTO, 2005);
- Sustainable Development of Tourism (WTO, 2004);
- The Global Code of Ethics for Tourism (GCET);
- The Tourist Code and Tourism Bill of Rights (WTO);
- Manila Declaration on the Social Impacts of World Tourism (UNWTO, 1980);
- The Hague Declaration on Tourism (UNWTO, 1989);
- Lanzarote Charter on Sustainable Tourism (1995);
- Local Agenda 21 for Travel & Tourism Industry (1996);
- Charter on Cultural Tourism (1999);

- Biological Diversity and Tourism;
- ICOMOS International Cultural Tourism Charter;
- Carrying Capacity, Limits of Acceptable Change, Visitor Experience and Resource Protection Process, Tourism Optimisation Management Model, Visitor Impact Assessment and Visitor Impact Model;
- National Certification systems for Sustainable Tourism;
- Integrated Quality Management (IQM) of urban tourist destinations;
- Crowd Management;
- The Tour Operators Initiative.

Specifically among these, the Local Agenda 21 for tourism, developed by the UNEP has direct relevance for the PICTURE CTIA procedure. Focused on the role of local authorities in delivering sustainable development for tourism, it highlights participatory structures and management processes as key components of successful tourism development strategies.

A **Local Agenda 21** is an **approach through which a local community defines a sustainable development strategy and an action programme to be implemented**. The approach is usually initiated by the local authority, which provides leadership for the process. Its success hinges on close cooperation between the population, NGOs, private enterprises and other local interests.

There is no prescription for what issues and activities the process should address, however, in accordance with Agenda 21, the process should focus on economic, social and environmental sustainability. Tourism and cultural tourism fit very well within this scope and cultural tourism strategies can be included in an Agenda 21.

The International Council on Local Environmental Initiatives (ICLEI) estimates that more than 3500 local communities worldwide are now establishing or implementing Local Agendas 21. Over the coming years their number should continue to rise, thanks to inter-community networking, international information campaigns and the circulation of training guides and other materials.

Local Agendas 21 enable to:

- **Ensure** that tourism planning and development **address key issues** relating to the economic, social and environmental impact of tourism in the long and short term;
- **Place tourism within the overall context** of the sustainable development and environmental management of the community;
- **Provide a framework for**, and give legitimacy to the participation of a range of stakeholders in tourism and representatives of the local community;
- **Raise the profile** of tourism and the tourism strategy within the community;
- Strengthen the position of the authority as an organization that takes sustainable tourism seriously, with national and international support;
- Help the destination to attract the attention of visitors and tour operators keen to visit/work with sustainable destinations.

A successful strategy and action plan for tourism in the context of Local Agenda 21 needs:

- Establishing effective structures for multi-stakeholder participation, both in setting the direction for tourism in the community and in working together to develop and manage it;
- Identifying a strategy for sustainable tourism within the context of a wider sustainable development strategy that reflects stakeholders' views and that allows tourism management to be integrated with other management functions in the destination;
- Identifying and implementing a set of actions, in line with the strategy, that address the economic, social and environmental sustainability of tourism in the areas.

Example: Calvia Agenda Local 21, Mallorca, Spain How monitoring provides feedback for new town planning and cultural tourism strategies:

In the 1990s, Calvia was a mature sun and beach tourism resort town. The town's economy was based exclusively on a seasonal tourism industry. At the end of 1994, the Town council of Calvia, together with a range of working groups, drew up the "Local Agenda 21 for Calvia" concentrating on the following key objectives: enter a new culture based on sustainable and participatory urban and tourism planning; reinforce environmental management of the destination; search for agreement and consensus with social representatives, control development and act for more stable employment in the area. With the support of central the government, the Autonomous Community of the Balearic Islands and the DG XI "Group of

European Cities towards Sustainability" programme, a long-term strategy for the sustainable development of Calvia was drafted, and pilot projects were initiated in a wide range of areas, including ecological urban planning, demolition activities, land declassification, waste and recycling policy, training schemes for workers, public campaigns and participation. Monitoring of these led to a revision of the General Town Planning project, focusing on the rational use of resources; extensive urban remodelling for tourist areas; demolitions of public and private buildings, rehabilitation of buildings, creation of a service in training and employment. Seasonality was significantly reduced, with 15% more tourists in the winter season from 1997.

→ Role of this CTIA and other Impact Assessment procedures in this context

Most of the **above mentioned schemes are not mandatory**. Yet, the Environmental Impact Assessment (EIA) and Strategic Environmental Assessment (SEA) procedures contain mandatory steps that sketch a basic legal framework for impact assessment. Both aim at assessing the effects of certain plans or programmes on the environment, but the second case relies on a different scale of the environment than the first case, i.e. it includes "material assets and the Cultural Heritage." In fact, **anything set up in an urban context and likely to impact on the built and non-built heritage could be subject to impact assessment**. Certain plans and programmes, set up within organisms delivering a public service could also be subject to impact assessment if they are likely to produce significant environmental effects. With the Cultural Tourism Impact Assessment (CTIA), this plan clearly needs to relate to cultural tourism rather than developments in general. **When then, in cultural tourism development do you decide to carry out a cultural tourism impact assessment?** In order to improve strategies, plans and policies regarding built heritage issues and relevant quality of life parameters, yes, but concretely, when? This is the question we answer hereunder.

2. The Cultural Tourism Impact Assessment (CTIA) in short

This section describes the procedure of the Cultural Tourism Impact Assessment (CTIA). It divides it into **three main actions**, each divided into different steps. The section further describes the objectives of each action and the points to bear in mind when realising them.

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In short, the CTIA, is about three main actions:

1. Gathering information;
2. Assessing impacts;
3. Deciding on the sustainability and therefore desirability of a planned project.

2.1 Gathering information

- A proposal for a **project** is prepared by a developer (private, public or private-public), or a proposal for a plan or programme is prepared by an authority at national, regional or local level;
- Information about the **context** also proves necessary in order to understand the challenges and possible benefits, as well as how much the project or development integrates itself into the larger picture.

2.2 Assessing impacts

First, there is the **assessment of the need to carry out a CTIA**.

- On basis of the general information, a quick check is carried out to determine whether there is a need to carry out a complete CTIA (this is what is called **Screening**);
- If there is a decision to carry out a CTIA, then the likely significant effects to be assessed, assessment methods to be used, alternative actions to be considered, etc. need to be determined. This stage is called **scoping**, it establishes the **programme of the CTIA** (what is going to be assessed) and the discussion includes the public, experts and developer.

Second, follows the **assessment of the aspects defined in the scoping phase** (mainly a balancing of likely positive and negative impacts, of long term and short term, of conservation of heritage and economic benefits).

- The CTIA Report is prepared by the designated tourism experts, on the basis of the programme estab-

lished during the scoping stage. It assesses different types of impacts, taking into account short term and long term, direct impacts and cumulative impacts;

- **Consultations** are then usually organised with designated authorities and the public, on the basis of the CTIA Report, in order to obtain their views about the different alternative actions and corresponding expected effects. It can lead to further assessment of the project or assessment of other aspects.

Third, follows **an assessment of the procedure**, of how it has taken place, in order to ensure objectivity and avoid manipulation.

- The review of adequacy of the CTIA aims at controlling the quality of the work carried out by the designated environmental expert(s) and the soundness of the whole CTIA procedure.

Fourth, assessment does not stop with the possible acceptance of a cultural tourism, programme or plan. There is a **continuous** need for **monitoring** and assessment, even after a project has been launched.

- The monitoring and post-evaluation stage is a long-term stage during which the actual effects of the plan, programme or project are monitored, in order to allow the undertaking of remedial action when necessary.

2.3 Deciding on the sustainability and therefore desirability of a planned project

- During the decision-making stage, the competent authority takes the **final decision about the proposed cultural tourism plan**, programme or project: it can approve it, approve it under certain conditions (there is thus a need to make changes to the plan) or simply reject it.
- The final **decision is announced** by the competent authority, with a summary of the rationale behind it, a description of the measures required to mitigate adverse environmental effects, and a description of measures concerning monitoring.

2.4 Conclusion and graphical representation of the CTIA

Actions	Objectives	Steps of other EU impact assessment procedures that it could be translated into
Gathering information	Analyse the situation, opportunities, risks and benefits, get an overview of local structures, human resources, funding available	Information about the context
	Provide the basic information necessary on a specific project or plan	Proposal for a project, plan or programme
Assessing impacts	Assessment of the need to carry out a CTIA	Screening
	Deciding what aspects to assess	Scoping
	Assessment of the aspects defined in the scoping phase	CTIA Report
	Assessment of the procedure	Consultations
Deciding on the sustainability and therefore desirability of a planned project	Making a decision	Review of adequacy of the CTIA
		Decision-making
	Continuous evaluation, assessment, and decision on possible remedial actions	Decision announcement
		Monitoring

The CTIA in short, actions and objectives © Rainette & Dumont, CAUE & LEMA, PICTURE project.

→ The Cultural Tourism Impact Assessment Procedure can seem like it takes a long time but it is a good way to make sure a project is sustainable and gains the support of locals and public opinion, as the example hereunder illustrates. Just like public participation, it is spending time now in order to gain some in the future.

- Liège, Belgium: Mega-museum, wasting time while trying to gain some

The municipality of Liège envisaged the creation of a mega-museum in the beginning of the 1990's. It was thought that the project would benefit the entire quarter of the historical centre and initiate the rehabilitation of this part of town. The project would generate an annual flow of 400,000 visitors, compared to the actual 30,000. This would generate a direct turnover of 7500 millions euros, not taking into account the hotel industry for which 20,000 additional nights were foreseen. These arguments were in favour of the unanimous adoption of the project by the municipality council and therefore, the mega-museum project was not submitted to an assessment procedure. It was not mandatory and there was no political will on behalf of the municipality authorities to enter into a process which was seen as being a waste of time, while time seemed scarce and unanimity fragile. As a consequence of the lack of an assessment procedure and public participation, questions were raised by different groups of opponents about different decisions taken, conflicts and demonstrations arose on site. It was experienced as problematic that only economic considerations were taken into account, not impact on urban heritage or quality of life, for instance. And in the meantime, the expected numbers of visitors was reassessed to 150,000 in 2003. An assessment procedure would have provided supporters of the project with reliable data and strong and credible arguments to overcome criticisms of the opponents. Moreover, by providing the different categories of stakeholders with a creative exchange of values prior to the launching of the project, an assessment procedure would have helped to build a strong consensus on the project, its aims, feasibility and consequences among the different categories of stakeholders. At time of writing there is still no firm date available for expected completion of the project (Source: SUIT project).

3. Each step of the CTIA in detail: tips, recommendations and illustrations

For each step of the CTIA, this section describes the **objectives, benefits and pitfalls**, alongside with the necessary human and material resources for the success of the procedure. This procedure is based on environmental assessments developed in European directives or implemented in different countries, methodologies formulated in other European projects, as well as on consultation of professionals, feedback from the end-users of PICTURE project and sample tests with some chosen municipalities. The procedure presents **guidelines that can be adapted to the specifics and structure of authority in each member state**. These steps allow a structuring and formalising of the procedure but they require resources (human, financial and of time). In a little structure, bearing in mind the three main actions can already prove very interesting for the development of sustainable forms of cultural tourism. Not all steps are mandatory, what matters is pro-activeness, public participation, monitoring and a holistic approach (taking into account social, environmental, economic and cultural aspects). In order to have a practical vision of the CTIA procedure, each step will be illustrated with the developed example of the Spanish city of Avila (in boxes).

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3.1 Gathering Information

THE AIM OF THIS FIRST STAGE IS TO ENABLE A POSITIONING OF THE TOURISM STRATEGY IN THE CONTEXT OF THE STRATEGIC PLANS IMPLEMENTED AT A LARGER SCALE. IT WILL SUPPLY THE DEVELOPER AND/OR LOCAL AUTHORITY WITH A STARTING POINT TO ANALYSE THE SITUATION, OPPORTUNITIES, RISKS AND BENEFITS TO TAKE INTO ACCOUNT DURING THE PREPARATION OF THE PLAN, PROGRAMME OR PROJECT.

- Or else rely on a review of benefits and costs of tourism to local communities.

→ It is important to know the strategy of development not only in terms of tourism but also in the context of the strategic plans for their governed area/city/region. Such **information** is a starting point **to evaluate the current situation and recognize opportunities, risks and benefits**, that should be taken into account while preparing a plan, programme or project.

→ Collection and Review of Global Information

This first phase entails **elaborating and gathering material through participative involvement of all stakeholders** in tourism in the area (town, region), the potential developers (the applicant for a private project or the authority that initiates a project) and the person in charge of reviewing the CTIA, if there is one. The institutional/administrative setting in which cultural tourism is managed offers a great diversity. So, cooperation between players from different fields of activity (city, region, area, region, province, state...) or between administrative units from different territory levels is necessary.

Data for this sum of information about the project and its context can:

- Be found in a Strategic Plan, Action Plan, Sustainable Development Plan;
- Be complemented with information on current economic, social and environmental conditions in the area;
- Or rely on structure and trends within the tourism sector;

Avila



© Avila city council.

The economy of Avila was traditionally based on the primary sector, until the 1950's, when immigration from the countryside started to revitalize the city and to shift its economy to the third sector. In 1985, following a gradual growth of tourism, Avila was included in the list of World Heritage Cities. The tourism vocation of the city was developing fast, however the lack of a defined strategy was evident: the offer was not structured, the initiatives were taken mostly by private players and the actions were not co-ordinated. The opportunity to put some order and to exploit the

tourism sector according to sustainable and also rational criteria came in 1999, when Avila applied for a “Plan de Excelencia,” a three-year project for tourism consolidation and improvement purposes. These projects work on the basis of a collective agreement signed between the national, regional and local administrations, together with local stakeholders (usually associations of businessmen). The funds are raised among the members, in different proportions. An executive commission is created, with representatives of all the partners. In the case of Avila, the Municipality needed to present a detailed Tourism Consolidation and Improvement project in order to apply and obtain the Plan de Excelencia, and commissioned it to a private consulting enterprise, ICN Artea. Once the project was prepared, and the final partners defined (national, regional, local administrations, Avila’s Chamber of Commerce and Avila’s Association of Businessmen), the executive commission applied for and obtained the green light to launch the Plan de Excelencia.

The first action of the private consulting enterprise in order to prepare the project for the Plan de Excelencia was to analyse the tourism situation in Avila, and to identify its resources, development perspectives and limits. This enterprise provided a series of objectives and actions.

→ Plan, programme or project (PPP) preparation

THE MAIN OBJECTIVE OF THIS STAGE IS TO PROVIDE THE BASIC INFORMATION NECESSARY IN ORDER TO CARRY OUT THE SCREENING STAGE; I.E. DECIDE WHETHER A CTIA IS NECESSARY.

This second phase consists of the **definition by the developer** (who could be a private person, a company, an institution, etc.) of the **plan, programme or project** to be submitted to the competent authority (the person or institution performing the duties for CTIA or making the decision whether to carry one out or not). This should help to clarify the debate by developing an operational definition of the plan, programme or project which corresponds more clearly to the set objectives.

This draft should define the project objectives and some alternative scenarios. It should contain:

- The general characteristics of the project;
- The description of the site, some economic considerations;
- Socio-economic conditions and considerations;
- Ecological aspects;
- The economic situation of the city and the costs it needs to face to implement the project, or the need for extra services;

- Possible partners to involve in order to share the budget necessary;
- Expected changes.

→ A **careful balance** needs to be struck at this stage in terms of project development - any project proposed or defined must still be capable of modification (i.e. still be at a sufficiently early stage of the planning process). However, it must also be sufficiently developed to allow for a full evaluation through a CTIA procedure.

Points to bear in mind during this stage are:

- Awareness of all the potential tourism resources of the city:
 - * Identify the different elements of cultural heritage (possibly categorised for a better understanding of cultural tourism). A classification or “taxonomy” could help to decide what form of city governance will provide the most support for different combinations of cultural attractors and tourism. See section 2 of chapter 2 for more explanations on the taxonomy developed by PICTURE or deliverable D8 on the website. (<http://www.picture-project.com>)
 - * It can also prove important to assess visitors’ satisfaction and compare what tourists come to see and what locals value as heritage in order to avoid possible conflicts. See section 11 of this chapter for more information on audience management and visitor satisfaction.

Among the projects elaborated by the consulting company for Avila, there was one regarding the 12th Century defensive wall, the most significant and representative element of the built heritage of the town. The studies of the consulting enterprise detected that the Wall was certainly an important visual reference, but it also had some important problems: it was under-used (reduced accessibility, only 10% of the whole perimeter), in danger of decay because of the heavy maintenance costs, and besides it was perceived by part of the population more as a physical obstacle and a symbol of backwardness, than a rich and valuable heritage resource. The consulting enterprise elaborated a project to transform the wall into one of the motors of the city’s tourism. The idea was structured on three points:

- Enhance the entire wall;
- Offer different visiting options and dynamic activities (different timetable from winter to summer; free-guided visits; summertime nocturnal visits with player-guides);
- Promote an image of the wall as symbol of the city, a part of the identity of its inhabitants (texts explaining the history and functions of the Wall in the different centuries, and its relation with the city, particularly emphasizing the role of citizens in its building and maintenance).

3.2 Assessing impacts

→ Screening

SCREENING IS A QUICK STAGE AIMED AT DETERMINING THE NEED TO CARRY OUT A CTIA PROCEDURE, IDENTIFYING POTENTIAL PROBLEMS AND IMPACTS.

- Need for a concrete proposal

Screening can only happen following a **concrete proposal from a developer** (private person, company, institution, NGO, municipality, etc.). Based on the Baseline Information, the proposal should cover general characteristics of the project or plan, description of the site/area, regulations that are applicable, economic considerations, socio-economic conditions, expected changes.

→ The manager of the screening stage should **avoid two types of errors** that have counterproductive effects on active conservation goals:

- Firstly, “**under inclusion**” (exempting plans, programmes or projects with significant adverse impacts). “Under inclusion” threatens active conservation and sustainability through an increased risk of accepting projects or plans which may encourage a deviation of evolution within acceptable limits (suppression of opportunities to uncover new but relevant concerns and preventing the rethinking of previously accepted assumptions);
- Secondly, “**over inclusion**” (requiring a CTIA for a plan, programme or project whose effects are not significant). “Over inclusion” leads to unnecessary assessments that will not be cost effective and saddle the developer with excessive costs (systematic “over inclusion” may thus threaten creative initiatives and innovation).

- Methods

Screening can be carried out on a **case-by-case basis** or decided upon **pre-existing criteria**. **Analytical methods** (e.g. key informants approach or social science consultants) are a convenient solution for screening to remain a quick stage, while allowing for sufficient consideration of the context and possible public reactions.

The person responsible for the screening stage must:

- * **Balance the costs/benefits** of carrying out a complete CTIA or allowing an exemption. The analysis includes financial and direct or indirect impacts. For example, the time and resources needed to implement CTIA and the possible benefits in terms of quality for the plan, programme or project (including the reduction in environmental uncertainty), or the time and resources needed to resolve any public controversy;
- * **Analyse** carefully the **possible stakeholders** in each particular case (the public concerned);

- * **Consider the characteristics of the potential impacts** (extent and magnitudes, probability, duration, frequency and reversibility of the effects on urban heritage values). Reversibility is particularly important when considering impacts upon finite resources such as urban heritage.

→ The main challenge at this stage is to **quickly reach an effective and relevant definition of the problem**: what are the likely significant impacts (cumulative, direct and indirect) associated with a plan, programme or project?

- Criteria

According to the Annex II of Directive 2001/42/EC for impact assessment and the SUIT project, screening criteria are of two types:

- * **Characteristics of the plans and programmes**, e.g.:
 - The degree to which the plan or programme establishes a framework for projects and other activities, either with regard to the location, nature, size, and operating conditions or by allocating resources;
 - The degree to which the plan or programme influences other plans and programmes including those in a hierarchy;
 - The relevance of the plan or programme for the integration of environmental considerations in particular with a view to promoting sustainable development;
 - Environmental problems relevant to the plan or programme.
- * **Characteristics of the effects and of the area likely to be affected**, e.g.:
 - Probability, reversibility of the effects;
 - Cumulative nature of the effects;
 - Magnitude and spatial extent of effects;
 - Size of the population affected;
 - Value and vulnerability of the area likely to be affected due to: special natural characteristics or cultural heritage, exceeded environmental quality standards or limit values, intensive land-use;
 - The effects on areas or landscapes that have a recognised national, community or international protection status.

→ These criteria are to be used in making the decision on significance of cultural tourism effects in all cases (Art. 3(5));

→ Establishing an **active conservation strategy and advisory panel is likely to help** screening decisions by providing a system of evolving thresholds, and directly linked to the urban cultural environment.

→ PICTURE dynamic matrix developed in D18 can serve as a quick screening tool.

- Once the decision is taken

The person responsible for screening is solely responsible for deciding whether the Cultural Tourism Impact Assessment needs to be carried out for a proposed plan or project, or whether it can be exempted. His/Her **decision needs to be justified** in all cases. “Yes” means that one can proceed to the following stages: scoping, elaboration of the IA (Impact Assessment), consultation (with designated authorities and the public), review of adequacy of the information and decision taking. “No” means exemption. However, this entails the risk of dismissing some significant impacts and overlooking public concern. Local residents may have a contextual knowledge of (potential) impacts within the operational area – meaning that the decision is questioned on the basis of a lack of knowledge and understanding of the area. The public expects some empathy and co-orientation (sharing the same goals, values) from authorities.

→ It is advisable to **develop knowledge about the possible public** reactions when taking the decision to lessen the risk of controversy.

The Avila’s wall has been considered a Historic-Artistic Monument since 1884, and it was declared Heritage of Cultural Interest in 1991. This condition, together with the fact of being the longest medieval wall in Spain, and one of the best preserved, made clear that any intervention upon it should be carefully planned and evaluated.

→ Scoping

THE AIM OF THE SCOPING STAGE IS TO DEFINE THE CTIA PROGRAMME, WHICH IS SPECIFIC AND APPROPRIATE TO THE PARTICULAR PLAN, PROGRAMME OR PROJECT PROPOSED.

There is not one single CTIA procedure. There are as many as there are cultural tourism developments, as it will always depend on your context and the type of plan or development suggested. Scoping is in fact the phase during which one **decides what to assess** (while screening is the phase during which one decides whether to assess).

The programme has to identify:

- Impacts to assess;
- Methods to be used;
- Experts who will carry out the evaluation, scientific research, and expertise that is needed;
- Possible delays;

- Potential significant effects;
- Values and customs of the locality;
- Available resources and structure.

The CTIA programme contains a first draft of the project alternatives. All stakeholders, including the public, local community, experts and authorities, are invited to participate in the debate that is managed by an independent body.

→ **Scoping should open and enlarge the debate as much as possible.** This phase is necessary but the competent authority has to be aware of the difficulty to involve a representative sample of the local community and to estimate all the future effects of the project (section 7 of this chapter gives more information on tools for public participation).

→ **The use of deliberative methods** (rather than analytical methods) is highly recommended at this stage. It is necessary to obtain a shared definition of the problem, so discussions should be managed in such a way as to enlarge the problem as much as possible (consider all possible issues), and then to refocus it into a shared structure (by selecting the relevant issues).

→ **Use a detailed decision matrix**, which can be developed for selection of appropriate methods (costs/timescale/efficiency).

The main concerns identified for assessment in Avila were organised in a seven-topic list:

- Funding;
- Audiences;
- Conservation;
- Safety measures;
- Privacy (some parts of the wall are very close to resident’s windows);
- Accessibility;
- Activities and content.

→ Cultural Tourism Impact Assessment

THE CTIA GATHERS ALL THE REPORTS FROM THE EXPERTS IN CHARGE OF THE DIFFERENT ASSESSMENTS PROGRAMMED IN THE SCOPING.

The complete report should include:

- **General information about the project and its impacts;**
- **Character and context of the town;**
- **State of the intangible and tangible heritage;**
- **Economic and ecological data.**

It should present also the **project alternatives** and comparison of their various effects.

Here are some examples of techniques that can be applied in the context of the assessment:

- **Carrying Capacity** (the maximum level of visitors and related infrastructure an area can absorb, see section 2 and 5 of chapter 1 for more details on carrying capacity);
- **Socio-demographic indicators;**
- **Limits of Acceptable Change** (« How much change is acceptable »);
- **Visitor experience** (including the management of visitor satisfaction).

→ Two documents should be produced: a non-technical summary and a complete report.

→ Some appropriate visualisation techniques might be useful to help ensure that the report is widely understood and to ensure that changes and impacts are concretely visible (see section 7 & 8 of this chapter for more details).

→ It can also be useful to identify problematic moments. It is for instance possible to use indicators about quality of life in order to foresee how people could react, and the decision matrix to enable a statement of the situation and to know the relevancy of the project.

In Avila, each one of the previously mentioned categories could neither be assessed independently, nor at the same time. For example, the installation of handrails (safety measures topic) was related with the conservation topic, due to reversibility and visual impact issues. Another example, the assessment of the funds availability was the first condition to develop the enhancement project, so it was assessed before other important topics such as conservation or safety measures. A lot of cross-assessment was done, and the assessment of different actions was not always synchronic.

- **Funding:** a distinction needs to be made between the enhancement costs and the tourism exploitation costs. About the first aspect, the estimated cost of the enhancement of the whole wall, provided by ICN Artea for the draft of the Plan de Excelencia, was so high that the Municipality decided to divide it in different phases. This decision entailed several advantages compared to the “complete enhancement” hypothesis: first, it would be easier to divide the costs into different budgetary periods than to charge them to a single one. Second, the impact of this first partial enhancement would be assessed and, in case of negative results, the subsequent phases would be aborted or the project would be modified. Third, eventual delays in the funding or in the enhancement works would not compromise the tourism exploitation of the other parts of the Wall. The first phase of enhancement, from “Casa de las Carnicerías to Palacio de los Aguila” (a specific section of the Wall) took place in 1999, with private sponsorship and the municipality funds conveyed through the Plan de Excelencia. The results matched the expectations, and (second phase) in 2001-2002 a new part of the wall, the “Ronda vieja” was enhanced, together with a new access, financed entirely by the Municipality through the Plan de Excelencia. The third phase, enhancement of “Tramo del Puente” and two new accesses, was scheduled between 2003 and 2004, with funds provided by the National administration. In this case, the national administration wasn’t able to produce the needed amount in due time, so the works were postponed to a date to be defined. In December 2006 the funds were finally raised, which will permit the accomplishment of this phase in 2007. The next phases, until the complete enhancement of the wall, will entirely rely on the national administration funds. Concerning the second aspect, the tourism exploitation funds, the objective defined by the Municipality was to reach the self-financing of the maintenance and personnel costs with the entrance fees and merchandising. The different scenarios prepared by the private consulting enterprise contacted by the municipality confirmed that

the self-financing hypothesis was realistic. Having assessed the economic sustainability of the project, the Municipality decided to create the Executive Commission together with other partners and to apply to the Plan de Excelencia.

- **Audiences:** the private consulting enterprise contacted by the Municipality to prepare a draft of the Plan de Excelencia estimated that the average number of yearly visitors of the Wall could reach about 200 000. The condition to reach this number, however, was to prepare a diversified offer and a programme of activities. The Municipality considered that this number of visitors was more than sufficient to justify the enhancement project and its economic sustainability.
- **Conservation:** after the previous topics were assessed and the Plan launched, the Executive Commission consulted experts (architects and conservators) both of the local and regional administration, providing them with a scenario of 200 000 visitors per year. Experts concluded that, beside the normal erosion of most exposed parts (stairs and walkway stones), easy to repair or replace, there were no structural risks of any kind. The commission therefore decided that the enhancement project was sustainable from the conservation point of view.
- **Security:** regarding this point, the Executive Commission asked to architects and experts in Safety regulations, both of the local administration and private enterprises, to produce a project for security and safety issues. The result was structured around two points: personnel and equipment. Concerning the first one, the deployment of security personnel on the walkways was proposed, to survey the visitors and alert the access personnel in case of congestion. Regarding the second point, the installation of handrails and lighting was proposed, according to the regulations and respecting and encompassing the aesthetical features of the wall. The project was considered realistic and therefore approved by the Executive Commission.
- **Privacy:** Until now there have been no problems because the houses close to the enhanced parts of the wall are mainly used as offices. In the future, it is expected to find some resistance in the southern part of the wall, where there are palaces and houses whose windows are placed right in front of the walkway, and the residents are afraid of having their privacy threatened by the continuous flux of tourists beyond their windows.
- **Accessibility:** the Executive commission contacted several architects and engineers and asked them to present a project of accessibility. The project was submitted to the experts consulted for Conservation issues, and the impact on built heritage was considered too high because of the elevators, enlarged walkways and other equipment neces-

sary to provide accessibility to handicapped persons. This impact was measured not only in aesthetic terms, but also considering full reversibility criteria. The commission therefore rejected the project, and decided to proceed with the basic enhancement plan (non-accessible to handicapped persons) and prepare a new accessibility project, elaborated according to minimal impacts criteria and limited to one of the subsequent parts of the wall to be enhanced. This new project has actually been approved and will be implemented in the third phase of enhancement, scheduled for 2003-2004 but delayed until 2007.

- **Activities and content:** the first draft of the Plan de Excelencia included a programme of two kinds of activities to be held on the Wall: the first kind were activities designed exclusively to enrich the offer of the venue, such as the free guided tour, every day during all the year, at fixed hours; the second kind of activities were designed with a composite goal, to enrich the wall's offer and to increase the city's overnight stays ratio. The summertime nocturnal visits with player-guides, and some episodes of the "Ronda de leyendas" programme (legends re-enacted by players, in historical spots of the downtown district) are the two activities that belong to this category. Another interesting characteristic of this project is that the players would not only be professionals, but also volunteers recruited among residents and trained in acting, in Heritage courses (another activity developed as part of the Plan de Excelencia). Concerning the content, the Executive Commission commanded a series of texts with the story of the wall, emphasizing the relationship between the monument and the descendents of those who built it. The texts were destined to be engraved on metal panels, and installed along the enhanced walkways. The Commission also commanded a project for the enhancement of a space close to the main access, and its transformation into a polyvalent area, for exhibitions, conferences or other possible cultural activities. The Executive Commission examined the programme of activities and content and approved both of them, considering they were useful in order to reach general goals B and C (diversification of the offer and identification of the citizens with the wall).

→ Consultation

THE SIXTH STEP GIVES DESIGNATED AUTHORITIES AND THE PUBLIC THE OPPORTUNITY TO REACT ON THE PROPOSED PLAN, PROGRAMME OR PROJECT AND ON THE CTIA REPORT, BEFORE THE FINAL DECISION IS TAKEN. THE MAIN OUTCOME OF THIS STAGE IS REPORT GATHERING AND ANALYSING ALL THE REACTIONS, COMMENTS FROM THE DESIGNATED AUTHORITIES AND THE PUBLIC CONCERNING THE DIFFERENT ALTERNATIVES AND THEIR POSSIBLE EFFECTS. THIS REPORT SHOULD ALSO INCLUDE ANY INPUT, SUCH AS, DESIGN SUGGESTIONS (AIMED AT REDUCING ADVERSE IMPACTS) AS WELL AS SUGGESTIONS FOR MITIGATION AND MONITORING MEASURES. THIS REPORT SHOULD BE ANNEXED TO THE CTIA REPORT.

PICTURE surveys reveal that some respondents notice the difficulty to involve local players and residents. It is suggested to use all effective communication methods (internet, local papers, meetings, etc.) and to enlarge the consultation as much as possible. The necessity to carry out some further assessments might appear.

→ *This step is best managed by an experienced authority body.*

→ *As during previous steps, public involvement, although potentially problematic, is essential. Ideally, the consultation at this stage should at least equal the level of public participation used during the scoping stage (in terms of methods, participants, etc). The aim is that people may check that the concerns they expressed during the scoping stage have been adequately addressed in the CTIA Report. The scoping exercise is only interesting if the opportunity for assessing the quality of the CTIA Report is given to everyone – especially the general public – who participated to the scoping stage.*

→ *Participants need information and time to effectively evaluate the quality of the CTIA Report and the relevance of the different alternatives. Developers, experts and local community are advised to discuss effects in order to find the acceptable balance between economic, social, environmental and cultural requirements. Structure the debate and mediate the arguments in order to reach a consensus for progress.*

→ *Allow everyone to participate, even those who did not participate in the scoping stage.*

The Executive commission asked the Municipality of Avila to contact the residents living close to the wall before the start of any enhancement phase, and to organise a meeting to present the project, illustrate its advantages for the community, listen to the comments and demands of the citizens, and try to find a negotiated solution.

→ Review of adequacy of the CTIA

THE AIM OF THIS STEP IS TO MAKE SURE THAT THE ASSESSMENT OF IMPACTS HAS HAPPENED OBJECTIVELY, THAT ALL CONCERNED STAKEHOLDERS HAVE BEEN INVOLVED AND THAT IMPORTANT ASPECTS HAVE NOT BEEN LEFT OUT.

Carried out by an independent body (officer, private consultant) the Review of adequacy of the Environmental Information aims to

- Ensure that the CTIA respects the « Terms of Reference » requirements;
- Provide all the information needed by the Competent Authority in order to make their decision.

The comments of the **independent control** body should form an annex to the CTIA report. This review concerns both the **quality and soundness of the procedure** and the quality of the impact assessment. It may lead to the assessment of some further impacts or aspects of the plan.

The adequacy of the CTIA in Avila was ensured by the presence of different partners and stakeholders on the Executive Commission, as well as by the specific national and regional laws that regulate any action on Historic Heritage. It is however better to have an organism of independent control to assess these tasks.

3.3 Deciding on the sustainability and therefore desirability of a planned project

→ Decision-making

THE DECISION-MAKING STAGE IS WHEN IT IS DECIDED TO CONTINUE WITH THE PROJECT OR NOT.

In reaching its final decision, the person coordinating the CTIA must take into consideration the CTIA report, the result of consultation and the review of adequacy by the independent control body. The Competent Authority can:

- Approve the proposed plan, programme or project;
- Agree with it under certain conditions;
- Reject it.

In Avila, the results of the assessment of all the topics involved in the project were positive. Moreover, the decision of dividing the enhancement in different phases allowed for monitoring the effects and impacts of the first phases and to decide subsequently whether to proceed in the same way with the next phases, or to correct negative impacts of the project. It was decided therefore to launch the first phase of the works, which has been regularly followed by second and third phase, without significant changes to the project.

→ Announcement of decision

THE FINAL DECISION HAS TO BE MADE PUBLICLY AVAILABLE, AND THE DECISION MUST BE CLEARLY EXPLAINED.

The announcement must describe:

- The content of the decision;
- Any attached conditions;
- The main reasons for the choice.

The Cultural Tourism Impact Assessment procedure is indeed a process more than anything else so it is important to document how the decision has been reached as much as what decision has been reached.

The general project of enhancement in Avila was publicly announced in a press conference and press notes sent to the media. Further actions, as well as the accomplishment of subsequent enhancement phases, were regularly communicated to the residents by press conferences.

→ Monitoring

MONITORING CONSISTS OF RECURRENTLY “MEASURING” THE ACTUAL EFFECTS OF THE PLAN, PROGRAMME OR PROJECT (AFTER IMPLEMENTATION) ON A GIVEN URBAN FRAGMENT AND EVEN ITS SURROUNDINGS.

While implementing the plan, project or programme, it is important to start monitoring. Monitoring is the **constant evaluation involving collecting quantitative and qualitative data** on the environmental, social, cultural and economic evolution of the area. It is an evaluation of tourism developments, impacts on urban quality of life, population, economy and attractors.

It has different uses:

- It serves as a feedback to decision makers about the effectiveness of their actions;

- It enables identification of some impacts that were not foreseen and to undertake some remedial actions if necessary ;
- It may lead to further proposals, modifications of tourism projects, strategies.

Monitoring needs regular reporting. Once the plan, programme or project is approved and implemented in the field, the set of active tourism indicators, which have been (re)defined during the scoping and consultation stages, through interaction between different stakeholders, would be regularly monitored. It would enable checking that the actual impacts are staying within acceptable limits, as expected. If it is not the case, remedial actions need to be defined.

PICTURE surveys reveal a gap between sustainable cultural tourism policy objectives and everyday practices in their locality. The contacts notably mention a lack of communication, of control, of financial and human resources, of protection, of players’ qualification, of capacity to think long-term and the tension between economic sustainability and environmental sustainability.

→ *It is important to note that during the evaluation, the monitoring, must be done throughout the steps at various levels in order to be sure of the relevance of various actions in progress: objective of the project, tools used in adequacy with the objectives, method of the project, etc.*

The number of visitors is constantly monitored by the Tourism Observatory, which counts the number of entrance tickets sold every month. There is also a book of complaints and suggestions available to any visitor that wishes to use it. Other monitoring surveys are occasionally adopted, mainly as punctual case studies, as was the case of the PICTURE Cultural Offer Monitoring Tool questionnaires. The results are examined and taken into consideration for future improvement actions.

Other indirect effects of the enhancement of the wall, assessed by experts in tourism and town planning, include:

- Enhancement and restoration of nearby urban areas;
- Changes in the tourism use of the Historic downtown district;
- Growth of business for nearby tourist shops, hotels and restaurants;
- Restoration of nearby built heritage elements (palaces, churches...);
- Lighting of the Wall and other monuments of the city (action included in the Plan de Excelencia).

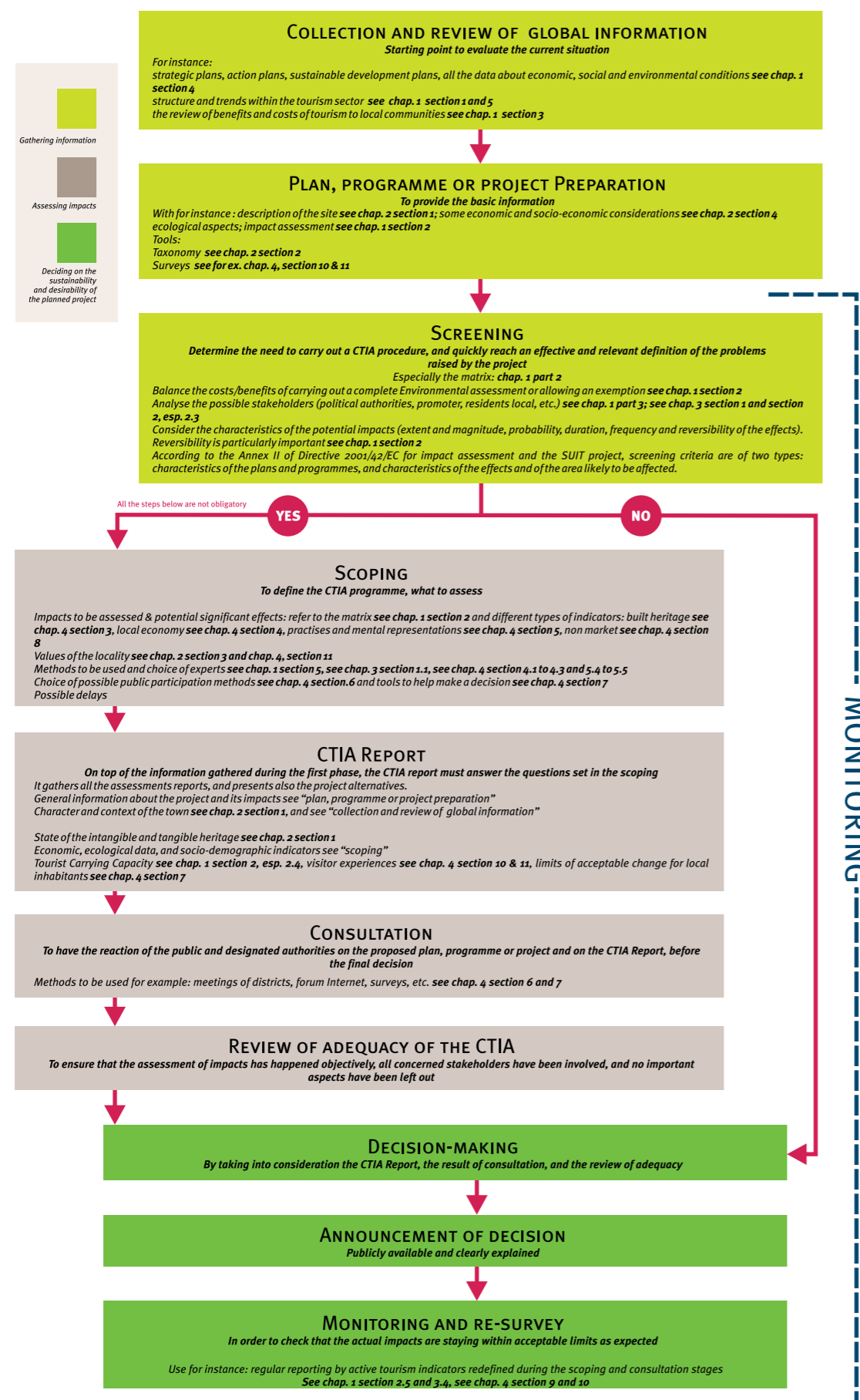
3.4 Concluding Comments and Key Recommendations

Cultural urban tourism is booming. In order to **avoid excessive developments**, destruction of sites and irreversible changes to urban social fabric or infrastructure, it is necessary to have instruments to assess the impact of tourism developments and allow **long term growth and benefits**. The Cultural Tourism Impact Assessment procedure (CTIA) is a good example of this type of instrument.

- The CTIA, however, cannot be applied in all cases. **Costs and benefits** must be **balanced** before carrying it out and this weighing of pros and cons is called screening. Thinking about impacts, however, can be done and is recommended at all times. The matrix can help in this respect;
- The screening process **bases** itself on **contextual information** and a **concrete proposal** from a developer. It is intended as a quick initial review to determine whether or not a full CTIA is required;
- The criteria to be taken into account are **the characteristics of the plans** and programmes and **the characteristics of the effects** and of the area likely to be affected;
- The **decision** always needs to be announced and **justified**. It is also recommended not to underestimate knowledge and possible input of the public.

The CTIA procedure must ensure that **short-term goals do not obliterate long-term concerns**. It does however require resources in terms of expertise (availability, cost, capacity, etc.), finance and involvement of local people. It also requires the sustainable vision of elected representatives and a certain amount of independence between participants in the procedure and the competent authority. To face these challenges, we suggest (based on end-users’ suggestions):

- Implementing **training** for local employees to avoid need of paying exterior expertise;
- **Creating** an integrated consultation procedure to ensure all stakeholders work together;
- **Ensuring that** the local participants are aware of the implementation of a CTIA;
- Implementing **continuous monitoring** and self administrative procedures.



Chronology and flexibility of the CTIA. It functions as a guideline, a framework to foster sustainability and integrate key principles rather than a rigid sequence of actions.
© Rainette & Dumont, CAUE & LEMA, PICTURE project.

4. Impact of tourism upon built heritage and its diversity

The next three sections (impacts on built heritage diversity, impacts upon local economies and impacts of tourism upon cultural practices), seek a more global approach to ensuring a better understanding of tourism impacts and their subsequent assessment. This section specifically addresses impacts upon built heritage diversity, seeks to highlight them and identify a series of recommendations to foster diversity rather than destroy or reduce it. The main difficulty here lies in separating the impacts resulting from tourism from those impacts resulting from other urban planning concerns.

By Tomáš Drdác (ITAM), Milos Drdác (ITAM).

How to assess?

The methodology to assess the effects of cultural tourism on built heritage is based on:

- Identification and organisation of built "resources" in urban areas**, including the functions, use of buildings and open spaces in cities, details of the streets such as signs, street furniture, mobile structures etc.;
- Monitoring the evolution of built heritage diversity over time** within the urban areas using **landscape metrics (GIS)**.

Four levels of scale and direction of diversity

Diversity can be observed at four levels and on different scales:

- Level of buildings** (including building style, variety in details, materials, local traditional technology and techniques);
- Level of utility** (use, functions, resources, building techniques, relation to socio-economic changes);
- Level of urban pattern** (local specificity, topography, morphology, history, use, building techniques);
- Level of towns** (*genius loci*—i.e. feel of the place, urban pattern, functions, changes).

The impact of tourism on individual objects/buildings can be followed relatively easily through monitoring their state and changes. Yet impacts apparent in the urban environment, taking into account the landscape and natural heritage context, prove more complicated to identify and assess. This chapter therefore deals with them separately.

4.1 Impacts on historical buildings and objects

Indicators

The physical impacts of tourism on individual objects can be **sorted according to their origin and character**. Here is a list of indicators that can be used to measure them:

- State of conservation of existing building;
- Style of new development/appearance;
- Tourism attractor;
- Temporary structures;
- Use;
- External modifications (signs, umbrellas, extensions, materials) improving/degrading the building;
- Image/look;
- Social impacts;
- Impact on city landscape;
- Impact on city silhouette;
- Maintenance potential for use, other options, more promising;
- Cumulative effects of the selected worst result in the table.

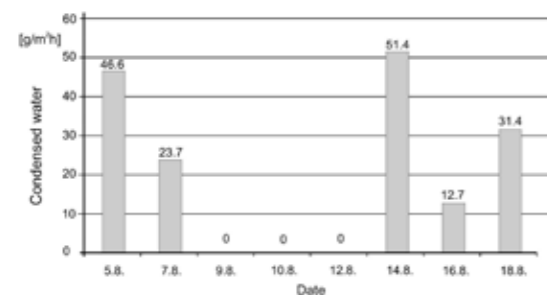
The knowledge of tourism consequences for cultural heritage is still very fragmentary and there is a **clear lack of representative, exact and reliable data on tourism**. Furthermore, it is very difficult to distinguish between tourism and cultural tourism. It is useful to distinguish the following six groups of impacts and risks generated by visitors.

Environmental aspects

The environmental aspects include:

- Moisture, temperature changes and air pollution

They cause **mechanical damage** due to constant volumetric changes, create an environment suitable for **biological or electrochemical deterioration**, and together with dust deposits may intensify staining. The moisture and temperature levels are elevated due to a high number of visitors.



© Drdacky: condensed water content al fresco after a concert.

However, it is difficult to separate indoor climate changes directly caused by visitors from the effects of outdoor climate situations, but any sudden changes are potentially very dangerous. Such shocks may occur in large-scale ventilations or air-flow through open gates. It seems that daily variations are more harmful than long-term changes.

→ On the basis of historical investigations, standards or guidelines have been issued in some countries, in order to help to **control tourist access**. The vapour gains due to visitors usually limits the number of group in small rooms to 20 persons, taking into account the technical capacity of facilities for constant humidity control. In order to improve the indoor conditions in historic buildings several methods have been developed, e.g. natural ventilation over air conditioning systems, combined systems with a low velocity ventilation, conditioned display cases or even visitor cases.

- (Dust) Deposits

Deposition processes are significantly influenced by currents and flows, in the interior, around the walls and near windows.

→ Dust deposition inside buildings has **strong economic consequences** related to dust cleaning needs. The annual time requirement associated with dust removal represents more than **75% of all maintenance activities in a historic building**. Bear these costs in mind in any strategic plan.

- Radiation (light)

Light effects are very harmful for colours and **direct sunlight** should be **avoided** in particular. Direct damage depends upon several factors, and there is no threshold of lighting that has been proven to be safe for colour change.

→ The total light exposure is a controlling factor for attendance management, as with moisture supply mentioned above.

Mechanical damage and wear

The movement of visitors is accompanied by an increased **mechanical wear** of historic structures, which decreases their life cycles. The **passage of feet** causes erosion of carpets and hard floor surfaces.

→ Do not delay control of tourist flows till later. Damage can sometimes happen in a couple of days. Catastrophic levels of wear have been observed in some archaeological sites, where thousands of tourists caused a deep erosion of soil that threatened stability of monuments.

Vibration is most commonly encountered in museums and historic houses as a consequence of **visitor circulation**. **Vibrations caused by traffic are, in many cases, overestimated.**

→ Vibration is a problem that needs to be assessed and handled. Be aware of the causes of vibration for effective policies.

Intentional damage

Unfortunately, cultural heritage objects are targets of **vandalism** and **terrorist actions**. The former is represented namely by the **graffiti** movement as well as by **“souvenirism”**, i.e. a desire of a visitor to transport a particle or even a part of a monument home.



© Drdacky: Graffiti in Amiens, France.

The fact that some cultural heritage sites are also of a great importance for tourists make them a potential target of terrorism attacks, which severely affect the social and economic stability of larger regions. In recent years a very specific phenomenon has intensified: **vandalism** by **religious** visitors who damage or even erase faces and inscriptions from paintings or sculptures that refer to a different religion than theirs.

Ignorance and negligence

Considerable damage is caused also by ignorance and negligence of tourists, especially by groups of youths. Typical problems are associated with **soiling** by leftover food, cigarettes and chewing gum. Floors, carpets and objects suffer from this type of risk. Many sites are littered with **waste**, which can reach tons per year in open and not sufficiently guarded places but also in closed spaces. Pollution of monuments due to ignorance and negligence also involves noise.

Sculptures, towers, ruins, caves and natural heritage objects are frequently damaged also by visitors **climbing** on them to take photographs or to be photographed. Then fragile details of stone sculptures, slender metallic parts or architectural elements are easily destroyed.



© Drdacky: Amusing image but with sad consequences. Innocent destruction of heritage.

Transformations

Housing needs for a large number of tourists generates significant pressure for **demolition and new construction in historic centres** or for **transformation and modernisation** of historic buildings. Most transformations are associated with tourism infrastructure chang-

es and new development, which significantly affect the landscape and nature. Among transformations we have to consider better maintenance of exterior walls of buildings and the pavement, which sometimes turns into **“prettification”** efforts. This includes also changes or repair and strengthening works aimed at increasing visitors' safety.

There is a special group of positive impact transformations, leading to safeguarding of cultural heritage objects, converting them into museums. This can also happen with places of “unpleasant history,” such as concentration camps. Industrial buildings, railway stations or just improperly maintained monuments can also be turned into accommodation places.



© Drdacky: Travellers hostel, recently restored and reconstructed house in the former Jewish ghetto of Třebíč, Czech Republic.

Conflicts of use

The problem of conflicts of use occurs especially with tourism **objects** that have a **special and permanent use**, namely churches, cathedrals and monasteries.

→ Balance the integrity and atmosphere of the site with the need to provide information, interpretation, and standard facilities such as kiosks or toilets that visitors have come to expect.

4.2 Impacts on sites and urban areas

The number of tourists in urban areas can attain higher figures than for objects or sites. However, there is no precise data available and the numbers are mostly estimated from indirect indications, such as number of overnight guests, or number of registered arrivals, etc. Typically, even in small attractive towns, the attendance figures reach the millions and the generated impact on built diversity is enormous in several aspects.

Feel of a place

If one takes the feel of a place as an angle of approach, only a few places have succeeded in **conserving the intimacy of historic town life**. Today tourism calls for night illumination and entertainment. There is a feeling that the unique character of a living historic environment should be “marketed” for tourism and protected as a valuable asset and tourism attractor.



© Drdacky: Intimate atmosphere during Christmas time, Main Square in Telč, Czech Republic

There is a **danger of breaking historic continuity, context and memory**. Tourism is negatively marking the stability of conditions necessary for the protection of natural life and tradition in the historic core of the town. There is also the danger that a radical development of tourism **destroys the natural functions** of towns and transforms them into cheap attractions; usually represented by markets, tourist shops, festivals and by the theatrical illumination of monuments. The **historic part of town thus becomes a place and an object of tourist consumption** that can drive non tourist life out of town. And finally, there is a danger that new buildings and facilities imitate the ancient or classic architecture of the area, sometimes to a ridiculous extent.

→ *Balance financial interests in tourism with protection of public interest.*

→ *Do not concentrate on one single type of architecture in your choices of buildings to present or renovate.*

→ Infrastructure

Tourism has a very strong impact on infrastructure in historic sites. However, tourism infrastructure stays idle for the majority of the year in cases of seasonal tourism and requires costly maintenance. The issue is mainly the **capacity for room and board**. A bigger problem we encounter is **parking** and perhaps the worst consequence of tourism for the infrastructure is the remarkable **change in the composition of the business network** in the historic core. Tourist shops gradually drive out of the centre an assortment of goods necessary for the inhabitants and inhibit the liveliness of business spaces throughout the year. In order to be sufficiently or more attractive, the tourist boards, local authorities and local entrepreneurs go for the obvious “tourist templates,” whether appropriate or not.

→ *Balance local and tourist interests in infrastructure concerns.*

→ Conflicts of use

Tourism may cause severe **changes in agricultural settings** because of the contradictory interests of tourism operators and locals. Rural environments changes include new asphalt roads and paths across traditional fields and meadows, but also transformation of traditional houses into hostels/hotels, and gardens/orchards into camping places.

Cultural heritage assets present in historic territories outside the walls of guarded museums are increasingly under threat of irreplaceable damages and loss. This mainly concerns archaeological sites. They can, on the one hand be abandoned and poorly maintained, and on the other hand be exploited for “cultural tourism.”

→ Pollution of sites

Pollution of sites by **cars and coaches** represents **one of the most corrosive effects**. Buses waiting for tourists run the engine in order to cool the inside of the vehicle in summer or to heat it in winter, which increases site air pollution. Even in small cities with considerably less visitors the pollution from vehicles can cause considerable damage to the buildings.



© Drdacky: Congestion of tourism sites. The example of Lindos, Greece

- Satisfy the needs of tourists while inviting the participation of inhabitants;
- Balance the living functions with tourism infrastructure and museum-like activities;
- Equalise impacts of uncontrolled tourism and local, regional and state policies;
- Keep and stabilise contemporary life in unique places, centres of towns;
- Create sustainable attractiveness for life, work and visiting;
- Train professionals, educate local inhabitants and tourists;
- Carry out targeted and interdisciplinary research.

4.3 Concluding comments and key recommendations

Cultural tourism can lead to a whole series of impacts on built heritage and its diversity, be it on buildings or urban areas as a whole. There is **no single solution** for protecting historic and cultural town or area, as the **answers will depend on** the type of **heritage**, the local character and the **specific dangers** present. The following paths can, however, offer solutions in order to reduce impacts:

- Establish a strategy based on the town’s interior development potential for tourism;
- Incorporate tourism into urban planning documents;

5. Impacts of tourism upon local economies

This section is dedicated to the impacts of tourism upon urban economies. It firstly discusses the **measurable monetary impacts** on local economy (e.g. on production, prices, occupation employment); secondly it mentions **impacts that do not involve market interactions** (e.g., effects on cultural resources and public goods); and thirdly it identifies the key issues that affect **the sign as well as the size of the impacts**. Finally, it outlines the **implications for policy**. The description of the economic impacts of tourism will be accompanied by the presentation of the **findings of the surveys** carried out in the framework of PICTURE Task 1.4, which gives evidence of the levels and patterns of expenditure of cultural tourists in the case studies of Syracuse (Italy), Elche (Spain) and Bergen (Norway).

By Ugo Gasparino (FEEM), Elena Bellini (FEEM), Dino Pinelli (FEEM).

It is commonly acknowledged that tourism represents one of the world's major industries giving a significant contribution to economic growth, balance of payments, employment, and regional balance accounts in individual countries and across regions. Following the World Travel & Tourism Council (WTTC), the 'travel and tourism industry' contributes **directly** to 4.2% of the Gross Domestic Product (GDP) of the European Union (generating 8.9 million jobs, 4.5% of total employment). However, since travel and tourism touches all sectors of the economy, its real impact is even greater, increasing to 11.5% of the European Union's GDP (24.3 million jobs, 12.1% of total employment) if the 'travel and tourism economy' impacts of the travel and tourism economy are accounted for (i.e., adding the **indirect impacts**, in the sectors serving and supplying the tourism industry) (World Travel & Tourism Council, 2006).

Quantitative estimation of the contribution of cultural tourism can diverge, mainly as a result of how 'cultural tourists' are defined and accounted for. Following a survey of the European Commission, roughly 30% of tourist destinations are chosen by virtue of the presence of heritage sites which can be visited, and this number increases up to 45/50% if we include the wider cultural sector, such as festivals or important cultural events (Klein, 2001). Cultural tourism represents therefore a sector of major economic importance.

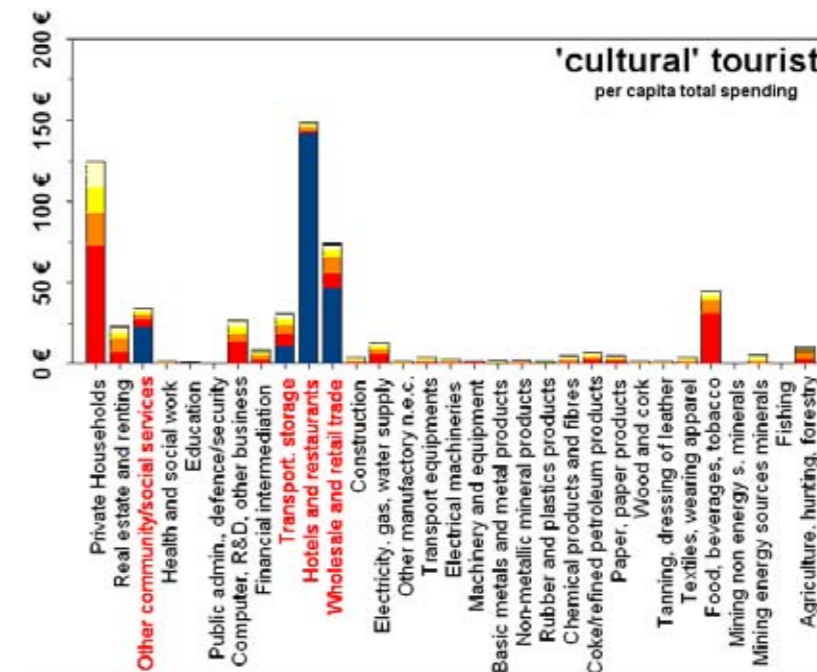
5.1 Measurable impacts - Impacts taking place through market interactions

→ Multiplier effect

Tourists typically demand a set of goods services. Some of these are provided by the market, such as restaurants, hotels, cultural attractions, private transportation (we will refer to them as tourism industries).

This additional demand generates a series of impacts on the local economy. The process can be summarised as follows:

- Increased direct expenditure by tourists to tourism industries boosts local production (local suppliers) and rises the income available to local households). Assuming that due to the presence of an idle capacity (i.e., unemployed labour, unexploited land and capital resources that can be activated) prices do not respond to the increased demand, then the final monetary impact is bigger than the initial direct expenditure (multiplier effect). For instance, the sale multiplier linked to tourist expenditure in Syracuse Province (see Fig. 8), shows a value of 2.1;
- The additional income brings with it additional jobs: directly in the tourism industries and indirectly in the sectors serving the tourism industries. In the case study of Syracuse, the employment multiplier in Syracuse Province amounts to 11.6, expressing 11.6 additional employees driven by each additional million € of tourist expenditure.



© Gasparino: economic impacts on Sicilian economy driven by the total expenditure of a 'cultural' tourist in Syracuse. Direct expenditures (i.e. the money directly spent by the average tourist and accruing to the 'tourism industries') are reported in dark blue (4 sectors are taken into account as representative of tourism industries). Indirect and induced effects are additionally added by using a fading colour scale. For example, in red are shown the effects related to the 'first round' through local economy (i.e. suppliers of tourism industries), in orange the effects of the 'second round' (i.e. suppliers of suppliers of tourism industries), and so on. Each round (or 'ripple') through local economy is smaller than the previous one, as part of the money tends to 'leak out' from the local economy under investigation. While building I-O Multipliers, input-output models consider and sum up all these successive rounds of spending

→ Distributional issues

However, the assumption of the existence of an idle capacity (intrinsic to the standard approach based on multiplier) can be rather unrealistic and can make the previous conclusions superficial or even misleading. **If such assumption is relaxed**, it follows that:

- Prices (as well as quantities) respond to the additional demand. Theory shows that, finally, the **benefits of tourism are capitalised in higher prices in the non-tradable sectors** (hotels, restaurants, houses, prices of locally-produced goods) and that they tend to accrue to the immobile factors (e.g., land) employed in the non-tradable sectors (which are able to charge higher prices).
- The aforementioned effects imply that there is therefore a **distributional issue**, as tourism can lead to a contraction of the traded sector (e.g., manufacturing) and to a decrease of real returns to all the other factors.
- The **structural change** induced in the economy may affect its capability to grow in the long run. The crucial question is whether a region relatively specialised in tourism will grow slower or faster than, for example, regions specialised in knowledge-intensive industries. A faster growth can occur only under an increased rate of exploitation of natural and cultural resources, or if international preferences are such that prices of tourist goods grow stronger compared to, for example, prices of manufacturing goods. Of course, growth is sustainable in the long term only in the latter case.

→ Empirical evidence shows that the 'multiplier effect' of the additional demand from tourism tends to be stronger than the demand from other sectors (such as additional government expenditure) and that **induced employment is relatively skill-intensive**. However, evidence on general equilibrium and dynamic effects is very limited. Computable General Equilibrium (CGE) modelling suggests that some displacement of traditional manufacturing industries does take place. In the long term, empirical evidence from cross-country regressions (data at city-level are not available) points out that **relatively strong growth performances are related to tourism-specialised economies**.

→ The example of World Heritage Cities

A series of regressions has been estimated trying to explain regional differentials in prices and income (in both levels and growth). Preliminary results indicate that:

- World Heritage Cities have a **higher 'quality of life'** reflected in higher level of local prices;
- Tourism specialisation has a positive impact** on the level of both income and prices, suggesting a positive effect of tourism on productivity;
- This effect is stronger in World Heritage Cities** suggesting that cultural tourism has a stronger impact on local economies than other types of tourism;
- In the shorter term, tourism specialisation seems to have a **positive effect on the growth of prices, but not on income growth**.

5.2 Impacts taking place through non-market interactions

Tourists do not only demand goods and services provided by the market. They also demand **access to natural and cultural resources and to publicly provided goods and services** (such as water, public transportation, health and security, clean environment). This additional demand generates a number of impacts.

The additional pressure on natural and cultural resources can lead to their **overexploitation and degradation**. For instance, there is a pure external effect in terms of the congestion (noise, traffic jams) caused by the presence of tourists.

Moreover, the **pressure on public services also increases**, e.g. as a consequence of the additional demand for water, waste and water treatment, public transportation. It is hoped that the **additional costs** will be compensated (at least to some extent) by an increase of fiscal revenues, e.g. following the increase of incomes and jobs.

5.3 Determinants of the sign and size of impacts

Variables

From the previous sections it follows that the sign and size of impacts will generally depend on the following variables:

- The **level of tourist expenditure** (determining the initial monetary impact);
- The **share of additional demand that can be satisfied by local production** (determining the direct shock contribution to the local economy);
- The **amount of idle resources** (determining how much of the enhanced demand is accommodated by increases in quantities or prices);
- The **long-term dynamics of the prices of tourist goods** (determining the long-term growth potential of tourism-specialised economies);
- The **pressure on natural and cultural resources and publicly provided goods** (determining the external costs associated with tourism).

Influencing factors

In turn, those variables are influenced by the following factors:

- The **characteristics of the tourists**. Key features here include:

* The reason for travel

→ *Tourists travelling for cultural reasons spend more/less and put less/more pressure on natural and cultural resources than sun & beach tourists.*

Cultural tourists' daily expenditure in Syracuse is found to be significantly higher than the sun & beach' tourists (95.6 € versus 53.6 €)

* The length of stay

→ *Tourists staying for the day are likely to spend a smaller share of total expenditure in locally-produced goods.*

* The type of accommodation chosen

→ *Hotels are usually more expensive than campsites. The case studies show that cultural tourists largely prefer hotels and villages, rather than other less expensive accommodations such as campsites and B&B.*

- The **characteristics of the tourism industries**. The key feature here is the share of capital, land and labour that is locally owned

→ *If factors are locally owned, their remunerations (profits, rent and wages) will stay locally and the local community will strongly benefit from them.*

- The **structure of the local economy and its relationships with the tourism industries**

* A key feature here is the ability of the local economy to satisfy the direct demand of the tourism industries

→ *The more diversified the economy, the more likely it is to be able to satisfy the direct demand of the tourism industries.*

* An important factor too is the size and ownership of enterprises in the tourism industries

→ *Small family-owned hotels and restaurants are more likely to buy local intermediate inputs than chain hotels and tourism villages.*

→ *In the presence of idle resources, the initial additional demand of goods and services from tourists will be reflected in a higher increase of production, rather than in increasing prices; consequently displacement and redistribution effects will be reduced.*

5.4 Evidence from the case studies

With respect to the daily per capita expenditures, the data presented in the analysed case studies shows that 'culturally motivated' visitors tend to present **higher average daily spending, than compared to**

that of 'sun & beach' and 'other' tourists (e.g. coming to visit friends and relatives).

On a daily basis, a cultural tourist tends to spend more than a non-cultural tourist for most of the expenditure items in which the spending pattern has been disaggregated (transport in the destination region, food and beverages, entertainment and, of course, cultural visits). In particular, cultural tourists show greater interest in the consumption of 'heritage features' such as food, wine, speciality shopping, cultural performances and evening entertainment.

On the contrary, if one looks at the **total spending** (i.e. over the whole length of stay in Syracuse) a cultural tourist tends to leave behind a smaller amount of money than a 'sun & beach' tourist. This is due to the fact that culturally motivated tourists show a shorter length of stay in the destination, thus confirming that cultural tourists are 'more mobile' than 'leisure' tourists.

Quantitatively speaking **sale, income and employment multipliers** tend to be very similar for both leisure and culturally motivated tourists. As a matter of facts, they tend to reflect more the linkages among the tourism industries and the different sectors of the local economy than the slight dissimilarities in the spending patterns. The **total** economic impact (resulting from summing up **direct, indirect** and **induced** effects) of a cultural tourist on the local economy is therefore proportionally lower than that driven by his 'sun & beach' counterpart, mainly as a consequence of the shorter **length of stay**. This also translates in a lower support to employment than the other typologies of visitors. Cultural destinations included in the case studies seem to be affected by one of the most typical phenomena related to cultural tourism development in European cities: the great fragmentation of holidays, which multiplies **short visits** (see among others Cabrini, 2003).

5.5 Conclusions and recommendations for public policies

Given the above-mentioned impacts of tourism (e.g. the importance of distributional issues, increased costs for the public sectors, etc.), public policies in cultural tourism should pay attention to the following elements:

- Firstly, public policies can act indirectly on the characteristics of tourists and local tourism industries. On the one hand, improving the quality and quantity of local goods and services to tourists and strengthening the links of the tourism industries to the local economy **increase the share of tourist expenditure accruing directly to the local economy and increase the size of indirect effects** as well. Overall impacts

are magnified. They should consider that growth based on increased exploitation of natural and cultural resources is not sustainable in the long term. Tourism specialisation is beneficial to long-term growth only if tourist goods are increasingly appreciated in the world market. Quality should therefore be privileged over quantity;

- Secondly, there is a distributional issue. Left free, market forces would allocate the benefits of tourism to a relatively small share of the population (i.e. the owners of the immobile factor in the tourism industries). Specific policies should be designed to extract those rents and **appropriate redistribution policies put in place**;
- Finally, there is an issue of external costs. Specific policies should be designed to **reduce the exploitation of natural and cultural resources** (e.g. taxing access to specific sites). The structure of financing of publicly-provided goods and services should **consider the relative burden borne by residents and tourists** (e.g. additional demand for water, waste and water treatment, pollution, traffic jams).

For more details about the methodology for measuring tourism impact on local economies and the results of the analysis, please refer to PICTURE D13 "Impact of Cultural Tourism upon urban economies;" for case studies analysis, see Annex 2 (Syracuse), Annex 3 (Elche), and Annex 4 (Bergen). They are all available on <http://www.picture-project.com>.

6. Impacts of Tourism upon Cultural Practices and Mental Representations

This section specifically addresses **alterations, changes or amendments** in some **societies**, which inevitably result from an industry involving encounters and exchanges between different cultures. It considers potential changes in cultural practices (changes in what people do during their leisure time, local customs, etc.) before moving on to mental representations (the way people think about themselves, their town and others).

By Elisabeth Dumont (LEMA).

6.1 Tourism as a form of encounter

As **cultural tourism** inherently **brings people together**, mixing hosts and guests, it generates encounters. The aim is usually to learn more about the traditions and culture of other people: to view how others live and socialise, to learn and understand their history, art and achievements and, where possible, to experience this culture. The difficulty lies in **managing these encounters to ensure that they bring positive results** to both the local community and the visitor, rather than resulting in conflict, tension or even in a deterioration of the very culture that has been the attraction in the first place

6.2 Changes in cultural practices

- Cultural tourism can lead to increased or more varied leisure opportunities

Due to the number of tourists visiting a town, local authorities and various organisers are more likely to be ready to **invest in cultural activities**, intangible attractions such as festivals, shows, plays, etc. They can also dare to present activities that are not traditional, and as such **open a window on completely different cultures** and representations of the world. On the other hand, if tourists and local people happen to have different tastes, it is important to **keep a balanced mixture of events**, so that both groups can find something for their taste. If not, this may create local resentment, with resulting negative attitudes towards tourists. PICTURE research highlighted how Cork discovered the dangers in trying to achieve this delicate balance during their year as Capital of Culture in 2005. The city made the decision to promote and support global artists and encourage major international events for the cultural programme at the expense of local cultural groups. The unique opportunity to place Cork on an international tourist stage was considered worth the price of alienating local groups.

→ If you want to develop cultural and leisure activities, please bear in mind **the needs and desires of both local groups and tourists**. Mixing styles, genres and venues is a way to compose an interesting and rich cultural calendar within your destination city. Obtaining feedback on satisfaction of both residents and tourists can help to fine tune annual events and venues.

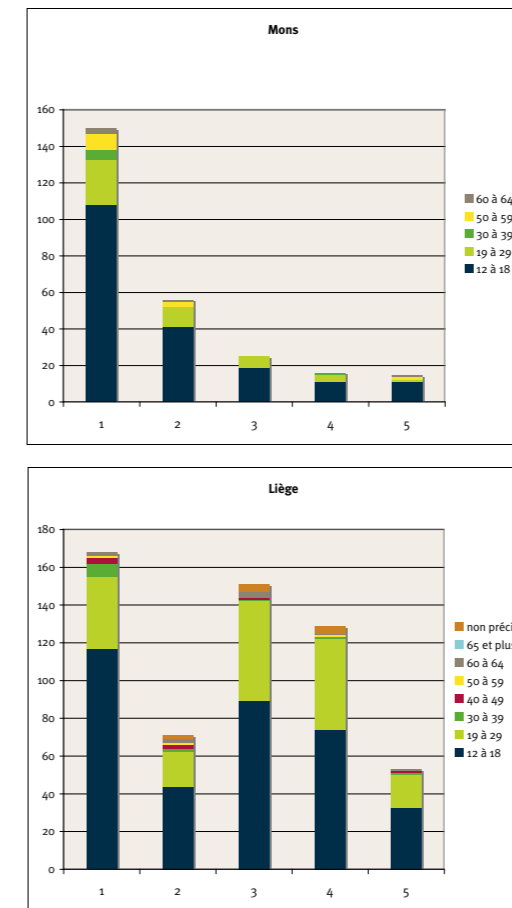
- Cultural tourism can influence local customs

Because of the increasing demand to see local crafts and traditions, cultural tourism can lead to the **revival of some customs or traditions**. This proves positive when it prevents them from dying out or again, when it brings to light forgotten art or crafts. However, some tourist demand for “traditional shows” can also lead to **staging of traditions** and turn them into a pointless exercise. Conversely, tourist demand might create a danger to diversity of cultural productions, only leaving space for what is seen as most representative or as most marketable.

→ Exercise caution in allowing the market to decide what deserves to be produced or not. Create possible outlets for alternative forms of culture.

- Cultural tourism can affect the urban environment and its use, thus affecting the quality of life of residents

In order to provide tourists with a sense of safety and security, **public spaces are often better cared for**. They can be cleaned more often, provided with better lighting, etc. As such, the rise of cultural tourism proves positive. Especially, as PICTURE surveys in Mons and Liège reveal that the physical environment is what matters most to residents in terms of quality of life indicators.



© Dumont: Importance of quality of life indicators, respectively in Mons and Liège, classified by age and amount of answers. 1: physical environment, 2: public emotional sphere, 3: private emotional sphere, 4: material well-being, 5: psychological well-being. For more details on quality of life indicators, see section 4 of chapter 2.

In some urban areas, some outdoor spaces are considered as “private” by local users (e.g. tight residential community in a small cul-de-sac). This feeling of privacy is often part of a historically defined spatial hierarchy. These residents often view their intimacy as exploited by recurrent tourist visits and develop animosity towards them. **Conflict may also arise from divergent uses of the urban space**: tourists practising leisure versus residents wanting to reach work as quickly as possible.

If so many tourists flock to a place that **residents feel they can no longer use it** (a phenomenon that is often called “overcrowding”), then they may start **reacting negatively**. During the tourist season, for instance, the streets of Bruges are packed with tourists wandering slowly and creating anger from citizens who just want to get from one place to another.



© Lask. Thousands of tourists visit these narrow alleys in Liège during the high season, leading residents to feel invaded.

→ Be aware that **the physical environment plays a major role in residents’ perception of their quality of life**. As such, it is important to pay attention to physical surroundings, foster well-being and avoid phenomena like overcrowding that lead to a sense of invasion and possible destruction.

Some tourist places are subject to such an increase in visitors that the normal daily life for residents is excluded. Gifts shops, restaurants and other tourist services can colonise urban spaces in such a way that it becomes assimilated to another form of “pollution.” Such a process creates tension between old social patterns based on a specific population and social structure and new patterns emerging not only from tourism, but from the market economy to which it is related.

→ **Too much tourism kills tourism**. Think of a carrying-capacity and of ways of monitoring and controlling tourism fluxes, before embarking on tourism development.

→ It is crucial to **manage the number of visitors** before local residents start leaving, threatening the long-term conservation of urban ecosystems. The idea that conservation and architecture concern both buildings and people is cornerstone to the sustainable development of tourism, and key to the definition of cultural tourism.

6.3 Changes in mental representations

- Cultural tourism can change the image of a town

Tourism can promote the strengthening of identity through **improving the image that residents have of their city and in increasing a sense of pride**. Improvement of the image of a town or a better notoriety was the second most cited impact (after economic benefits) during PICTURE surveys (Dumont *et al.*, D3, 2004). For instance, tourism development dramatically changed locals’ perception of Marseille. This can also often be seen as a side effect of the European Capital of Culture programme, for example in Lille where not only did the cultural year change the opinion of its residents but also its image abroad to become a very attractive town and tourist destination. (Section 5 of chapter 3 deals with these issues in more detail)

→ **Creating a destination through cultural tourism development can also have benefits for residents**.

The creation of pride through tourism, does, however involve some **dangers**. The choices made in tourism development, that is the choices made regarding what is heritage, what deserves to be highlighted and what does not, can lead to an erasure of some parts of history, or of some sections of the population. Emphasising the exceptional and the magnificent can result in ordinary local history being overlooked.

© Lask & Dumont: The little Monkey that you can find on the walls of Mons' city hall. Famous in the intangible heritage, if you make a wish while rubbing its head, it will come true. In spite of the town having developed an extensive system of markers, the monkey received none. Is it because of preservation concerns or because traditions and superstition are not worth mentioning? For more information on Mons' cultural tourism strategy, please see the section on case studies.



In countries where there are different ethnic groups, **the dominant history might be different from that of other groups** and it is important to also **allow space for parallel cultures**. Some forms of institutional commemoration or official memories within societies may lead to silent alternative memories of the places and the past. This is especially the case when some landscapes or distinctive buildings and monuments are taken to represent a nation in ways that undermine alternative memories of other social groups. In other places that have been characterised by a civil war or tensions, pieces of history may have disputed meanings for different members of society. These issues are particularly relevant in post conflict regions such as Derry and other small towns in Northern Ireland, where for example “Orange marches” or Bonfires are increasingly being viewed as tourist attractions. Yet the marketing of these traditional events in tourism literature still proves controversial and indeed offensive to certain parts of the community.

→ In order to **avoid imposing one vision of heritage** and **your town on everybody else**, **work in collaboration** with the public and **enable community participation** in making decisions about defining or marketing cultural heritage.

→ Cultural tourism can lead to changes in how people view others

By **bringing together** people of **different nationalities** and placing them in direct contact, cultural tourism may be able to play a role in **encouraging tolerance**. It can also lead people with diverging points of views to unite in order to ensure tourism development. Surveys in Belfast for instance show that the desire to benefit from the tourism economy has helped communities to set aside some differences and work together on various initiatives (for example the Political Tours of the Falls and Shankhill Road areas of the city delivered by former Loyalist and Republican prisoners).

Tourism, **however**, can also create **negative stereotypes**, sometimes associated with specific nationalities. This phenomenon, in the main seems to be more

related to mass and ‘sun and beach’ tourism rather than cultural tourism. For example in the magazine ‘guiris’ (meaning tourists, but with negative connotations) that pokes fun at tourist caricatures and plays on stereotypes. There is growing evidence in some EU countries however that such innocent stereotyping can develop to more extreme reactions resulting in occasional racist attacks on tourists.

6.4 Concluding comments and key recommendations

Cultural tourism tends to encourage and support an international culture by **forging connections** among people from different places. Reaching conclusions about the desirability of tourism as it affects culture ultimately refers to a highly subjective hierarchy of values. However, in order to make sure this leads to more pros than cons in your town, the following are suggested:

- **Bear both residents and tourists in mind** when you launch tourist developments;
- **Manage tourism, think pro-actively and monitor.** Defining a carrying-capacity is crucial to avoid negative reactions from the population;
- **Changes you made to the physical environment and the choices made about defining heritage will affect the local population.** Fully incorporate public participation methods. For successful development of tourism conserving the Built Heritage is not enough. It is the people and communities, who keep and create Cultural Heritage, make the settlements alive, unique and worth being visited.

7. Public participation in CTIA

This section highlights **different public participation methods** and relates them to **specific aims, requirements, procedures and levels of efficiency**. It first introduces key concepts of public participation, then identifies questions to ask before engaging with the public and concludes by specifically explaining the **participation process** as it relates to the **CTIA**.

By Tomáš Drdác (ITAM), Jesper Alvaer (ITAM).

7.1 Key concepts of public participation

Public participation in tourism development depends on various issues but generally all techniques aim at **enabling participation in decision-making, establishing communication in developing, implementing and monitoring cultural tourism projects, plans or programmes**. The current design of public participation in tourism planning varies, **depending on the intended outcome**: a search for new ideas, common agreement, consultation etc. as well as location, time available, desired level of participation, timing for the procedure, political situation, scale, resources available. As a rule, **early participation** proves **better** for all parties involved, as the project, plan or programme can still be amended. However, each case of participation in tourism development evolves in a **unique context**, and the design of each participation process must **adjust** to these variables.

→ Five steps of public participation

In general, participation often takes the formal shape of **informing, consulting, involving, collaborating and empowering**. Only in a long-term perspective, can public participation in cultural tourism support and encourage sustainable development, both in tourism and for the destination area as a whole.

1. INFORM
Public Participation goals: To provide the public with balanced and objective information to assist them in understanding the problems, alternatives and/or solutions.
Promise to the public: We will keep you informed.
2. CONSULT
Public Participation goals: To obtain public feedback on analyses, alternatives and/or decisions.
Promise to the public: We will keep you informed, listen to and acknowledge concerns and provide feedback on how public input influenced the decision.

3. INVOLVE
Public Participation goals: To work directly with the public to ensure that public issues and concerns are understood and considered.
Promise to the public: We will work with you and provide feedback on how public input influenced the decision.
4. COLLABORATE
Public Participation goals: To partner with the public in each aspect of the decision-making.
Promise to the public: We will look to you for direct advice and incorporate your recommendations into the decisions to the maximum extent possible.
5. EMPOWER
Public Participation goals: To place final decision-making in the hands of the public.
Promise to the public: We will implement what we decide together

Slightly adapted from international Association of Public Participation (IAP2), classifying the degrees of public impact in a spectrum of five succeeding steps.

→ General aims of public participation

As the tourism industry is growing, many are trying to identify the resources that sustain it. Inhabitants in destination-areas are increasingly being seen as an inevitable part of the “cultural tourism product” and it is widely recognised that the impacts of cultural tourism are most perceptible at a local level (Simmons, 1994). Decision-making processes, integrating **communication with the public** are in most cases beyond control of planners, which to some degree are dependent on collaborating with a competent city administration. Together, they should be able to:

- Shape the basic framework elaborating **consumer oriented management strategy, while maintaining cultural resources**;
- **Include all stakeholders** in this process and bring together aspects of development and **sustainability** in a spatial, socio-economic and environmental scale (Russo, Van der Borg, 2002).

→ Motivation: the challenge of public participation and cultural tourism

Before activating stakeholders in planning it must be pointed out that participatory planning in cultural tourism may turn out to be more of a **challenge** than in other areas. This is because many stakeholders in destination areas do not identify cultural tourism as directly related to their personal needs, in the same way as housing, transport, education or health issues (despite the fact that it may be of recognisable importance with noticeable impact on their lives in the future).

Citizens tend to participate only when strongly **motivated** and they are not in all cases. It is our challenge to approach this condition and try to transform it. Some guidance and tools can be helpful, but the necessary lasting initiative to foster sustainable development has to emerge from within each destination area.

→ **Education and participation must be approached simultaneously** (Simmons, 1994). Awareness-raising of the impacts of cultural tourism is crucial, as well as eliminating obstacles to participation.

7.2 Key questions to ask yourself before engaging in public participation

There is no standard way of engaging in public participation. The answers to the following questions will influence the type of tools that you choose.

→ What is the motivation for and focus of public participation?

Why are you engaging in public participation? What is your focus? Do you want to hear stakeholders' views on a specific planning proposal? Do you want to review your existing service delivery? Do you want to assess the public opinion or do you want to identify concerns and agree on a strategic plan for cultural tourism and /or sustainable development as a whole?

→ Who is your public?

What is the nature of the destination area itself? Is your focus a particular population group, the whole local population, the visiting tourists or a range of other groups involved in or affected by cultural tourism? Is your interest in a specific geographical neighbourhood, the whole local community or just to consult a few identified stakeholders?

→ **To identify and include all relevant stakeholders is crucial, to avoid excluding some groups.**

→ What level and duration of participation is appropriate?

Participation can operate on several different levels of public impact. This depends as well on the specific nature of the project, plan or programme. Your desired level may differ from the expectations of other stakeholders, depending on who is included in the procedure and the different motivation for being engaged. Also, the approach will be different if one can spend one day, a week, a month or years doing public participation.

→ *When exercised as part of a comprehensive strategy for cultural tourism development, public participation is resource intensive and demands a long-term involvement* (Breuer, 2002).

7.3 Designing the public participation process in the CTIA framework

→ Multiple possibilities

Existing research related to participation in planning concludes that **there is no single standard way** or method in approaching or motivating stakeholders to be involved in planning cultural tourism-related matters. So there are in principle not limits to what is possible, both in terms of involving the stakeholders or the means used.

→ Use your networks and experience to optimise costs, benefits and resources

The CTIA procedure can benefit from already **established networks, stakeholder groups** and **effective participatory experience**. Some destination areas may have a relative well-designed participation process in their present governance, e.g. including internet-forums, a range of maps, 3D models, and questionnaires, mailing lists, GIS, forums, etc. These can relate to e.g. urban, environmental or other planning issues, which should be acknowledged and evaluated before initiating a new approach in participatory planning linked to cultural tourism.

Awareness of existing perspectives and examples of best practices can be time, resource and costs **optimising**, thus providing an **effective impact assessment process**, which increases the probability of satisfactory results.

→ Inform everybody equally and professionally

It is important to plan the progression of involving the public and other stakeholders carefully, to inform all

the people involved of the course of action in an early stage, as well as of what is expected from them as participants in a decision making process, what can be their possible and likely input and so on.

→ **A professional skilled facilitator to pay attention to organizational matters and moderate the participatory stages of the CTIA procedure in a fair and impartial manner is considered a minimum standard.**

→ Stakeholder Participation in the CTIA procedure

Stakeholder participation in preparation, scoping, evaluation, implementation and monitoring of tourism development projects, plans and programmes is seen as a **key issue for the success** of such activities. The Cultural Tourism Impact Assessment (CTIA) relates to a certain degree to collaborative policymaking in the proposed stages of Baseline Information (1), Preparation of Assessment Framework (3), Scoping (4), in the stage of Consultation with Designated Authorities and the Public (6) and finally in the stage of Monitoring/Corrective Actions (10) (Drdácky & Teller, 2005). The table below indicates stages with involvement required from of all stakeholders (steps 1,4,6,10) in green and in pink those where the responsibility is on the local authorities (steps 3,8).

Proposed stakeholder involvement in the CTIA procedure:	Developer	Competent authority	Experts	Public
1. Baseline Information				
2. Plan, Programme or Project (PPP) Preparation, Notification				
3. Screening				
4. Preparation of Assessment Framework, Scoping				
5. Cultural Tourism Impact Statement + Report				
6. Consultation with Designated Authorities and the Public				
7. Review of Adequacy of the CTIA				
8. Decision-Taking				
9. Decision Announcement / Implementation				
10. Monitoring / Corrective Actions				

© Drdácky & Teller. Proposed scheme of the CTIA procedure, indicating the stages of public participation.

7.4 Concluding comments and key recommendations

As can be understood from the information collected in this document, meaningful public participation is not easy. There are **many dilemmas and pitfalls** in implementing active participation in a culture of non-participation. Some basic issues can be mentioned in this respect: How to **move beyond self-appointed** and those most vocal within the community to enable a more widespread participation? How to **create mutual trust and respect**, focus on empowerment and transferring of power? How to secure the understanding and commitment to involvement as a long-term strategy? How to **ensure that the practice is liberating** and empowering rather than controlling and manipulative? How to **avoid unrealistic expectations**? Many factors play a role, different in each place. In short:

- **Participation must be given priority at all stages** of the planning, not just in the beginning;
- **Understand the empowerment process**; moving towards real empowerment is neither quick nor easy.

Trust in the benefits and success of participation in planning tourism is crucial to both the sustainability and the quality aspects in new developments or regeneration of older decision making structures. **Education** of new generations of developers, visitors and investors is important. The tourism industry is increasing and destinations and contents are changing.

- In approaching the specific from the general picture, it is necessary to recognise that **each case or destination area is unique and needs to have a customised public participation scenario** designed with the integration of the knowledge of relevant stakeholders;
- While the local context is determining the plan and degree of participation, the focus here is less on what tools to use, but rather on how tools may be produced, recycled and generated through participatory exercises;
- The **CTIA procedure** proposes **participation at several stages** of the assessment, including an early participation, early reaching consensus. It also tries to generate a **flexible model for stakeholder management**, paying more attention to the process over time, including monitoring and proposing indicators for evaluating the process. This process needs to be assessed both internally as a process as well as for setting up a participatory monitoring for further stages and development of the given plan, project or programme.

8. Decision Support Tools

This section discusses how **visualisation and decision support methods** can **support and encourage participative approaches** for developments in cultural tourism, as well as to improve the way planning decisions are made and the quality of those decisions. The section will **present different tools to emphasise their respective strengths and weaknesses and highlight where and when they can best be used.**

By Tomáš Drdácky (ITAM), Jesper Alvaer (ITAM).

8.1 Why do we need specific tools to help decision-making?

Effective tools and visualisation techniques generate meaningful public input. Visualisation provides a **common language** to which all participants, technical and non-technical, can relate. With these tools, discussions move from the abstract to the concrete, where everyone is responding to the **same image** of possible action, impact, development, future look. Visualisation can take place during the scoping phase that is aimed at identifying potential impacts. When assessing and developing plans, programmes or policies, visualisations may illustrate and describe their outcomes, calculate expected effects and make the analyses understandable for the general public who can then recognise, compare and evaluate possible impacts.

→ It is crucial to have a **common understanding** on presented matters so the addressed public can contribute in an effective and meaningful way, as well as reacting to the very content of what is presented.

8.2 Types of tools available

The decision support tools listing can **be divided into categories** of information resources, community processes, visualisation tools, impact analyses and monitoring tools. All which can be implemented at various stages during the CTIA procedure.

Various tools used in describing processes related to public participation in planning can be divided into several functions. The listing here provides an overview and is a modified version gathered from the organisation Place Matters. However, a **combination of the tools** in categories is **normally used**, so the listing below is just to structure the tools, methods and techniques, while in use, they are usually overlapping and combined in several hybrid forms, differing in scale, duration and complexity.

Information Resources Tools

Information is a term with many meanings depending on context, but is as a rule closely related to such concepts as meaning, knowledge, instruction, communication, representation, and mental stimulus. **Simply stated, information is a message received and understood.** In terms of data, it can be defined as a **collection of facts from which conclusions may be drawn.** There are many other aspects of information since it is the knowledge acquired through study or experience or instruction. But overall, information is the result of processing, manipulating and organising data in a way that adds to the knowledge of the person receiving it.

→ Generally speaking, *Information Resources Tools* are useful both to collect, store, share, update and disseminate the information in an effective and accessible way.

Examples include:

- Oral, Media, Printed matter;
- Newspapers, Publications, Information leaflets, Brochures;
- Information Centres, Local Radio-TV, Press conferences;
- Multi-media presentations on CD-ROM, Touch-screen information kiosks;
- Websites, Newsletters, E-Forums, Internet Networks, E-mailing lists, SMS, MMS-campaigns;
- Surveys, Questionnaires.



© Drdácky:
Public hearing and presentation of Old School Farm Development Project in Telč, Czech Republic

Community Process Tools

A community is an amalgamation of living beings that share an environment. Communities are characterised by interaction in many ways. The word commonly refers to human communities, in which intent, belief, resources, preferences, needs, risks and a multitude of other conditions may be present and common, affecting the degree of adhesion. But the definitive driver of community is that all **individual subjects in the mix have something in common.**

→ *Community Process Tools* are designed to **facilitate public involvement in planning** and decision-making relating to issues concerning the community. They allow, if necessary, that a greater number of people should be involved in a more effective and efficient process.

Examples include:

- E-forums, Telephone Techniques, E-Mail Conferences, Chats, Blogs;
- Open House, Round-Tables, Consensus Conference;
- Future Search Conference, Focus Groups, Steering Committees;
- Community Profiles and Appraisals, Neighbourhood and Parish Maps, Rapid Participatory Appraisal, Argumentation Maps;
- Deliberative Polling, Questionnaires and Interviews, Specific Media Plans or Strategies;
- Youth Empowerment Initiatives, Structured Templates.

Visualisation Tools

There are two types of visualisation tools, each with specific aims:

- **Information visualisation:** today it concentrates on the use of computer-supported tools to derive **new insights**;
- **Knowledge visualisation:** it focuses on **transferring insights and creating new knowledge in groups.** Beyond the mere transfer of facts, knowledge visualisation aims to further transfer insights, experiences, attitudes, values, expectations, perspectives, opinions, and predictions by using various complementary visualisations which make knowledge visible so that it can be better identified, accessed, shared, discussed, applied, or generally managed.

Visualisation tools can play an important part in fostering participative approaches for developments in cultural tourism, improving the way planning decisions are made and the quality of those decisions.

→ *Effective visualisation techniques can generate a more **meaningful public input.** Visualisation provides a **common language** to which all participants, technical and non-technical, can relate.*

Visualisation can take place **during all the phases of the CTIA procedure**, especially in the scoping phase that is aimed at identifying potential impacts over time. During the CTIA procedure, visualisation tools may also integrate participation related input into the actual visualisations, combining the participatory techniques and visualisation tools, e.g. including the results from preliminary interviews or surveys as a part of the visualisation.

Visualisation tools make it possible for people to be engaged and **possibly understand more complex issues related to planning as well as providing some degree of interaction in the participatory planning process.** Visualisation tools can be used through the community processes, impact analyses and as information resource tools and can take the form of a simple illustration or a complex computer aided 3D model.

Examples include:

- Computer Graphics, Power Point (PPT) and other widely accessible software;
- Visual Preference Survey, Maps, Sketches, Architectural Drawings;
- Photomontage and Photographic Manipulation, Computer Generated Images;
- Spherical Projections, Geographical Information Systems (GIS);
- Virtual Reality, Newspaper, Print Material, Electronic Processes, Information Technologies;
- Internet, Mobile Technologies, Broadcasting, Radio or TV.

Five criteria are proposed to achieve good simulations:

- **Representativeness** (simulation should represent key viewpoints of the project);
- **Accuracy** (similarity between the simulated image and project after construction);
- **Visual clarity** (similarity between the simulated image and project after construction);
- **Interest** (simulation should hold the attention of the viewer);
- **Legitimacy** (a simulation must be defensible in that it would be possible to show how it was produced and to what degree it is accurate).

→ Impact Analyses Tools

Impact Analyses Tools may **quantify and visualize the implications for various scenarios** and make it more accessible for the general public to understand impacts and trade-offs between different choices. In tourism, impact analyses may relate to limits of acceptable change in the host destination, evaluation of carrying capacity, traffic, noise, environment, policy changes or other indicators.

Examples include:

- Data bases, collected data organised with 2D, 3D or (P)GIS representations;
- Mapping selected livability factors and customizing models for local use;
- Illustrating Future Scenario (e.g. policy simulation and impact analyses modules 3D-modeling with GIS);
- Integration of multiple layers of information in PGIS to examine alternative futures.

→ *There are few technical limits in integrating more traditional visualisation tools, as well providing wide access by having the material available on the web. Most techniques and tools remain flexible over time and may well be a part of an ongoing participation practice. Tools, as Geographic Information Systems (GIS), can relatively easily be up-dated, reprogrammed and incorporate many layers of information.*

→ Project monitoring and process evaluating tools

The CTIA procedure can reflect **monitoring and evaluation** both in the preliminary point of departure for a project proposal or plan (step 1. Baseline Information) and on the other hand in the last part of the procedure, after the project is implemented (step 10. Monitoring, Corrective Actions).

The CTIA public participation stages might also help to **identify and develop appropriate sets of indicators** to be used in monitoring and evaluation of the respective plan, project or programme. In this respect the public participation in tourism development can create a **continuous cycle**, where Monitoring and Evaluation contributes to the Baseline Information for future action or later steps in tourism development in the area or urban settlement. It is important to enable cooperation of stakeholders and if necessary interfere and instigate corrective actions in the CTIA procedure and after implementation.

→ *Monitoring and evaluating project development and the general situation allow one to identify possible problems, lack of strategic arrangements*

or disproportion between initial strategies and the outcome or development of a certain project.

Examples include:

- Regular contact with key participants e.g. residents, visitors, others;
- Questionnaires and Survey, Mailing lists;
- GIS with continuous new updates, e.g. economical, environmental, spatial and heritage indicators for longer and/or shorter terms;
- Story Dialogue method, Partnerships, Participant observation.

→ Electronic processes

- Challenges and opportunities of electronic processes

The appropriate use of electronic based media related to the CTIA procedure depends on the digital level and local access and use of new technologies in the destination area. Electronic versions of techniques and tools described above are often revitalised, **more cost effective** and easily facilitated using the Internet or other new technologies, such as the mobile phone. Electronic processes offer as well good and new solutions for the conventional tools for governing and practice citizenship. Establishing a stable degree of informing, consulting, collaborating and monitoring may enable the stakeholders to keep curiosity and interest over time.

Examples of new technologies include:

- Internet Networks, E-mailing lists, SMS, MMS-campaigns;
- Youth Empowerment Initiatives, Chats, Blogs, Structured Templates;
- Online Argumentation Maps;
- Electronic Visual Preference Surveys, Interactive Software Packages, E-Forums;
- Mobile technology, Interactive 3D simulations, PGIS;
- E-Consultation, E-Governance, E-Citizen.

- Participatory Geographic Information Systems (PGIS)

One of the outstanding new technological developments is the Geographic Information Systems (GIS). It has the capacity to **integrate participation in all levels as well as other tools and processes**, thanks to the flexible and multi-layered constitution.

The techniques include the **incorporation** within a GIS database of **individuals' or groups' mental maps of their local environment** and data about **how they interact with that environment**. The use of the type of data which is possible to include, and the levels of analysis that are possible using a GIS are important to a wide variety of planning activities for data collection, storage and display of user-comprehensible information. The PGIS mapping process is a useful way of counting with the lived environment, integrating its past, present, and future.

→ *PGIS allows for comparisons between different factors and also for identification of sites of special concern or areas of potential conflict, which may need to be flagged as requiring closer examination. This enhances effective communication and understanding and can facilitate greater stakeholder involvement in decision-making as well as assisting in monitoring the impacts of management policies.*

PGIS allows for correlations between maps of different data to be investigated thus **similarities and differences between expert evidence-based and local experience-based data** may be examined. PGIS also permits analysis of relationships between mapped data and other inputs from citizen groups. In other words, **not only the physical environment but the social environment can also be recorded.**

→ *This can reveal new information or criteria that could influence possible management patterns for assessing the sustainability of urban or rural environments under various development scenarios.*

→ *If appropriately utilised, the practice could exert profound impacts on community empowerment, innovation and social change. More importantly, by placing control of access and use of culturally sensitive spatial information in the hands of those who generated them, PGIS practice could protect traditional knowledge and wisdom from external exploitation.'*

8.3 Concluding comments and key recommendations

There is a whole series of tools that can **help decision-making and render the procedure more democratic.**

- Participatory Geographic Information Systems (PGIS) seems to be most suitable tool or method to incorporate both a) new technologies for assessing impacts, needs and b) future scenarios through a combination of several layers of information that can be customised in each case.

PGIS may facilitate the principles many conventions are advocating: access to information, public participation, sustainability, facilitated governance through mapping both the tangible and the intangible, including data, statistics and whatever would be necessary.

- PGIS is naturally a digital tool, highly **dependent on Internet penetration rate**, etc. Digitalisation and the spread of Internet have and will continue to have an enormous impact on all aspects of participation discussed in this document;
- It seems that **in more traditionally oriented stakeholder groups, newspapers and classic public hearing are still the preferred way of informing and getting informed**, as seen in the PICTURE case study of Telč.

9. The Use of Conjoint Choice Experiments for Valuing Cultural Tourism Programmes

This section concentrates on Conjoint Choice Experiments. It emphasises the growing competition for budget and the need to have **methods that allow comparing costs and benefits of different strategies**. **Conjoint choice experiment** has the advantage of allowing comparison of **non-market goods**. The section explains how it works, how it has been applied to tourism and concludes with recommendations for optimal use.

By Alberto Longo (QUB).

9.1 Why choosing conjoint choice experiments?

Managing cultural heritage sites implies finding optimal ways to combine the conservation instance with the need for site improvement, economic growth and employment opportunities. As agencies and organizations in charge of protecting and preserving cultural heritage compete for budget allocations with agencies pursuing other social goals, it becomes clear the importance of **comparing costs and benefits of different cultural tourism strategies** to identify the best management solutions.

9.2 Methods available to compare costs

Cost Benefit Analysis (CBA) includes several valuation techniques that allow **calculation of the monetary net benefits** of a project or proposed programme, discounted for future flows. A programme is generally considered beneficial if it is likely to generate more monetary benefits than costs. CBA can therefore provide insights to policy makers to accept or reject proposed programmes. Economists usually classify CBA methodologies within two groups: market based approaches and non-market based approaches.

Conventional **market based approaches** are used where market data is available to examine the effects of a programme. For example, they may be used to assess the contribution of a cultural tourism attraction to the city's revenues by establishing a physical relationship between the revenues of the city and the cultural tourism elements, such as museums, archaeological sites, etc.

However, many effects of cultural tourism programmes are not easily measured through market based approaches. Where no price is available for non-market cultural goods, it is possible to use the prices of related market goods, or the prices obtained from hypo-

thetical markets, to estimate their value. **Non-market based approaches** are then used. For instance, the markets for property and recreational services can be used as surrogate markets to infer the value of the characteristics of particular cultural attractions; or hypothetical markets can be created to assess the effects of proposed cultural tourism programmes. Non-market valuation techniques include the hedonic pricing, the travel cost, the contingent valuation and the Conjoint Choice Experiments (CE) methods.

9.3 Conjoint Choice Experiment (CE) method description

CE is a survey-based method used to compare and investigate the trade-offs that people are prepared to make between different goods, programmes or policies (Louviere and Hensher, 1982). The method can be used to compare the opportunity cost of different choices and to **find the monetary value that people ascribe to goods or the benefits of a programme**. CE is a *stated-preference* technique, in that it relies on individuals saying what they would do under *hypothetical* circumstances, rather than observing actual behaviours in marketplaces.

In a typical CE survey, respondents are shown alternative variants of a programme described by a set of *attributes*, and are asked to choose their most preferred (Hanley *et. Al.*, 2001). The alternatives differ from one another in the levels taken by two or more of the attributes. Statistical analyses of the responses can be used to obtain the marginal values of these attributes and the *willingness* to pay for any alternative of interest. That is, the statistical analysis of the responses can be used to identify which characteristics of a cultural tourism programme are deemed to be more important by respondents. Policy makers can then assess how the changes in one or more characteristics of proposed cultural tourism programmes would affect the preferences of the affected population.

9.4 Uses of CE in tourism

Following the success of the methodology in marketing and environmental economics research, practitioners have begun to use CE for valuing cultural tourism programmes in both developed and developing countries. Louviere and Hensher (1982) were among the first to apply the CE technique to assess tourism related activities. Early applications of valuing cultural heritage visits include studies that **investigate the preferences of visitors for cities of art** (Cosper and Kinsley, 1984; Dellaert *et. Al.*, 1995, 1997; Costa and Manente, 1995) and the choice of museums (Stermeding *et. Al.*, 1996). More recently, the CE method has been used: **to assess public preferences for cultural programmes** affecting the quality of monuments (Morey *et. Al.*, 2002, 2003); to study the preferences of visitors of museums (Maz-zanti, 2001, 2002a, 2002b, 2003; Maddison and Foster, 2003; Apostolakis and Jaffry, 2005), of **cultural heritage sites** (Colombino *et. Al.*, 2004; Apostolakis and Jaffry, 2005; Tran and Navrud, 2006; Hasler *et. Al.*, 2006), and of **arts festivals** (Snowball and Willis, 2006); to **explore the implications of tourism programmes for urban planning decisions** (Alberini *et. Al.*, 2003, 2006); to investigate the preferences of people over **short break cultural holidays** (Huybers, 2003; Suh and Gartner, 2004).

9.5 Conclusions and recommendations

Despite the growing number of CE studies, few applications of the method have had a significant impact on actual cultural tourism programmes. Most studies remain academic exercises, and the full effectiveness of the method for actual policy decisions is difficult to be assessed. Most of the reluctance of policy makers to embrace the use of CE for valuing cultural tourism programmes is based on the hypothetical nature of the CE questions and especially on the difficulty of policy makers to accept the idea that 'non-market goods' should be considered within a CBA context.

- The use of CE requires identifying the hypothetical tourism programmes and the population affected by the concerned programmes, designing and administering a questionnaire, collecting the data and analyzing the results;
- As programmes are likely to affect both tourists and local residents, it is advisable to design one or more surveys able to assess the preferences of the affected groups;
- Pay particular attention to the payment mechanism (the mechanism used in the survey to elicit the willingness to pay for the proposed cultural management programme) if you want to obtain data useful in a CBA context.

10. Assessing tourist satisfaction

This section will discuss **different techniques of learning about visitors' profiles** and explain how to assess tourist satisfaction. It first introduces the notion of visitor satisfaction in tourism before discussing three possible methods to assess it. Tourist satisfaction can be considered as the main criteria for quality in tourism. However, **visitor satisfaction** proves **unsteady**: it varies through the years, from one tourist to another, their expectations, standards of living, values, contexts of visit, past experience. As a result, it constantly **needs to be monitored**. Secondly, visitor satisfaction must be **related to the standard of the proposed services**; therefore one must point out what can be perceived as good value. As a result, knowing well the profiles and expectations of the current and future visitors, proves of utter importance and should happen before any other step is taken, for instance through various techniques that are described in the paper.

By Claude Origet du Clouzeau (C.O.C.).

10.1 Why is it so hard to assess?

→ Subjective satisfaction as a sign of quality

Unlike other industries, **tourism cannot aim for “total quality” products**, with absolutely no defect; the quality of the service implemented in the tourism context (just like in other services) overly relies on the sometimes **subjective conditions** of the tourists themselves when they get the benefits of this service: profile, expectations, conditions of the day, accompanying persons, etc. Therefore, quality depends highly on their feeling of quality, or on their feeling of good value, hence on their satisfaction: in tourism, **satisfaction of the visitors** tend to be the **unique criteria of quality** (cultural tourism is a bit different, see below).

→ Unsteadiness of visitors and common points

The difficulty of the assessment lies in the **unsteadiness of visitors**, consequently to various changes occurring in:

- Their **personal conditions**: age, revenue, family, place of residence, etc.;
- Their past **experiences** in terms of tourism, leisure activities, cultural visits, etc.;
- Their **standards and expectations** towards the destination or the resource;
- The **conditions of their visit**: accompanying persons, tour, etc.

Nevertheless, despite their differences, the visitors in a particular place have a certain number of features in common, at least in terms of expectations, enough to raise major trends on how they feel about the place.

→ Need of repeat assessment

The unsteadiness of visitors requires renewing **investigations** into their satisfaction at **regular intervals**. For instance:

- When the tourism activity of a destination relies heavily on its **events**, with a majority of repeat visitors, the investigation into satisfaction should be conducted every year;
- When the tourism activity relies on **recent products and resources** (a new museum or a new package for example), with a mix of newcomers and repeat visitors, the investigation should be undertaken every two years;
- When the tourism activity relies on very **traditional products**, (such as honeymoons in Venice), with many “once in a lifetime” visitors, then the investigation can take place every 3 or 4 years.

10.2 Methods to assess tourist satisfaction

There are several methods to assess tourists' satisfaction, and one may use either one or several of them.

The first and vital thing to do in any investigation of visitor satisfaction is a close analysis of the local statistics: general trends, share of repeat visitors, share of visitors with same profiles as those of the previous years etc. Another vital step consists in taking into account the “visitor's books” wherever they exist (lodgings, museums) while understanding that only the most enthusiastic and the most dissatisfied go to the trouble of writing something in these books.

Besides these two preliminary steps, three methods can be adopted to assess tourist satisfaction. They are described below and consist of asking visitors or staff or travel intermediaries.

→ Asking visitors

- This inquiry is conducted with the aid of a questionnaire in two ways:
 - * **Face-to-face** at the end of their stay. This requires a careful investigation in order to get the proper number of responses, and a good distribution in the places of visit and in the dates of the stays;
 - * **By telephone** at the visitor's residence just after their return. This requires a file with a list of names of past visitors.

→ People often give **more spontaneous answers on the phone** than in the face-to-face case, but the questionnaire must be shorter. In both cases, the interviewers must be skilled, capable of rephrasing the questions that have been poorly understood, without betraying their meaning; they often need to be multilingual in the case of foreign visitors.

- According to the volume of tourists at the destination, surveys should count from **400 to 2000 questionnaires**, in order to get **reliable results**;
- The advantage of this method is that it can enter into details. Nowadays consumers have an increasingly clear knowledge of price ranges. Therefore they can judge the quality of service they received according to what they paid, and establish **what is, and is not, good value**;
- Challenges: Very often, some **impressions** (especially when responding to open questions) will be flooded by the **memories and experiences of the visitor when interacting with other people**: for instance an enthusiastic guide, or an unpleasant hotelkeeper. One way out might be to ask a scaled response.

→ This type of inquiry is probably the one that brings the richest results as they are **issued directly to the customers targeted by the destination or service**. The **drawback is the cost**, especially in conducting face-to-face interviews: this can often reach an inclusive cost of 15 000 € for 1000 questionnaires.

How to evaluate the results of a survey on satisfaction

A 50% rate of satisfaction in a survey should never be considered as sufficient : visitors on their way back will seldom admit that his/her stay was a failure. Therefore, the following figures are an indication of how to interpret the results of a survey on visitors' satisfaction

ITEMS	RATE OF SATISFACTION	SUGGESTED INTERPRETATION
Accommodation restaurants, culture & sports	90% or more	Fairly good
	75 to 90 %	To be seriously improved
	Below 75 %	Products need major changes
Traffic parking	60% or more	Fairly good
	40 to 60%	To be improved
	Under 40%	Very bad
Global impression	Above 85%	A minimum
	70 to 85 %	Pretty dissatisfying
	Under 70%	Really bad

→ Asking staff members

- This mostly refers to **“front desk”** staff, interacting directly with visitors: guides, receptionists, sports and culture employees, waiters, bus drivers, incoming agencies personnel, etc.);
- The **best results** are obtained in **places** where there is a **need for frequent dialogue between staff members and customers**: cruises and holiday village tourism could be the best examples of the kind, but also products where the sports or culture guide plays an important part in the tourist experience;
- Difficulties: This investigation is **tricky**, as **staff members must not feel that they are personally involved in the possible dissatisfaction of the clients**; they must not feel that they have taken the wrong track but, on the contrary, that they are involved in a full cooperation for a collective identification of the good and bad marks of the place.

Furthermore, this kind of procedure may be chosen only where there is a **steady personnel**. **Staff often has a wrong idea of the expectations and satisfaction motives of the clients**, namely because they know little of their conditions in their everyday life.

Investigations made by the hotel chain Relais & Châteaux showed significant differences between the way the staff understood the clients preferences and the way the clients themselves explained them in a survey; roughly, the staff thought that the clients would give priority to luxury decoration and services whereas the clients put forward the quietness and calm of the place.

→ These inquiries are **cheap and easy to organise**. Nevertheless, the **comments of staff members** are restricted to **what they can grasp and to their vision of the client**. Furthermore, this kind of inquiry gives hardly any information on the satisfaction about product as a whole: general feeling, price, intentions on repeat visit, etc.

→ Asking intermediaries

- **Intermediaries are all professionals who contribute to bringing tourists to a destination:** they include those directly involved in the travel business, and those who can indirectly influence the fluxes, such as journalists specialised in leisure and tourism, club and association managers that organize journeys, corporate conference planners.
- The survey may be carried out with 20 to 40 interviews, face-to-face or by telephone (on a “telephone appointment”). The interview should **not** consist of a **questionnaire**, but rather a **list of items**;
- This kind of survey on the tourists’ satisfaction ends up in **highly consensual results** among the different speakers. One can say that they will surely point out the **clearest and most obvious features of the visitors’ satisfaction** and dissatisfaction, and put a strong focus on them;
- The limits of this investigation rely on the **relevance of intermediaries for the destination**: if a large share of the visitors come on their own, without going through an intermediary, then the results will still be correct but weaker than in a place where most visitors go through an agency for instance (like in Venice for foreign visitors).

→ *This type of survey is not very much in use, in spite of the fact that it is **not very expensive** and produces **fruitful results**.*

- **“Surprise” measure**, bringing unexpected satisfaction to the visitor: this is selected when, for whatever reason (bad weather for instance), there is hardly anything to do to improve the situation.

→ Initial investigation and follow up assessments

The heaviest task is of course the first assessment of the tourists’ satisfaction, or the first after ten years of operation, which is linked to significant changes in the tourism markets. Therefore, it belongs to this initial investigation to carry out some kind of permanent, or periodic, observation body or process in order to get a **steady control on tourists’ satisfaction**. This can be applied in various ways:

- **Periodic surveys** on the satisfaction on a duly selected sample of tourists or intermediaries;
- **Limited audits** on items that had elicited much dissatisfaction;
- More **careful attention** paid to **statistics** on number of visitors, expenditure, profiles, etc.;
- **Cooperation** among local players in regular meetings on the topic of satisfaction.

→ *In fact, it is the kind of dissatisfaction revealed in the initial assessment that will determine the shape of the follow up controls.*

the residents, noise/silence, atmosphere, etc. As an example, satisfaction after a trip to Ireland depends more on this overall impression than on the detailed components of the stay. In this case, dissatisfaction leads to thorough investigation on both the supply and the demand.

10.5 Concluding comments and key recommendations

- **Satisfaction of tourists can lead to both repeat visit and positive rumour:** positive rumours are “promotional means” that are far less expensive than recruiting new clients through advertising and commercial steps;
- Visitors’ satisfaction therefore proves crucial for the **successful development of tourism** and could be one of its goals;
- Visitors’ satisfaction needs to be evaluated in order to take the necessary steps to extend it, to regain it or even to create it;
- **Choose your method according to your aims** but remember that visitors’ satisfaction is **not a one shot activity** (as the following section explains). Implement monitoring and regular surveys to be able to react quickly to demands and dissatisfaction.

10.3 What do we do with survey results?

→ Criteria to decide on priorities

On basis of the results, the most important thing is to **draw conclusions**, take the **necessary steps** and **follow up** the results with subsequent surveys.

The first time, a survey on tourists’ satisfaction often ends up in a heavy and disheartening **list of improvements** to be made. The **selection of priorities** becomes therefore strategic, in order to choose measures to erase dissatisfaction.

The selection can be done with one of the **following criteria**:

- **Urgency:** if there is a problem of health or security (this criteria is hardly an option);
- **Maximum added-value** of the measure;
- Measures that will maximise the **satisfaction of a specifically targeted market**;
- Measures that will **stimulate** cooperation among local employees and help the implementation of further measures;

10.4 Specifics of cultural tourism for tourist satisfaction

The case of **satisfaction** in the context of **cultural tourism** is **slightly different** because the journey of cultural tourists will include three components:

- **The transportation, accommodation and restaurant services:** satisfaction on these items can be assessed through classical surveys such as those described above; the steps to be taken will be all the more obvious that these services have been implemented to serve the tourists’ needs; their legitimacy relies on this satisfaction;
- **The cultural components of the journey:** these include the cultural visits (in museums, monuments, town centres, etc.), and the events ; the outcomes of the survey may concern the core cultural objects and events of the destination, in which case there is hardly any remedy to any disliking, as these features of local culture were created for non tourist purposes; or it may concern the way these cultural “objects” are presented to the tourists: guiding, signalling, comfort, mediation, opening hours, etc. In the latter case, improvement is often possible;
- **The general feeling of the place;** this includes other features of intangible heritage such as behaviour of

11. From Visitor Studies to Audience Management

This section further develops the issue of visitor studies and audience management. Firstly it explains the **aims of visitor studies** and their application in **audience management** context. It then outlines concrete recommendations about the main stages in planning and monitoring issues, the most useful indicators in Cultural Tourism oriented visitor studies, the different survey techniques available and their integration in real surveys, as well as indications for a correct interpretation of the results.

By Mikel Asensio (UAM), Manuel Mortari (UAM).

11.1 Why Monitoring and Assessment tools?

In cities interested in developing cultural tourism, the use of monitoring and evaluation tools is compulsory in **determining if the investments and strategies involved are successful**.

There are **two main objectives** that a manager interested in the sustainable development of cultural heritage should have in mind:

- **Fostering repeat visits** (ensure that the visitor will leave the city willing to come back soon);
- **Gaining access to Potential Visitors** (find the most effective ways to reach people that would be interested in our cultural offer, if they only knew it existed).

11.2 Visitor Studies and Audience Management, from planning to final evaluation.

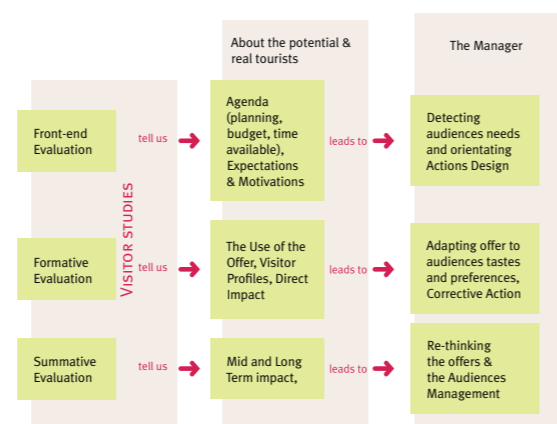
→ Visitor Studies

There is a common misunderstanding about visitor studies and evaluation projects. They are seen as nothing but a tool to assess the satisfaction of the audience, and therefore as a double-edged knife: if the results are positive, they are proudly exhibited, especially when budgets or elections are at stake. But if the results are negative they are quickly shelved in the bottom of a drawer, and the key is thrown away. In reality **visitor studies should be an integral part of the production process of the cultural attractor**, rather than just a final and optional accessory. This approach, well established in the fields of economy and marketing (where the first step of any enterprise is a market or feasibility study), is still hardly accepted in the cultural sector, despite the undeniable relevance of culture as an economic resource of increasing importance.

→ *In a perfect world, Visitor Studies should be used at all steps of the creation of a cultural attractor:*

- At the **planning stage** visitor studies should be used to evaluate the project of the attractor (this is called **front-end evaluation**);
- At the **implementation stage**, to test if the different parts of the project work as well in practice as in theory (**formative evaluation**);
- At the **operative stage**, to evaluate the actual performance of the attractor with real audiences (**summative evaluation**);
- At the **correction stage** (if needed), to assess the effects of possible improvements or modifications that could have been motivated following formative or summative evaluation (**remedial evaluation**).

Visitor Studies



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→ Audience management

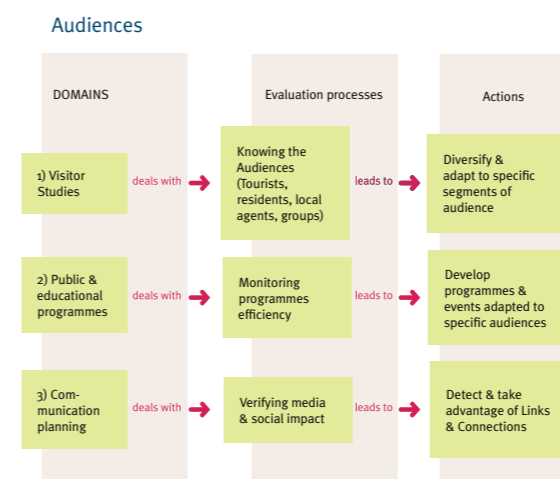
Visitor studies are only one aspect of audience management. Audience management is a critical issue, if not the central issue, in cultural heritage management. It is focused on three topics:

- **Visitor Studies** (deal with tourists and with their satisfaction, they tell us how we are doing our management job);

- **Content** (refers to the elements that make up the offer, that is the general Audiences programme, and more specific programmes as for example educational programmes);
- **Communication** (refers to the dissemination of information, how to make our proposals reach the potential public: schedules, opening hours, programmes, etc.).

They are all tightly interconnected and interdependent. All three topics should be subject to a **complete evaluation process** before proceeding to decision-making.

→ For example, regarding **Visitor Studies**, the evaluation will lead to actions such as: improve the access to the facility, modify some text on the explanatory panels and add an audio-guide system. Regarding **Content**, evaluation will show the gaps in the offer of the city and will lead to large-scale actions (programmes of activities, etc.). On the **Communication** issue, evaluation will allow the preparation of a dissemination strategy according to the aimed audiences and the potential visitors.



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11.3 How to assess a Cultural Tourism project

→ Getting into the minds of tourists

To achieve the aims of fostering repeat visits and gaining access to potential visitors, we must understand how the **minds of tourists** work, not only if they are satisfied of the visit.

We want to know:

- **How** tourists **plan their travel**, how much time of their leisure time they want (and can) spend acting as a tourist, and how they distribute it over the year;

- The **behaviour** of tourists at their **destination**. What use do they make of the cultural offer of the city, what do they use and how, and what do they ignore;
- The impact of the offer on tourists: did they **enjoy their tourist experience**? Tourists will only come back and tell their friends to go if they really enjoyed their visit.

→ **Visitor studies means much more than assessing whether a tourist enjoyed a visit or not.** It can be used at every stage of any project involving the audiences, from the very first planning until the final evaluation of the results. The approach must be holistic.

→ Use visitor studies to analyse the **three aspects** or moments of tourist behaviour: before, during and after the visit. With the results it is possible to **take informed decisions and perform good work of management of tourism in the city**. Knowing about how tourists plan their trip allows one to offer them specific products adapted to their time and cost exigencies. Knowing about the behaviour and use of the offer at the destination permits one to adapt the cultural offer to the tastes and preferences of the **audiences**. And knowing about impacts, it is possible to improve the products that do not fulfil visitors' expectations, and take appropriate measures to make sure that tourists will return and make good promotion of the destination.

→ Who to involve?

The study must **not be addressed exclusively to final users** (the tourists), but also **other players involved in the process of production of a cultural attractor**. We will be particularly interested in the answers of two categories:

- Visitors, focusing on several sub-categories (local audiences, tourists, potential visitors, teachers and students (education sector), elderly people);
- Managers, focusing particularly on local social agents and experts.

→ Quality indicators and sustainability

Audience management is mainly about people and it involves a wide array of variables. Therefore our indicators must cover a **wide range of quality dimensions**, surveys must admit open answers and the analysis must be more interpretative than statistical.

The first issue when we have to evaluate an already existing attractor is **how to define the quality** we want to evaluate. The number of visitors of a cultural attractor is usually regarded as the main indicator of its success, but this is just a performance indicator that has nothing to do with quality. The same can be said about

the number of exhibits, if we are talking of a museum, or the money spent in refurbishing a monument for a public use. These indicators alone can sell well, but only for the short term because they don't mean that the attractor is exploited in a sustainable way. In the **long term**, more complex indicators are needed: they must consider the tastes and needs of the visitors, regarded more and more as clients. This does not mean that culture must surrender to the dictatorship of audiences, we must find an agreement between the desires of the visitors and those of the high-culture keepers (curators, experts, art directors, etc.).

The **key indicators** we need are hints that will lead us to understand the critical points that may affect the process of production of our cultural offer. Every cultural attractor is a world apart, with its specific characteristics and its context, so it is impossible to find indicators that fit perfectly every case. Some of them may be inappropriate for some attractors, but overall, the set will be a valid first step into the quality monitoring field:

- **Expectations** (Expectations of the visitors before the visit to the cultural attractor);
- **General impact** (General response of the Audiences);
- **Interest** (Level of interest raised by the cultural attractor);
- **Subjective quality perception** (Subjective perception of the relevance of the attractor in the context of the Heritage and Cultural Tourism offer of the city);
- **Understanding of contents** (Didactic skills of the offer);
- **Cultural Identity** (Correspondence of the attractor with the cultural identity of the community);
- **Context activities** (Evaluation of services and activities related with the cultural attractor);
- **Targeted Audiences** (Taxonomy of the visitors);
- **Perception as prototypical offer** (Subjective perception of the Heritage and Cultural Tourism offer as "typical" or "representative" of the city);
- **Networks integration** (Integration of the offer with other similar, at municipal, regional and national level);
- **City Integration** (Integration of the cultural attractor in the urban context, relevance as a landmark in the mental map of the residents and perception of the surrounding area);
- **Accessibility** (Physical access and movement through the facilities);
- **Visibility** (Road signs, maps, orientation aids);
- **Capturing the Audiences** (ensuring visitors loyalty);
- **User-friendliness** (Presence of toilets, benches, litter bins, fountains, etc.).

→ Possible survey techniques

We can adopt many different techniques to evaluate the above-mentioned indicators:

- **Questionnaire (self-informed)**: It consists of a questionnaire placed at the entrance and/or the exit of the cultural attractor. The visitors are asked to pick it up, answer and return it before leaving. The advantage is that it is a **very affordable technique** because it doesn't require any specialised personnel for the fieldwork. The disadvantage is that the information provided is mainly of **quantitative** kind;
- **Directive questionnaire**: The only difference between this and the previous technique is that the answers are defined (i.e., yes/no answers), which allows a very **quick analysis**, but limited to a quantitative dimension. This is a useful and economic tool that provides first information for analysis that has to be subsequently confirmed with other tools;
- **Multiple answer questionnaire**: Very similar to the previous one, but in this case there is only one correct answer among the four possible options. This technique is commonly used in surveys to **evaluate the learning of notions** or concepts. The analysis is only quantitative;
- **In-depth interview**: This is a **direct interview**, at the entrance or the exit of the cultural attractor. The questions are the same of the self-informed test, but the advantage here is that the presence of the interviewer makes this a flexible tool, therefore providing **qualitative information**. The disadvantage is that this technique is **expensive in terms of personnel**;
- **Focus group**: This is a **meeting** with around 8 or 10 persons who work or are involved in Cultural Tourism issues. Some **critical questions are proposed** by a moderator, and the debate that follows provides different points of view of existing problems, and possible solutions or improvements. This **provides qualitative information and from different approaches**. The disadvantage is that focus groups are **difficult to organise**;
- **Meaning Maps**: This is a technique to be used with potential tourists. They are asked to **draw a conceptual map of the city containing what they think is characteristic or typical of it**. This provides information of the general idea that non-residential people may have of our city. The disadvantage is that **it may be perceived as challenging test**, and therefore people may refuse to answer.
- **Scale of preferences**: Subjects are asked to position the assessed cultural attractor in a scale from 0 to 10, and to justify their decision. They are also asked to introduce in the scale other similar attractors that they know, again justifying the attributed position. The objective is to obtain a **global valuation** of the cultural attractor, compared with other similar attractors.

A single survey can be designed using one or more techniques, depending on many variables (the indicators we want to assess, the quality of the information we want to obtain, the money we can spend on the survey etc.).

→ The tested UAM set of surveys (Cultural Tourism Quality Offer Monitoring Tool)

UAM developed and tested a kit of several surveys for visitor studies that are fully described in Deliverable 22, available on the website <http://www.picture-project.com>. This tool has been designed following the criteria of adaptability, flexibility and affordability. The deliverable contains some examples of the surveys and illustrates in detail how they can be applied in order to provide valuable information for informed audience management and strategic cultural tourism development policies. The set of surveys contains:

- Visitors' profile and trip planning (survey 1);
- Visitor expectations and impact issues (survey 2);
- Knowledge acquisition (what visitors have learned, survey 3);
- Residents' cultural identity (survey 4a);
- Visitors' previous knowledge, quality perception and prototypicality (survey 4b);
- Cultural attractor overall valuation (survey 5);
- The weight of cultural attractors in a town and the representation potential tourists have of it (survey 6);
- The integration of different cultural attractors in a town (survey 7).

→ Starting and monitoring the survey

The **survey success depends** entirely on the **quality of the answers collected**. A self informed test answered on-the-run by a visitor unwilling to participate in the survey is practically useless, because it will contain many unanswered questions, and illegible signs impossible to decipher. The self-informed questionnaires should be collected on a regular basis, (i.e. once a week), in order to avoid the risk of accidental loss but also to check their effective distribution among the visitors. Collected questionnaires, counted and numbered, are then sent to the evaluation unit.

→ The **attitude** of the cultural attractor's **staff** towards the visitors when asking for their co-operation to the survey is **crucial**. It can make the difference between a successful survey and a complete failure. It is therefore very important that the staff is informed of the purpose of the survey, understands its importance and feels involved in the evaluation process. This involvement can be encouraged through information meetings, updates and report meetings.

→ The **motivation of visitors** is another important factor: the offer of a small gift (such as a pin, or a postcard) as a reward for their participation in the survey can at times be sufficient to increase the number and the quality of the questionnaires.

→ Evaluation of the results

Evaluation is divided into two parts:

- **Analysis of the data**; this requires the assistance of a person trained in the use of statistical analysis tools, that will classify and analyse the collected data (graphics and figures);
- **Interpretation of the results**; thanks to an accurate interpretation of the results, an explanatory and predictive analysis will be reached. This is possible by the cross-referencing of different answers and survey techniques, which will provide interesting and often unexpected information.

→ from an operational point of view, it is impossible to analyse all the possible combinations of answers. A selection has to be made, trying to foresee what will produce remarkable results and what will not. For this reason it is desirable that the person in charge of this phase of evaluation **has a deep knowledge of the kind of cultural attractor s/he is examining**. Otherwise the evaluator may lack of theoretical models that explain what is happening, why, and how to modify the situation.

Evaluation is usually the most emphasised part of the visitor study, but this doesn't mean that the monitoring process is over. On the contrary, the summative evaluation shows a general picture of a cultural attractor from the point of view of the Audiences: it reveals who are the Audiences, as well as the strengths and weaknesses of the cultural attractor. The latest should suggest to the people in charge the necessary counter-measures for its correction. But the monitoring process must continue to assess the success of the corrective actions (remedial evaluation) Moreover, even if the survey doesn't reveal any problem, this doesn't mean that the situation could not change due to external and contextual causes.

→ **Monitoring should be understood more as a routine continuous or periodic activity than as an eventual and unrepeated action.**

11.4 Concluding comments and key recommendations

Visitor studies differ greatly from measuring visitor satisfaction from time to time. Visitor studies provide information about visitor satisfaction, but also about locals' and potential tourists' representations of your

town. As such it can enable audience management and **make sure you develop an offer that will attract tourists**, but it can also give information on the authenticity of your offer and **the level of acceptance of residents**. It can allow you to know better the desires of your population and react before they start reacting negatively towards tourism. For visitor studies and audiences management to be crucial tools in the development of sustainable forms of cultural tourism, here is what we suggest:

- Visitor studies should be **used at all steps** of the creation of a cultural attractor;
- **Involve and motivate your staff** for visitors' studies;
- Use **holistic approaches** (involving more than one aspect);
- Make sure that the **data** gets **analysed by the right people**. Without the right angle of approach and without proper knowledge of cultural attractors, sets of statistics and graphics won't mean anything;
- Make sure **monitoring** happens at **all stages** and on a regular basis.

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CHAPTER 5

GLOSSARY AND KEY CONCEPTS



This chapter of the framework **concentrates on the meaning of key concepts in cultural tourism and the difficulties in reaching agreement**. It is **intended as a source** for non-specialists to help define the principles and notions used in this strategic urban governance framework. After a general warning about dangers and difficulties in arriving at definitions, the chapter makes reference to existing glossaries of key concepts, before giving a list of definitions, from these glossaries, or from PICTURE (in green in the list).

5

1. Needs and difficulties in agreeing definitions

This section insists on the **need to find some common understanding** between the variety of tourism stakeholders, as well as the **difficulties and dangers inherent in doing so**.

By Elisabeth Dumont (LEMA), Edith Besson (ITAS).

1.1 Need to find agreement

→ Different stakeholders, different meanings

As a multi-disciplinary activity, cultural tourism brings together **a variety of stakeholders with different backgrounds and experiences**. This array of backgrounds proves very important in understanding and integrating all the intricacies of tourism development. However, it also means that the **same word** will very often take on **different connotations or meanings** depending on the context. For instance, for tourism statisticians and researchers, “tourism” often implies travel with at least one night away from home, while for local authorities or politicians, “tourism” tends to also include day-trippers. This will clearly have implications for the definition of policies, understanding of statistics, etc.

→ Difficulty in communicating without a minimum of agreement

Without a proper understanding of the concepts and a **minimum of agreement** on them, all different stakeholders will find it **very hard to communicate and reach agreement**.

→ The *glossaries* that will follow in this chapter contain definitions for key concepts in cultural tourism development. They are an **attempt to find a common basis** for all stakeholders and make sure that possible conflicts do not arise from misunderstandings regarding the meaning of words themselves. However, it needs to be emphasised that providing definitions is not a simple task and that even though it is important to agree on what we mean, it is also important to be aware of the difficulties and resulting implications.

1.2 Difficulties in agreeing definitions: finding a balance between being either too broad or too restrictive

→ Delphi method

- Background

In order to find agreement on the meaning of the different concepts used in cultural tourism development, the **Delphi method** was implemented throughout the project. Its aim lies in elaborating a “vocabulary and reference framework, commonly exploitable.” The reason for its use lay in an understanding of the diversity of backgrounds and nationalities of all partners and the need for interactive processes to help with integration. The Delphi method refers to **a group process that aims to reach a consensus on certain issues, through circulating several rounds of questionnaires**. Usually, the first round poses only a few open-ended questions, on broad issues or concepts. The second round is elaborated on the basis of the answers of the first round and so on until a reasonable level of consensus is reached. As different terms had already been employed through various tasks during the first phase of the PICTURE project, a first set of definitions was proposed as a basis for debate.

- First round, very broad definitions

During the first round, definitions were very often **extended**, because everybody commented on what s/he found important and wanted to see appear in the definition. Accommodating and integrating all these points of views and comments rendered the **definition too broad** or general to allow **it to act as a useful working definition**, which was the original aim.

For instance, the definition of cultural tourism, from the ATLAS working group was introduced:

Cultural tourism is the movement of persons to cultural attractions away from their place of residence, with the intention of gathering new information and authentic experiences to satisfy their cultural needs (Richards & Boninck, 1995).

At the end of the first round, with the integration of all comments, the definition read:

Cultural Tourism is a form of tourism that focuses on the culture, the cultural environment (including the landscapes of the destination), values and lifestyles, local heritage, visual and performing arts, industries, traditions and leisure assets of the host community. It can include attendance to cultural events, visits to museums and heritage places and mixing with the locals. It should not only be regarded as a definable economic niche within the broad range of tourism activities, but rather as encompassing all experiences absorbed by the visitors to a place that is beyond their own living environment for more than one night and less than one year in private or public accommodation in the destination.

- Subsequent rounds and consequences of choosing definitions

It was therefore decided in the **following rounds** to present **different definitions from which stakeholders could choose, if a consensus could not be reached**. It is important to remember that definitions should not fit specific policy needs but also that the choice of a definition can have consequences on your policy. To come back to the example of the definition of tourism, if you work in a town where a large amount of visitors spend just one day (Bruges, Venice), it might be interesting to include day-trippers in the statistics (even if not considered as tourists) in order to calculate the carrying-capacity. Without doing this, you might simply miss the danger and not adopt the appropriate policy.

→ Interviews with experts and the very specific nature of definitions

Interviews with experts were also conducted to receive a bottom-up (that is, coming from field work rather than solely from literature) definition of key-concepts. These **illustrate** the opposite end of the spectrum, and the very **specific nature of some definitions**, which may relate to certain people or specific aims, and may lead to the loss of some facets. Nearly all of our respondents displayed some kind of discomfort when asked to give their own definitions. They were coming from different countries (mainly European) such as Belgium, France, the Netherlands, Spain but also, for instance Lebanon, with wide and varied experience. Their fields of expertise, however all in one way or another related to cultural tourism. It varied from town planning, infrastructure and architecture, to local involvement, heritage, archaeology, tourism in itself, economy or culture. Their level of decision-making was local, regional, national or supranational, and they originated from the public (elected and/or officer level) and private sector. Yet, in spite of the diversity in these profiles, they all, without exception showed unease.

1.3 Political implications of definition making and consequences for tourism sustainability

Why are these issues so difficult to define? Why does it feel like caution needs to be exercised? A closer look at the answers of these experts might give us a few hints. In fact, they nearly all expressed an agenda in their replies. **Outlining a definition means including certain aspects and leaving out some others**. It turns out that this **usually** happens **on the basis of what turns out more convenient for the speaker**, be this careful selection conscious or unconscious.

Variations on the same theme result from the number of interviews conducted as most respondents revealed an agenda during the conversation.

- One city councillor who is trying to make his town known for architecture and built heritage spoke of cultural tourism as a tourism of town visits, of old stones;
- Another expert, competent in town planning spoke of a type of tourism that displays interest in the culture of the place;
- Another city councillor included gastronomy and religious tourism in his definition as these constitute major centres of interest for his town;
- Another who voices fears of seeing her city turn into some kind of amusement park claimed that only built heritage, museums and theatre should be included in cultural tourism;
- One specialist in archaeology demonstrated how his subject relates to cultural tourism, etc.

Again and again, we face processes of exclusion and inclusion based on expected goals. This phenomenon should be kept in mind when choosing a definition and starting to work with it.

When packing a piece of luggage, people usually take and leave out certain things depending on where they are going and what activities they plan to indulge in. Clearly, the same type of selection process happens when providing definitions. **Definitions are constructed** and their choice can influence tourism procedures.

1.4 Concluding comments and recommendations

- **Choose your definition carefully and be aware of its implications.** This is to help **ensure that you do not have to work with a concept that is too restrictive or does not allow strategy development**;
- Acknowledge the **comprehensive nature of cultural tourism**, and be aware that choosing narrow defini-

tions may restrict the scope of cultural tourism policies. Comprehensive definition means comprehensive policies!

- Make knowledge-based decisions. Define your priorities. Be **aware** of the **diversity** of cultural tourism elements, of the variety of potential impacts, and of the challenge posed by governance in this context. Make the content of your policies reflect this complexity/diversity.

2. Existing reference frameworks

The PICTURE project is part of an existing research context and has links with various research organisations and projects, each of which has a different focus. Using the research findings of other bodies, particularly their terminology definitions, has been important for compiling a PICTURE glossary.

By Tomáš Drdáček (ITAM), Milos Drdáček (ITAM) & PICTURE consortium.

2.1 Context of PICTURE project

Important research frameworks include:

- SUIT (Sustainable Development of Urban Historical Areas Through an Active Integration Within Towns), which concentrates on environmental impact assessment in urban historic areas
- ICOMOS (International Council on Monuments and Sites), which provides expert advice in both conservation and tourism projects;
- UNESCO (United Nations Educational Scientific and Culture Organization);
- World Tourism Organization (UNWTO), which serves as a global forum for tourism policy issues and practical source of tourism know-how;
- Other documents whose definitions were used, including EU Directives;
- Various guidelines published by the European Commission;
- Guidelines for Landscape and Visual Impact Assessment;
- The Aarhus Convention and others.

– SUIT project base

Sustainable Development of Urban Historical Areas Through an Active Integration Within Towns (SUIT) project terminology is particularly useful for PICTURE because SUIT focuses on the tools and procedures for measuring **environmental impact on the built environment** and PICTURE builds on this by looking at the impact of cultural tourism, not just on the built environment but on economies and urban resources. Some of the following terms are taken directly from the SUIT glossary.

– ICOMOS

ICOMOS is also significant for PICTURE because of the various charters it has produced, which relate to both **conservation and tourism**, and give guidance on tourism development and how to **manage both heritage protection and its exploitation by tourism**. Some of the following definitions are taken from the ICOMOS International Cultural Tourism Charter (2002).

– UNESCO

UNESCO, like ICOMOS, serves as a forum for expert **advice and information on cultural tourism and conservation**. There is a limited amount of glossary material available from UNESCO, although some definitions, taken from the World Heritage web site are relevant to the PICTURE project and complement the other definitions.

– UNWTO

The World Tourism Organization (UNWTO) is one of the most important organizations in the field of tourism. Among other activities, its Department for Sustainable Development of Tourism is systemically studying the effects of tourism development on local environments, communities and economies. UNWTO has produced a number of guidelines and manuals, one of the latest is the “Tourism Congestion Management at Natural and Cultural Sites, a Guidebook.” It outlines ways of effectively dealing with congestion at natural and cultural tourist sites. Some of the definitions below (in 2.2) are taken from the guidebook.

– Other relevant projects and organizations

In the context of strategic planning, planning for tourism development, management of urban areas, heritage protection and related studies there are a number of other relevant documents. For the PICTURE framework the most relevant material remains the two European Union Directives, usually named ‘EIA’ and ‘SEA’.¹ These directives promote pillar principles of the European environmental policy and serve as a main reference framework for the CTIA procedure suggested in chapter 4 of this framework. Apart from the Directives, various guidelines on specific topics were published, such as the **Integrated Quality Management (IQM) of urban tourist destinations**. Among others, the Guidelines for Landscape and Visual Impact Assessment and the Aarhus Convention should be mentioned.

2.2 Definitions

– A

ASSESSMENT - is an umbrella term for description, analysis and evaluation. (Landscape Guidelines, 1995)

AUTHENTICITY - describes the relative integrity of a place, an object or an activity in relation to its original creation. In the context of living cultural practices, the living context of authenticity responds to the evolution of the traditional practice. In the context of a historic place or object, authenticity can encompass the accuracy or extent of its reconstruction to a known earlier state. (ICOMOS, ICTC, 2002)

– B

BUILT HERITAGE - is the most common manifestation of cultural tangible heritage. It consists not only of buildings but also structures of architectural, engineering or historical significance, notably archaeological sites and objects, open spaces, gardens and parks, archival materials, industrial objects and machines; transportation vehicles and other man-made elements with cultural, social or historical significance.

– C

COALITION - refers to a collaborative process between partners based on mutual interest and deep commitment to shared objectives. A coalition can be tightly (when it relies on a prescribed system of rules or some form of legal intervention) or loosely (informally) assembled, according to its context and purposes.

COMPETENT AUTHORITY - The competent authority or authorities are that or those which the Member States designate as responsible for performing the duties arising from the EIA Directive. (European Directive 97/11/EC)

CONSENSUS DECISION-MAKING - is a decision process that not only seeks the agreement of the majority of participants, but also seeks to resolve or mitigate the objections of the minority in order to secure most agreement.

CONSERVATION - describes all of the processes of looking after a Heritage Place, Cultural Landscape, Heritage Collection or aspect of Intangible Heritage so as to retain its cultural, indigenous or natural heritage significance. In some English speaking countries, the term Preservation is used as an alternative to Conservation for this general activity. (ICOMOS, ICTC, 2002)

CULTURAL HERITAGE - has both tangible and intangible components. Tangible cultural heritage refers to built heritage, cultural landscapes and all man-made elements with cultural significance. Intangible cultural heritage refers to the practices, representations, expressions, memories, attachments, values, beliefs, as well as the knowledge and skills, religion and spiritual values that communities, groups and, in some cases, individuals, recognise as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested amongst other things in the following domains: oral traditions and expressions, including 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 craftsmanship; construction of medieval churches and cathedrals.

CULTURAL LANDSCAPES - describe those places and landscapes that have been shaped or influenced by human occupation. They include agricultural systems, modified landscapes, patterns of settlement and human activity, and the infrastructure of production, transportation and communication. The concepts of cultural landscapes can be useful in understanding the patterns of activity as diverse as industrial systems, defensive sites and the nature of towns or villages. (ICOMOS, ICTC, 2002)

A CULTURAL LANDSCAPE - is a perspective, in which appear elements of cultural significance, such as built heritage, urban plan, marshes, historic gardens, vineyards... This cultural significance may also raise the evocation of invisible elements, such as past events, legend, literary work... But also landscapes where films were made, industrial sites, quarries...

¹ The Environmental Impact Assessment procedure is regulated by Council Directive 85/337/EEC on the assessment of the effects of certain public and private projects on the environment, as amended by 97/11/EC and 2003/35/EC. The Strategic Environmental Assessment procedure is regulated by Directive 2001/42/EC of the European Parliament and of the Council on the effects of certain plans and programmes on the environment. Up-to-date information about these tools can be found on the European Commission EIA/SEA Web pages at the following address: <http://www.europa.eu.int/comm/environment/eia/home.htm>

CULTURAL RESOURCES - encompass all of the Tangible and Intangible Heritage and living Cultural elements of a community. (ICOMOS, ICTC, 2002)

CULTURAL SITES - In the context of the UNWTO Handbook used to refer to a site, place or area of heritage significance that contains a number of buildings or structures, a cultural landscape, monument, archaeological sites, historic building or other structure, religious and cultural institutions, or historic human settlements, together with the associated contents and surroundings or cartilage. They may have meaning to an indigenous community. Cultural institutions such as museums and art galleries are included in this category.

CULTURAL TOURISM - is essentially that form of tourism that focuses on culture, and cultural environments including landscapes of the destination, the values and lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population and host community. It can include attendance at cultural events, visits to museums and heritage places, and mixing with local people. It should not be regarded as a definable niche within the broad range of tourism activities, but encompassing all experiences absorbed by the visitor to a place that is beyond their own living environment. (ICOMOS, ICTC, 2002)

CULTURAL TOURISM - is that form of travel that focuses upon discovering, experiencing and understanding the cultural heritage of the host community. It involves the consumption of cultural heritage products valorised or constructed by the tourism and cultural suppliers, as well as more implicit interactions between guests and hosts in the destination.

CULTURE - can be defined as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a community, society or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past. (ICOMOS, ICTC, 2002)

CUMULATIVE EFFECTS - The combined effect of more than one action or project. (DHV, 1994)

→ D

DECISION-MAKING -

Two meanings:

- The decision points where the competent authority takes a clear decision (at screening and development consent stages)
- The whole EIA/SEA procedure. (SUIT, 2001)

A DESTINATION - is a geographical place (country, village or resort) that attracts tourists. It therefore offers a certain number of services to the tourists, but its

main feature is its specific identity: the tangible and intangible cultural and leisure attractions, and the way they interrelate with socio-cultural values and perceptions.

DESTINATION MANAGEMENT - is the integrated procedure adopted to manage tourist destinations. It deals with four key-elements: the destination offer (the visitor's experience, the image of the destination and its appeal); the mix of different visitors (visitor studies); the marketing communications (knowledge and promotion) and the organizational responsibility (planning, policies, programmes, partnerships and leadership), articulated at various scales (tourism offices/local authorities/metropolitan organisations/ regional organisations/federal state, autonomous regions or provinces/national authorities).

DEVELOPER - The applicant for authorisation for a private project or the authority which initiates a project. (ERM, 2000 a)

→ E

EA REPORT - The EA report gathers information on the effects of the project (and alternatives). It must be provided by the developer to the competent authority. The form and type of information to be provided is identified during the scoping stage or stated in a "Terms of Reference." (SUIT, 2001)

EFFECT - The terms effect - impact as referred to in the CEC 1997c are used as terms with similar meaning. Both terms are only important in relation to significant, i.e. significant effect or significant impact, which can be positive or negative.

But some think that a distinction must be done between effects and impacts (see "impact"). (SUIT, 2001)

EIS - The EA Report, only once reviewed ("quality review" stage) by both an independent organisation and the public (broad consultation at this stage), may constitute an "Environmental Impact Statement" which is the basis for the "negotiation" stage and "development consent" stage. (SUIT, 2001)

ENVIRONMENTAL DECISION-MAKING (terminology mentioned in the Aarhus convention) - The whole EIA procedure which can include monitoring and follow-up. (SUIT, 2001)

ENVIRONMENTAL INFORMATION - Any information in written, visual, aural, electronic or any other material form on:

- The state of elements of the environment, such as air and atmosphere, water, soil, land, landscape and natural sites, biological diversity and its components, including genetically modified organisms and the interaction among these elements;
- Factors, such as substances, energy, noise and radiation, and activities or measures, including admin-

- istrative measures, environmental agreements, policies, legislation, plans and programmes, affecting or likely to affect the elements of the environment within the scope of sub-paragraph (a) above, and cost-benefit and other economic analyses and assumptions used in environmental decision-making;
- The state of human health and safety, conditions of human life, cultural sites and built structures, inasmuch as they are or may be affected by the state of the elements of the environment or, through these elements, by the factors, activities or measures referred to in sub-paragraph (b) above. (Aarhus Convention, 1998)

EVALUATION - is the action of judging an activity in terms of selected criteria (feasibility, desirability, equity, cost-effectiveness, etc.) or comparing two or more items in terms of such criteria. From a policy perspective, it refers to regularly examining the implementation of a policy item (scenario, strategy, plan or project), seeking to establish the extent to which actions and targeted outputs are proceeded according to the original objectives.

→ F

FOLLOW-UP - EIA follow-up is a generic term referring to post decisions of proponents or environmental authorities in relation to previous consent decisions and EISs prepared. (Arts & Nooteboom 1999)

→ G

GOVERNANCE - refers to the bringing together of various players to achieve shared purposes and benefits in certain areas of development. See also "Urban Governance."

GOVERNANCE FLEXIBILITY - refers to various mechanisms for achieving desired policy outcomes, in particular: regular reviews; reassessments and adjustments to new realities and demands; responsiveness to change.

→ H

HERITAGE - is a broad concept that encompasses our Natural, Indigenous and Historic or Cultural inheritance. (ICOMOS, ICTC, 2002)

HERITAGE PLACE - is used to described a site or area of heritage significance that contains a number of buildings and structures and cultural landscape, monument, building or other structure, historic human settlement, together with the associated contents and surroundings or cartilage. Heritage places include those, which may be buried or underwater. (ICOMOS, ICTC, 2002)

HOST COMMUNITY - is a general concept that encompasses all of the people who inhabit a defined geo-

graphical entity, ranging from a continent, a country, a region, a town, village or historic site. Members of the host community have responsibilities that include governing the place and can be regarded as those who have or continue to define its particular identity, lifestyle and diversity. They contribute to the conservation of its heritage and interact with visitors. (ICOMOS, ICTC, 2002)

HOST COMMUNITY - is a general concept that encompasses all of the people who inhabit a defined geographical entity, ranging from a country, a region, a town, village or historic site. Members of the host community have responsibilities that include governing the place and can be regarded as those who have or continue to define its particular cultural identity, lifestyle and diversity. They contribute to the conservation of its heritage and interact with visitors providing them with services, accommodation and suitable means for better understanding their culture.

→ I

IMPACT - (See Effect) - Impact as referred to in the CD 97/11 are used as terms with similar meaning. (SUIT, 2001)

IMPACT ASSESSMENT - is the process of identifying the future consequences of a current, expected or proposed action on an identified area and/or population and forecasting future scenarios for the decision makers.

IMPACT THRESHOLD - A specified level of impact significance. (Landscape guidelines, 1995)

INCENTIVES - in the context of policy-making, are tools that encourage players to act in a certain way. Financial incentives refer to some form of material reward — especially money — in exchange for acting in a particular way. Moral incentives can be used when particular choices are widely regarded as the 'right things to do' or as failures by the community. Coercive incentives refer to law enforcement and punishment tools in order to lead players to the desirable goal.

INDICATORS - are parameters or values derived from parameters that give information with regard to a particular phenomenon. It allows decision-makers to evaluate and compare complex environmental and socio-economic data. In a policy context, it allows measurement of quantitative or qualitative objectives.

INDIGENOUS CULTURAL HERITAGE - is dynamic. It includes both Tangible and Intangible expressions of culture that link generations of indigenous people over time. Indigenous people often express their cultural heritage through "the person," their relationships with country, people, beliefs, knowledge, law, language, symbols, ways of living, sea, land and objects, all of which arise from Indigenous spirituality. Indigenous

Cultural Heritage is essentially defined and expressed by the Traditional Custodians of that heritage. (ICOMOS, ICTC, 2002)

INTANGIBLE CULTURAL HERITAGE - is the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognise as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. (UNESCO)

INTEGRATED URBAN MANAGEMENT - refers to an inclusive process of city administration that considers all impacts of urban development such as economic prosperity and justice, social welfare, urban environmental quality and cultural conservation, with a view to fostering democracy and community quality of life. Integrated urban management may be implemented through comprehensive decision and policy-making.

- L

LANDSCAPE QUALITY - is a term used to indicate value based on character, condition and aesthetic appeal. (Landscape guidelines, 1995)

LIMITS OF ACCEPTABLE CHANGE - refers to a process of establishing the key values and characteristics of a place and the maximum extent to which they may change before the core of their importance is degraded to an acceptable extent. Tourism and other activities can then be monitored or evaluated to determine the rate at which these values are threatened. (ICOMOS, ICTC, 2002)

LOCAL AUTHORITIES - are the policy-makers, administrators and public managers responsible for local governance at a scale ranging from a small rural municipality, to a large metropolitan authority. The term includes both elected representatives and officials.

- M

METHOD - is the specific approach and techniques used for a given study. (Landscape guidelines, 1995)

MITIGATION -

- Action taken to prevent, avoid, or minimise the actual or potential adverse effects of a policy, plan, programme or project. Examples of measures include modifying proposals, using cleaner methods, landscaping, etc.;
- Modifications to mitigate the adverse impacts of a project can take place at any of the stages in the EA process. They can be influenced by many different factors, including consultations, guidance used, and monitoring. Continuous modifications are also

part of the natural evolution of project design;

- Consultation with heritage experts is strongly advised to ensure that appropriate mitigation measures for cultural heritage resources are implemented. Although a range of measures could be deployed to mitigate impacts on cultural heritage resources, those chosen must fit the type and scope of a project. Mitigation measures must be technically and economically feasible and could include:
 - Re-siting of the project to avoid sensitive areas such as significant sites or areas known to contain cultural artefacts, significant cultural landscape, etc.;
 - Changing the project design or construction techniques and technologies to reduce effects of the project on cultural heritage resources;
 - Implementing site protection such as stabilization practices, fences, monitoring, etc.;
 - Conducting professional rescue archaeology to salvage archaeological resources and their contextual information prior to their damage or destruction;
 - Changing site maintenance practices causing damage to historic fabric, e.g. road salt on stone walls. (SUIT, 2001)

MONITORING - involves the measuring and recording of relevant variables (bio-physical and socio-economic) associated with development impacts (e.g. traffic flows, air quality, noise, employment levels). The activity seeks to provide information on the characteristics and functioning of variables in time and space, and in particular on the occurrence and magnitude of impacts.

MULTI-STAKEHOLDER COOPERATION - takes place when many groups or individuals with divergent interests work together towards the most acceptable or desirable goals and solutions in view of wider community benefits.

- O

ORGANISERS - (term used in the EA procedure scheme) The person – or group of people – responsible of the organisation of the given stage in the EIA procedure. Of course an appropriate team may help the organiser. He may also delegate his role to this team. For example, a “competent authority” may set up an advisory committee, constituting experts or/and stakeholders. The “developer”, organiser of the impact evaluations may of course (should) delegate the impacts assessments tasks to expert teams. (SUIT, 2001)

- P

PARTICIPANT - The participant to a particular stage of the EIA procedure is anyone taking part in the debate, but not necessarily responsible for the organisation of the stage or competent for the final decision in this stage. (SUIT, 2001)

PROJECT - “Project” means:

- the execution of construction works or of other installations or schemes;
- other interventions in the natural surroundings and landscape including those involving the extraction of mineral resources. (SUIT, 2001)

PUBLIC - The “public” means one or more natural or legal persons, and, in accordance with national legislation or practice, their associations, organisations or groups. (Aarhus Convention, 1998)

PUBLIC AUTHORITY

- Government at national, regional and other level;
- Natural or legal persons performing public administrative functions under national law, including specific duties, activities or services in relation to the environment;
- Any other natural or legal persons having public responsibilities or functions, or providing public services, in relation to the environment, under the control of a body or person falling within subparagraphs (a) or (b) above;
- The institutions of any regional economic integration organisation referred to in article 17, which is a Party to this Convention.
- This definition does not include bodies or institutions acting in a judicial or legislative capacity. (Aarhus Convention, 1998)

PUBLIC CONSULTATION - A process involving the public which is very strong and formalised, therefore obliging the competent authority to take the results into consideration. (SUIT, 2001)

PUBLIC INVOLVEMENT -

- The spectrum of interactions between project proponents and third parties at any stage in an EIA. The term includes information exchange, consultation and participation. (ERM, 2000 b)
- The mechanism that a project sponsor uses to ensure that individuals, groups and organisations potentially affected by its decision are informed and given an opportunity to provide input to project planning and design. (ERM, 2000 b)

PUBLIC PARTICIPATION - A process involving the public (or only a part of the public), much more vague and less formalised than the “public consultation” one, which allows the competent authorities to take into consideration only what they want. (SUIT, 2001)

- Q

QUALITY REVIEW - Reviewing the quality and adequacy of the information submitted by developers in their EA report. The quality review must be done at first by an independent organisation (as recommended by the Auditing report of the Commission of Petitions, European Parliament, 25th April 2001, received from Alain Bozet), and then by the public in its largest sense (pub-

lic must be allowed to react before the production of the final EIS, it must “participate” in some way to the development of this EIS). (SUIT, 2001)

- S

SCOPING -

- Selecting environmental issues that really matter at the level of abstraction of the action at stake;
- Scoping the activity with the objective to establish project specifications for each Environmental Impact Statement (EIS);
- Scoping provides a focus for environmental assessment by identifying key issues of concern at an early stage and ensuring that they are subject to assessment at the appropriate level;
- The aim of scoping is to identify the most significant environmental issues, the timing and extent of the analysis required, the sources of expertise and the gathering of data;
- Scoping establishes the boundaries of environmental assessment (what elements of the project to consider and include and what environmental components are likely to be affected and how far removed those components are from the project) and focuses the assessment on the relevant issues and concerns;
- Scoping determines the environmental impacts of the proposed project, brings into consideration alternative means of carrying out the project, including technical and technological alternatives, identifies the potential effects on the sustainability of resources in the project area and clarifies the mitigation measures that will be analysed in the EIA process...scoping should set realistic temporal spatial and jurisdictional boundaries for the assessment, and specify key environmental criteria to be addressed and methods to be used in the assessment. (SUIT, 2001)

SCREENING -

- Screening is the earliest stage of the EIA process and its aim is to decide whether a particular project of Annex II of the EIA Directive should be subject to EIA or not, through a case-by-case examination or thresholds or criteria. The relevant selection criteria set out in Annex III of the EIA Directive shall then be taken into account;
- Identifying all conceivable environmental impacts of an action (this term is in other contexts also sometimes used for “to identify actions for which an EIA would be appropriate regarding its potential environmental impacts”);
- Environmental screening is intended to ensure that proposed projects are subject to the appropriate extent and type of environmental assessment;
- Environmental screening is carried out... to identify potential environmental issues associated with a proposed operation and to specify the types of environmental information required in order to assess environmental risk, liabilities, regulatory com-

pliance, and adverse environmental impacts, and other concerns. The information required should include an analysis of the applicable legislation and standards... Environmental screening should also identify potential environmental benefits or enhancements which could build into the operation;

e) A project is covered by the rules on environmental impact assessment if it likely to have significant effects on the environment. (SUIT, 2001)

SEA -

- The formalised, systematic and comprehensive process of evaluating the environmental effects of a policy, plan or programme and its alternatives, including the preparation of a written report on the findings of that evaluation, and using the findings in publicly accountable decision making;
- SEA is the systematic process for evaluating the environmental consequences of proposed policy, plan or programme initiatives in order to ensure they are fully included and appropriately addressed at the earliest stage of decision making on par with economic and social decision-making. (SUIT, 2001)

SENSE OF PLACE (or Genius Loci) -The essential character and spirit of an area. Genius Loci literally “spirit of a place.” (Landscape guidelines, 1995)

SITES - Places with natural and/or cultural values and distinctive characteristics or meanings, typically with a discrete physical ensemble of features that are identified, respected and protected as places of special value. Many sites are in public ownership and operate within strong legal or regulatory frameworks: others include large areas of private property. It is common for sites to have natural and cultural values or characteristics. (WTO, 2004)

STAKEHOLDERS - are all of the people and organizations who take part in the process of tourism, form those who produce the material that helps future visitors determine the nature of their vacation, to those who organize the transportation, manage the Destination and ultimately manage the Heritage Sites, places and attractions that the tourist visits. The visitor is a key stakeholder in the process, as is the local community. (WTO, 2004)

STEERING COMMITTEE - A group of experts/stakeholders constituted in order to assist the competent authority in the decision-making. (SUIT, 2001)

SUSTAINABLE FUTURE - Refers to the ability of an action to be carried out without diminishing the continuation of natural processes of change or damaging the long-term integrity of natural or cultural environments, while providing for present and future economic and social well being. (ICOMOS, ICTC, 2002)

SUSTAINABLE TOURISM - refers to a level of tourism activity that can be maintained over the long term because it results in a net benefit for the social, economic,

natural and cultural environments of the area in which it takes place. (ICOMOS, ICTC, 2002)

SUSTAINABLE TOURISM - The UNWTO Committee on Sustainable Development of Tourism, at its meeting in Thailand, March 2004, agreed to revise the UNWTO definition of sustainable tourism, published in the Agenda 21 for Travel and Tourism in 1995. The purpose of this revision is to better reflect sustainability issues in tourism, after the Johannesburg Summit on Sustainable Development. The new conceptual definition places emphasis on the balance between environmental, social and economic aspects of tourism, the need to implement sustainability principles in all segments of tourism, and it refers to global aims such as poverty alleviation.

SUSTAINABLE DEVELOPMENT OF TOURISM, CONCEPTUAL DEFINITION (UNWTO, 2004)

Sustainable tourism development guidelines and management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments. Sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability.

Thus, sustainable tourism should:

- Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity;
- Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance;
- Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Sustainable tourism development requires the informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building. Achieving sustainable tourism is a continuous process and it requires constant monitoring of impacts, introducing the necessary preventive and/or corrective measures whenever necessary.

Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience for tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them.

The definition can be found on the web at:

<http://www.world-tourism.org/sustainable/top/concepts.html>

SUSTAINABLE URBAN TOURISM - takes place within the built environment setting of cities, towns and villages, and should bring benefits to host communities and provide an important means and motivation for them to care for and maintain their heritage and cultural practices. The involvement and co-operation of local 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 generation.

URBAN TOURISM- is the set of tourist resources or activities located in towns and cities and offered to visitors from elsewhere. (IQM, 2000)

- V

VISUALISATION - computer simulation, photomontage or other techniques to illustrate the appearance of a development. (Landscape guidelines, 1995)

- T

TANGIBLE CULTURAL HERITAGE - encompasses the vast created works of humankind, including places of human habitation, villages, towns and cities, buildings, structures, art works, documents, handicrafts, musical instruments, furniture, clothing and items of personal decoration, religious, ritual and funerary objects, tools, machinery and equipment and industrial systems. (ICOMOS, ICTC, 2002)

TOURISM PROJECTS - include all of the activities that enable, facilitate, or enhance a visit to a destination, including the provision or upgrading of related infrastructure and facilities. (ICOMOS, ICTC, 2002)

TOURISM IMPACT ASSESSMENT - consists in evaluating the significant impacts that tourism development is likely to produce upon the economy, society, culture and overall quality of life of a given destination, prior to any consent being given for implementing this tourism development. It also implies monitoring the impacts of tourism development during and after implementation, evaluating the monitored data and undertaking remedial action where necessary.

- U

URBAN CULTURAL TOURISM - refers to cultural tourism development in a complex urban network of economic, political, social and cultural players that confer unique identity to a given city. It mainly involves built heritage assets but also the urban intangible elements embedded in local urban activities (shopping, eating, entertainment) and creative industries (design, fashion) which foster the overall dynamic urban ambience and provide experiences for cultural tourists.

URBAN GOVERNANCE - refers to the collaborative process which allows the mobilisation and cooperation of a great number of urban players in order to mould the necessary political and operational consensus to affect directly the every day life of all members of an urban community.

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PICTURE



The main objective of the PICTURE project is to promote the sustainable management of cultural tourism within small and medium-sized European towns. On the one hand, it reviews the diverse and interrelated impacts of cultural tourism, with a view to maximising the benefits of tourism upon local economies, conservation and enhancement of built heritage diversity and urban quality of life. On the other hand, it focuses on tourism policies and strategies at the local level in order to foster pro-active, integrated, innovative and holistic approaches.

This printed section of the strategic urban governance framework provides guidance on cultural tourism development, assessment and management. It includes a flexible Cultural Tourism Impact Assessment (CTIA) procedure incorporating EU requirements, as well as information and tips 1) on how to face the challenges of tourism and enjoy its opportunities, 2) on how to identify and promote cultural resources, 3) on the most appropriate and effective governance styles and choices, 4) on when to have a cultural tourism impact assessment and what to include, 5) on the meaning of key concepts and how to understand them.

