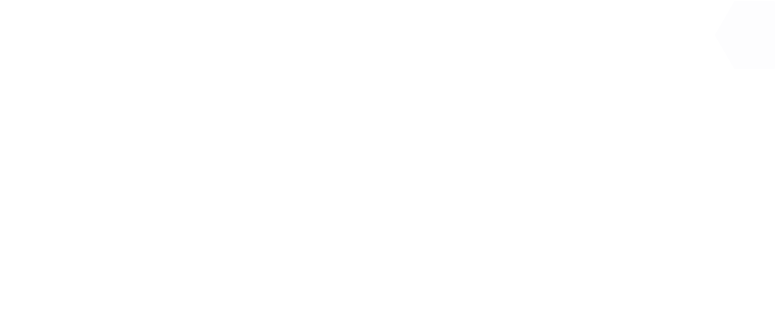
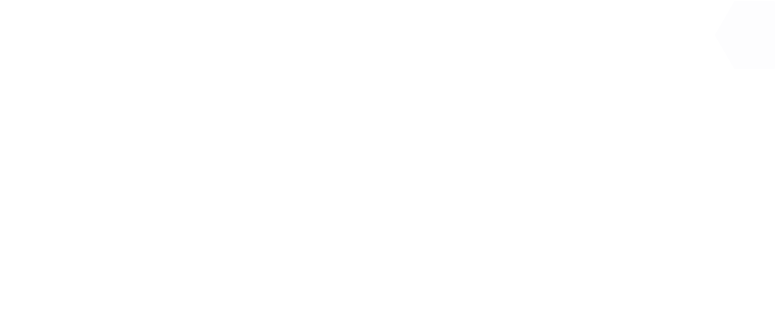


|  |
| --- |
|  |

|  |
| --- |
|  |





|  |
| --- |
| *Sustainable Cultural Tourism*  A mapping document for the OMC |
|  |
| European Expert Network on Culture and Audiovisual (EENCA) |

This project has been financed by the European Commission, DG Education and culture

Directorate Culture and Creativity Unit cultural diversity and innovation. Under contract number: EAC-2015-0184. The information and views set out in this report are those of the author(s) and do not necessarily reflect the official opinion of the European Union.

|  |
| --- |
| Table of contents |

[Readers Guide 5](#_Toc474766360)

[Summary 7](#_Toc474766361)

[1 Introduction 11](#_Toc474766362)

[2 Sustainable cultural tourism 13](#_Toc474766363)

[2.1 Origins and definitions of sustainable cultural tourism 13](#_Toc474766364)

[2.2 Best practices in sustainable cultural tourism in Europe in the last five years 17](#_Toc474766365)

[2.3 Latest trends and initiatives in sustainable cultural tourism 20](#_Toc474766366)

[3 The relationship between sustainable cultural tourism and heritage 25](#_Toc474766367)

[4 Relevant topics within sustainable cultural tourism 29](#_Toc474766368)

[4.1 Current issues of cultural tourism sustainability discourse 29](#_Toc474766369)

[4.2 Selection of topics to be considered for a further debate on sustainable cultural tourism 30](#_Toc474766370)

[5 Concluding remarks 35](#_Toc474766371)

[6 Bibliography 36](#_Toc474766372)

# Readers Guide

The aim of the presented document is to offer an overview of the topic of sustainable cultural tourism based on a literature review. It is divided into three chapters. The first chapter deals with the origins and definitions of sustainable cultural tourism. It reflects both organisational standpoints, as well as, the academic research perspectives. Further it highlights the best practices in sustainable cultural tourism in Europe in the last 5 years and describes latest trends and initiatives. The second chapter outlines the relationships between sustainable tourism and cultural heritage pointing out the vital role of heritage in terms of motivation for touristic travels. The third chapter focuses on current issues of cultural tourism sustainability discourse and suggest selected topics for a further debate.

# Summary

Tourism is generally regarded as one of the world’s largest industries. Cultural tourism is a vital part of it and becoming increasingly important. Debates on sustainable tourism (ST) began at the beginning of 1990s. The concept of ST was proposed by the World Tourism Organization (UNWTO) and defined as ‘the tourism that meets the needs of current tourists and host populations, while enhancing opportunities for the future’ (UNWTO, 1993). Cultural aspects have been included into sustainable tourism concerns from the very beginning pointing out ‘cultural integrity’ (UNWTO, 1993), ‘tourism as a contributor to the enhancement of cultural heritage’ (UMWTO, 2001), ‘cultural spheres and built environment’, and encouraging to ‘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’ (UNEP and UNWTO, 2005). A landmark in sustainable tourism debate is considered *Rio+20 Conference on Sustainable Development* in 2012 where the UN’s ST policy was formulated.

However, there is a certain ambiguity in the very term ‘sustainable tourism’. This lies in the potential conflict between the meaning of the two words: *Sustainable* implies a state that can be maintained, is ongoing,perhaps even unchanging, whereas *tourism* impliesthe dynamic process of change to suit consumerdemands (Nasser, 2003). This ambiguity is also reflected in the academic literature, where the concept of sustainable cultural tourism has been approached from different perspectives. As a result, it has gained its proponents, as well as, opponents.

Three different approaches through the lens of capital were identified – a focus on *resources* (limits of cultural and natural capital), *activities* (economic capital invested in tourism) and *community* (the role of social capital in the local context) (Saarinen, 2006). In addition, two schools of thought were distinguished (Nasser, 2003): The *functional approach* (Ashworth, 1994, 1995; Butler, 1997; Wall, 1997; Ashworth and Tunbridge, 2000; McKercher and duCros, 2002) emphasising the considerable economic importance of the industry to all participants, while looking for ways to improve its efficiency and minimise its adverse effects through good management and appropriate policy measures; and the *political-economy approach* (Lea, 1988; Rees, 1989; Cater, 1994; Orbasli, 2000) calling for more financial responsibility for the long-term maintenance of the heritage resources on which it depends, by allowing governments and local communities to hold higher stakes in tourism and in the management of their historic resources.

Main issues of the academic discourse on sustainable tourism encompass:

* *Sustainability trinity* (Farrell, 1999) – smooth and transparent integration of economy, society and environment;
* *The paradox of sustainability and tourism* (Butler, 1997) – deliberate changes in tourist destinations to reflect customer preferences;
* *Tourist area life cycle* (Butler, 1997) – the way destination areas change inherent features that first made them attractive resulting in a subsequent visitor decline;
* C*arrying capacity* (1994, 1995) – the maximum use of any place without causing negative effects on its resources, and the subsequent loss of visitor satisfaction;
* *Market Appeal/Robusticity Matrix* (McKercher and duCros, 2002) – an assessment tool of the tourism potential of cultural destinations based on the attractiveness of the site for tourism, and the robusticity determining its capacity to cope with increasing tourism;
* *No-growth strategies* (Bramwell and Lane, 2005) – the reconciliation of the tension between the interests of stakeholders from the tourism industry and culture resulting into situations in which tourism might not be considered as an appropriate use of resources compared with other development options or to no development at all;
* *ʻHit-and-Runʼ tourism* (Ruoss and Alfarè, eds., 2013) – tourists visiting the site for few hours to continue their travel to other destinations with more attractive accommodation and recreational facilities, resulting in increased waste generation, water consumption and traffic, while the income for the place is almost absent.

There has been a wide consensus among scholars that an effort to achieve cultural tourism sustainability has to be included within a larger sustainability development framework. Moreover, it is believed that if the tourism sector is well managed it can foster inclusive economic growth, social inclusiveness and the protection of cultural and natural assets (UNWTO, 2016c).

Best practices in sustainable cultural tourism in Europe in the last 5 years deal with three main themes:

* *Networking & knowledge sharing* – **European Cultural Tourism Network (ECTN) and** The European Heritage Heads Forum (EHHF);
* *Encouraging ‘responsible’ tourism*–Tips for Responsible Tourism (the World Heritage Alliance), Responsible Tourist and Traveler Guide (UNWTO), Traveler’s Code (Pacific Asia Travel Association), How to Avoid Guilt Trips (Tourism Concerns, UK), Campaign ‘One Billion Tourists: One Billion Opportunities’ (UNWTO), Campaign ‘Your Actions Count – Be a Responsible Traveler’ (UNESCO, UNWTO, UNODC);
* *Building cultural and creative quarters* – Temple Bar in Dublin (Ireland), Westergasfabriek in Amsterdam (Netherlands), ECoCs – RUHR 2010 (Germany), Pécs 2010 (Hungary), Košice 2013 (Slovakia), Riga 2014 (Latvia).

Latest trends and initiatives within sustainable cultural tourism build on the positive growth trends of the tourism industry, which recorded the sixth year of a consecutive above average growth, recognised Europe as the world’s number one tourist destination and estimated around 40% of all international tourist arrivals as culturally motivated trips (UNWTO, 2016, 2016a, 2016b). There are several initiatives adopted in the last years that are believed to have been stimulated by the above mentioned trends:

* UNWTO Sustainable Tourism Programme (2014);
* UNWTO/UNESCO World Conference on Tourism and Culture (2015);
* Tourism within ‘The 2030 Agenda for Sustainable Development’ of UN (2015);
* European Tourism Day - 29/11/2016 (2016 theme: ‘Enhancing synergies between tourism and cultural and creative industries. Innovative solutions as the driver for jobs and growth*’*);
* The EC tourism communication campaign ‘Europe. Wonder is all around.*’* (2016) (To encourage EU citizens to discover the hidden wonders of Europe).
* The International Year of Sustainable Tourism 2017 (Cultural values, diversity and heritage – set as one of the five key areas);
* The European Year of Cultural Heritage 2018;
* The EU–China Year of Tourism 2018 (To attract more Chinese tourists to visit EU destinations).

Europe is one of the world’s regions with the largest concentration of cultural heritage (EC, 2010). Heritage – together with the arts – are considered to be ‘primary elements’ of cultural tourism due to their superior status in visitor interests (UNWTO and ETC, 2004). From the sustainability perspective, the need to consider the ability of a heritage site to withstand increased visits and/or a change in visitor profile without causing undue damage to tangible and intangible values has to be highlighted (du Cros, 2001). In addition, potential conflicts between tourists and local stakeholders may arise from different perceptions of the cultural asset’s value, in particular by focusing primarily on its extrinsic appeal as a product to be consumed (McKercher, Ho and du Cros, 2004), However, when culture is shared, tourism and heritage coexist in harmony so that tourism revenues can be used to sustain and conserve environments of heritage value. In contrast, when culture is exploited or created, there is an explicit dominance of commercial values over conservation values as tourism becomes central to the local economy (Newby, 1994).

Four main thematic areas of the current discourse on the relationship between cultural heritage and tourism integrated by the concept of sustainability were identified based on the meta-synthesis approach (Loulanski and Loulanski, 2011):

* The relationship between heritage and tourism
* The sustainability of tourism
* The sustainability of heritage
* Unsustainable practices

Provided that new societal challenges faced by sustainable cultural tourism development emerged in the last years, we suggest further topics to be considered for a future debate. Based on the criteria of relevance/novelty especially four topics are suggested:

1. Sustainable heritage tourism
2. Inclusive development of sustainable cultural tourism and social innovation
3. Intangible cultural heritage capital and sustainable tourism development
4. Digitisation and cyber-tools in sustainable heritage tourism

# Introduction

Tourism is generally regarded as one of the world’s largest industries generating 10% of the world’s GDP, and as a key sector contributing to job creation, sustainable consumption and production, and the preservation of world’s natural and cultural resources (UNWTO[[1]](#footnote-1), 2016d; 2016, p. 18). Cultural tourism has been recognised as a separate product category since the late 1970s (McKercher, 2002, p. 29) and is considered to be a particularly advancing sector (Bywater, 1993; Bendixen, 1997; Hughes, 2002; Richards, 2005). It emerged as a consequence of the very development of the tourism market and its need for diversification (Richards, 1996; Bendixen, 1997; Bonet in Towse ed., 2003). However, it has been only since the late 1990s when an increased number of cultural tourism studies were published, building mainly on a pioneer report by Greg Richards ed. (1996) entitled *Cultural Tourism in Europe.* Greg's report analysed different contexts of European cultural tourism including a current situation in selected European countries.

Early papers on cultural tourism focused mainly on identifying the nature of rapport between the two sectors. Mutual benefits of merging into a symbiotic relationship between culture and tourism – based on their complementarity – were highlighted (Richards, 1996; Bendixen, 1997; Hughes, 2002). Accordingly, tourism has been considered as a tool for bringing visitors to cultural sites and venues, and culture as a source of attractive opportunities for cultural experiences and challenges to tourists for cultural discoveries (Bendixen, 1997, p. 21). In short, the arts have been believed to create attractions for tourism and tourism to supply extra audiences for the arts (Myerscough, 1988, p. 80).

However, Hughes (2002, p. 165) points out the ambiguity of the term ‘cultural tourism’ resulting from an interchangeable use of other terms such as heritage tourism, arts tourism and ethnic tourism for apparently similar activities.

The European Association for Tourism and Leisure Education (ATLAS)[[2]](#footnote-2) defines cultural tourism as: ‘All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence’.

According to Richards (1999, p. 16) cultural tourism is applied to a wide range of activities and also ‘visitors to cultural attractions are often labelled as cultural tourists, regardless of their motivations’. In this respect, Bywater (1993) classifies three dimensions of demand for cultural tourism: *culturally motivated* (culture is a primary motivation for travel), *culturally inspired* (visit to a cultural site happens during the travel as a once-in-a-lifetime event), and *culturally attracted* (the primary reason for travel is other than culture – business, holiday, etc., however, culture is consumed due to a personal interest in it).

Similarly, Hughes (2002) distinguishes between *‘culture-core’* (culture is the main reason for travel) and *‘culture-peripheral’* tourists (culture is consumed although the main reason for travel is different). A deeper insight provides McKercher (2002) who categorizes cultural tourists based on two criteria: the *centrality of cultural tourism in the decision to visit a destination* (the level of importance of culture for travel) and the *depth of experience* (the level of engagement with the cultural site).

According to a study by the European Commission named *European Cultural Routes impact on SMEs' innovation, competitiveness, and clustering* (2011), 20% of European visits have exclusively cultural motivation, while 60% of tourists are truly interested in discovering the cultural values of the places they visit.

The development of cultural tourism can be attributed to the growing importance of the new urban middle class with a high level of education, disposable income, an interest in experiencing something different from the usual tourist traps, and a desire to learn something rich in cultural, symbolic, spiritual or historical content (Bendixen, 1997; Bonet in Towse ed., 2003)*.* Majó, Martínez and Vázquez (2004) analysed trends in cultural tourism at the end of the 20th Century, highlighting a spectacular increase in cultural tourism offers and a sensitive grow of pleasure trips with cultural finalities. At the beginning of the new millennium the development of cultural tourism was influenced mainly by a greater demand for weekend travels, interest in travel packages and itineraries, and the use of technology and the Internet (NTHP, 2004).

Especially, the access to new ICT, enabling people to have an increased awareness of different countries and their cultures, is believed to have stimulated a growth in cultural tourism in the last two decades. The increased use of ITCs has also resulted in a significant change in the structure of tourism industry (Baggio, 2006; Kourtit, Nijkamp, van Leeuwen and Bruinsma, 2011), enabled the use of new marketing channels in reaching audiences (Tajtáková, 2010), and open new possibilities for the preservation and sustainability of cultural assets within cultural tourism (Jaehun, Jaegeol, and Choong-Ki, 2009; Valčić and Domšić, 2011).

# Sustainable cultural tourism

## Origins and definitions of sustainable cultural tourism

Sustainable tourism is considered to be rooted in sustainable development[[3]](#footnote-3), in the sense that if tourism is to contribute to sustainable development, it must be economically viable, environmentally sensitive, and culturally appropriate (Nasser, 2003, p. 474). Debates on sustainable tourism began emerging at series of local and international forums held by the UN beginning in the 1990s (Edgell, 2015, p. 27).

The concept of sustainable tourism was proposed by the World Tourism Organization in 1988 (Liu, 2003), and further elaborated in the book *Sustainable tourism development: A guide for local planners* (UNWTO, McIntyre, 1993) which aimed to assist local policy makers and planners in implementing an integrated and sustainable approach to tourism development in their communities, be they towns, villages, major destinations, rural or other areas below the national and regional levels of planning and development. Sustainable tourism was defined as:

*…the tourism that meets the needs of current tourists and host populations, while enhancing opportunities for the future. It is envisaged as leading to the management of resources in such a way that economic, social, and aesthetic needs can be met while maintaining essential ecological processes, biological diversity, cultural integrity, and life support systems.* (UNWTO, 1993)

The definition explicitly mentions the term ‘culture integrity’, hence implying also the notion of sustainable cultural tourism within the overall concept of sustainable tourism development.

In 2001, UNWTO adopted the *Global Code of Ethics for Tourism* (UMWTO, 2001) which recognized ‘tourism as a factor of sustainable development’ (Article 3) and highlighted tourism as ‘a contributor to the enhancement of cultural heritage’ (Article 4). In 2005, the UNEP and the UNWTO released a report entitled *Making Tourism More Sustainable: A Guide for Policy Makers*, which formulated recommendations for achieving sustainable tourism development:

*Sustainable tourism takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities…*

*The development of sustainable tourism requires the informed participation of all relevant stakeholders, as well as solid political leadership to ensure wide participation and consensus building.*

*Achieving sustainable tourism…requires constant monitoring of impacts so that the necessary preventive and/or corrective measures can be introduced whenever necessary.*

*Sustainable tourism should also maintain a high level of tourist sa**tisfaction and ensure a meaningful experience to the tourists, raising their awareness about sustainability issues and promoting sustainable practices amongst them.*

(UNEP and UNWTO, 2005)

Cultural aspects within sustainable tourism issues were articulated already in the foreword to the document stressing that sustainability – which originally referred to the natural environment – now also covers the social, economic and cultural spheres as well as the built environment (UNEP and UNWTO, 2005, iii). The reference to sustainable cultural tourism was further specified as *‘to 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’* (UNEP and UNWTO, 2015, p. 11-12).

In 2012, the UN’s sustainable tourism policy was formulated during the *Rio+20 Conference on Sustainable Development[[4]](#footnote-4)* in Rio de Janeiro in Brazil, 20 years after the landmark 1992 *UN Conference on Environment and Developmen*t was held in the same city. The Rio+20 Conference, unlike its predecessor, specifically included sustainable tourism in its agenda (Edgell, 2015, p. 28), recognising that:

*…well-designed and well managed tourism development, if led and implemented by national, international, and local stakeholders, has the potential to make a significant contribution to the global agenda on sustainable practices.* (UN, 2012)

The discussions at the conference made recommendations on policies and innovative measures for countries to implement in order to develop a competitive and sustainable tourism sector, making it a major contributor to national and global strategies aimed toward international sustainable tourism policies Nevertheless, according to Edgell (2015, p. 29) these concepts of sustainable tourism development satisfy many tourism theorists but remain difficult for practitioners in the field to operationalize.

**Sustainable cultural tourism reflected in the academic literature**

Within the academic research the concept of sustainable cultural tourism has been approached from different perspectives and it has gained its proponents, as well as, opponents. Nasser (2003, p. 474) points out the ambiguity of the term ‘sustainable tourism’, which lies in the potential conflict between the meaning of the two words. *Sustainable* implies a state that can be maintained, is ongoing,perhaps even unchanging, whereas *tourism* impliesthe dynamic process of change to suit consumerdemands.

In addition, Bramwell and Lane (2005, p. 53) suggests to distinguish between *sustainable tourism* and *tourism sustainability*. The authors claim that sustainable tourism should not become ‘an excuse for tourism to compete for scarce resources in order to sustain tourism; rather, it should be an approach that seeks the most appropriate and efficient shared use of resources, on a global basis, within overall development goals’.

Further, Farrell (1999) highlights the ‘sustainability trinity’, which aims at the smooth and transparent integration of *economy*, *society* and *environment*. It should be added that in the context of sustainable cultural tourism the environment to consider is primarily built and cultural, although cultural tourism may effect also the natural environment. This refers mainly to the behaviour and consumption patterns of tourists who use and consume local natural assets (e.g. water resources, pollution). As with any economic activity, Nasser (2003, p. 472) points out that tourism makes use of resources and produces an environmental impact that amounts to exploitation if the quantity and quality of those resources are degraded. According to Bramwell and Lane (1993) sustainable tourism implies the effort to reconcile the tensions and friction created by the complex interactions between the partners in the triangle, and to ensure equilibrium in the long term.

With respect to the studies on sustainability in tourism Saarinen (2006) identifies three different perspectives – a focus on *resources*, *activities* or *community*, through the lens of capital. The first examines the limits of resources and the need to protect natural capital and cultural capital from unacceptable changes caused by tourism. The second refers to the needs of the industry, aiming to sustain economic capital invested in tourism. The third calls for wider involvement and participation by local communities, stressing the role of social capital in a local context.

Nasser (2003, p. 747-746) distinguishes two schools of thought which have developed views on sustainable tourism: The *functional approach* (Ashworth, 1994, 1995; Butler, 1997; Wall, 1997; Ashworth and Tunbridge, 2000; McKercher and duCros, 2002) analysing tourism and its impact on the tourist destination as a cultural resource, and the *political-economy approach* (Lea, 1988; Rees, 1989; Cater, 1994; Orbasli, 2000) addressing the issue from the perspective of governance, ownership in the tourism industry, distribution of profits generated by the tourism and local involvement.

In support of the functional theory, scholars like Richard Butler identify *the paradox of sustainability and tourism*. Butler (1997) argues that tourist destinations are deliberately changing in anticipation of, or to reflect changes in, customer preferences brought on by the competitive nature of tourism. Such a pattern of induced change runs both counter to, and in sympathy with the principles of sustainable development. Moreover, the author introduced the concept of the *‘tourist area life cycle’*, which describes the way destination areas change and frequently obliterate or change overwhelmingly the inherent features that first made them attractive to visitors. Butler (1997) attributes the decline in the tourist destination cycle to the unchecked development of the destination until it exceeds its innate capacity to absorb tourism and its associated development. After this point, problems emerge, which if not addressed satisfactorily would result in subsequent visitor decline.

In this respect, Ashworth (1994, 1995) believes that the link between resource valuation and output equity can be made through the concept of *‘carrying capacity’* as a tool for heritage management. This concept determines the maximum use of any place without causing negative effects on resources, the community, economy, culture, and environment, and the subsequent loss of visitor satisfaction.

The same problem was studied by McKercher and duCros (2002) who developed a *‘Market Appeal/Robusticity Matrix’* (called also Potential Matrix) to assess the tourism potential of cultural destinations. The matrix analyses the interdependence of the two aspects: *Market appeal* reflecting the attractiveness of the site for tourism, and the *robusticity* determining the capacity to cope with increasing tourism. The authors believe that by adopting a correct assessment of the tourism potential of cultural assets one can avoid future risks resulting from overdeveloped or underdeveloped tourism.

On the other hand, the political-economy approach dwells on the structural inequalities in world trade, characterised by severe distortions and imbalances in the share of income and profits from tourism that remain inside a peripheral economy. To minimise these effects, theorists argue that governments would need to intervene in the market, oversee integration of planning and implementation, and encourage local involvement (Nasser, 2002, p. 476).

The tension between the interests of stakeholders from tourism industry and culture may result into situations in which tourism might not be considered as an appropriate use of resources compared with other development options or to no development at all, so that ‘no-growth’ or reduced activity scenarios should also be considered as a necessary dilemma faced by the tourism industry (and other industries) (Bramwell and Lane, 2005, p. 53). The same approach is advocated by McKercher and du Cros (2002) within their theory of *Market Appeal/Robusticity Matrix*. The authors identified a specific segment characterised by a moderate/high market appeal, but a low robusticity. It means that tourists may be very interested to visit a particular cultural site, however, its physical state is too fragile, or its cultural values are sensitive to high visitation levels. Therefore it is suggested to limit extensive tourism activities and to ensure that an existing visitation does not harm the cultural values of the asset.

Finally, a recent study by Ruoss and Alfarè, eds. (2013) highlights a phenomenon labelled as ʻHit-and-Runʼ tourism. It reflects the behaviour of tourists characterized by a short visit of the site and a continued travel to other destinations with more attractive accommodation and recreational facilities. The impact on heritage sites in this case is very negative, since it includes increased waste generation, water consumption and traffic, while the income for the site is almost absent.

Proponents of the political-economy school believe that if development is founded on small-scale, locally owned activities, tourism can fulfil a non-consumptive use of resources, which appears to have the potential to serve both conservation and local development roles as well (Furze, De Lacy, Birckhead 1996). Carter (1994) identifies three benefits of this approach: First, there will be less need for financial investment in infrastructure and superstructure facilities compared to conventional mass tourism. Second, locally owned and operated businesses will not have to conform to the corporate Western identity of multinational tourism concerns and therefore can have a much higher input of local products, materials, and labour. Third, the profits made should accrue locally instead of flowing back to the state or foreign organisations (Cater 1994).

Nevertheless, the two approaches (functional theory vs. political-economy theory) to conceptualising tourism’s place in sustainable development are not in a real opposition, but they rather highlight diverse aspects of sustainable tourism concept. The functional approach emphasises the considerable economic importance of the industry to all participants and tries to find ways to improve its efficiency and minimise its adverse effects through good management and appropriate policy measures. The political-economy approach sees the need for the tourism sector to take more financial responsibility for the long-term maintenance of the heritage resources on which it depends, by allowing governments and local communities to hold higher stakes in tourism and in the management of their historic resources (Nasser, 2002, p. 476).

To conclude this section, we sum up main issues of sustainable cultural tourism theory identified in the literature review:

* Sustainability trinity – economy, society and the environment (Farrell, 1999);
* The paradox of sustainability and tourism (Butler, 1997);
* Tourist area life cycle (Butler, 1997);
* Carrying capacity (1994, 1995);
* Market Appeal/Robusticity Matrix (McKercher and duCros, 2002);
* No-growth strategies (Bramwell and Lane, 2005);
* ʻHit-and-Runʼ tourism (Ruoss and Alfarè, eds., 2013).

It should be noted that the tourism industry is conscious of the need to maintain the social, cultural, environmental, and economic attributes that are basic to its positive development (Edgell, 2015, p. 25). Benet (in Towse ed., 2003, p. 191) points out that an effort to preserve the quality of cultural and patrimonial resources and to avoid triviality must be made alongside the sustainable development of tourism. It is believed that if the tourism sector is well managed it can foster inclusive economic growth, social inclusiveness and the protection of cultural and natural assets (UNWTO, 2016c).

## Best practices in sustainable cultural tourism in Europe in the last five years

This section identifies the most frequently quoted best practices in Europe in the last 5 years. They are grouped around three themes:

*1. Networking & knowledge sharing*:

* **European Cultural Tourism Network (ECTN)**
* The European Heritage Heads Forum (EHHF)

*2. Encouraging ‘responsible’ tourism***:**

* Tips for Responsible Tourism (the World Heritage Alliance)
* Responsible Tourist and Traveler Guide (UNWTO)
* Traveler’s Code (Pacific Asia Travel Association)
* How to Avoid Guilt Trips (Tourism Concerns, UK)
* Campaign ‘One Billion Tourists: One Billion Opportunities’ (UNWTO)
* Campaign ‘Your Actions Count – Be a Responsible Traveler’ (UNESCO, UNWTO, UNODC)

3. *Building cultural and creative quarters:*

* Temple Bar in Dublin (Ireland)
* Westergasfabriek in Amsterdam (Netherlands)
* ECoCs – RUHR 2010 (Germany), Pécs 2010 (Hungary), Košice 2013 (Slovakia), Riga 2014 (Latvia).

**1. Networking & knowledge sharing**

Networking and knowledge sharing has become a widespread and useful practice both in the area of culture, as well as in tourism. In the few years networks dealing with questions of sustainable cultural tourism appeared as well. Cooperation networks range from small-scale regional initiatives to well-established international projects. In the field of sustainable cultural tourism in Europe, especially two networks have to be highlighted: ***European Cultural Tourism Network (ECTN)* and** *The European Heritage Heads Forum (EHHF).*

***European Cultural Tourism Network (ECTN)[[5]](#footnote-5)* was established in 2009, as the only pan-European network for cultural tourism development and promotion.** **ECTN connects destinations, authorities, NGOs and research institutes for sustainable cultural tourism development and promotion across Europe.**  The mission of ECTN **is to bring together the tourism and cultural industry professionals working in different regions of Europe to exchange experience and information on best practice and to develop new approaches and innovations.** It works through three research groups based in Spain, Romania and Greece. **ECTN organises annual***Conferences***and***Award* contest**for Destinations across Europe, as well as** [participate at the relevant events](http://www.culturaltourism-network.eu/news--events.html)**with our contribution and provide expertise on cultural tourism development and promotion. In 2014,** ECTN initiated **the only award in cultural tourism** in Europe for **‘Destination of Sustainable Cultural Tourism’** to tourism destinations Europe-wide achieving common benefits of destinations, communities, businesses, citizens and visitors.

In addition, in 2016 project CHRISTA (Culture and Heritage for Responsible, Innovative and Sustainable Tourism Actions) within the Interreg Europe inter-regional cooperation EU programme was launched. The project involves involving 10 partners from 10 EU Member States regional and local authorities, as well as tourism authorities in 9 EU regions.

It aims to protect and preserve natural and cultural heritage assets and deploy them for the development and promotion of innovative, sustainable and responsible tourism strategies, including intangible and industrial heritage, through interpretation and digitisation, with capitalisation of good practices, policy learning, policy implementation and capacity building.

Within the field of cultural heritage and with a special focus on sustainability questions *The European Heritage Heads Forum****[[6]](#footnote-6)*** was founded in 2006, as a network for European cultural heritage tourism. It works as an informal professional and expert network for national heritage heads (built heritage, landscapes and archaeology) of the European Union and European Economic Area. The EHHF provides a forum for information and experience exchange about the management of the historic environment in the 21st century.

In 2014, The EUHeritage Tour project[[7]](#footnote-7) was launched. The project aims to create a transnational route to UNESCO cultural heritage sites in Europe as a thematic logic, contributing to the diﬀerentiation of the European tourism as well as to the promotion of shared cultural heritage, thus stimulating a greater sense of European identity. The mission of the EUHeritage Tour is to increase the competitiveness of European tourism under the paradigm of sustainability, capitalising the shared value of European UNESCO cultural heritage sites in a transnational innovative tourism product. The project is based on a strong relationship and a mutual cooperation among three key-players: governments, the EUHeritage Tour network and the businesses.

**2. Encouraging ‘responsible’ tourism**

The term ‘responsible tourism’ is regarded as a basic principle of sustainable tourism, and analysed mostly from the perspective of individuals and organisations engaged in tourism. In this respect, Barthel-Bouchier (2013, p. 170) points out the ‘individualization of the responsibility for sustainable tourism’ as the essence of the responsible tourism approach. Jonathan Tourtellot from Destination Stewardship Center (cited in Edgell, 2015, p. 33) argues that ‘in a growing number of destinations, the business leaders, citizens, and government authorities are realising that safeguarding their distinctive sense of place – cultural assets, natural habitats, historic features, scenic appeal – are essential for reaping the benefits of responsible tourism’.

A practical output of the concerns for responsible tourism can be seen in the proliferation of the checklists and guidelines for individual travellers and tourist operators – as the reflection of the sustainability discourse in the tourism industry. These include e.g. *Tips for Responsible Tourism* published by the World Heritage Alliance, *Responsible Tourist and Traveler Guide* by UNWTO, *Traveler’s Code* by Pacific Asia Travel Association, *How to Avoid Guilt Trips by British non-profit organisation Tourism Concerns,* etc. Barthel-Bouchier (2013, p. 170).

Moreover, the term ‘responsible tourism’ was highlighted also the *Global Code of Ethics for Tourism* published in by UNWTO in 2001 (UNWTO, 2001). In 2012, the UNWTO launched the campaign ‘One Billion Tourists: One Billion Opportunities’ to celebrate the first year to see one billion tourists travel internationally. The aim of the campaign was to show tourists that respecting local culture, preserving heritage or buying local goods when travelling can make a big difference. The public was asked to vote for the Travel Tip that would have the greatest benefit for the people and places they visit and to pledge to follow that tip when travelling. The winning tip, revealed on the arrival date of the one-billionth tourist (13th December 2012), was Buy Local, encouraging tourists to buy food and souvenirs locally, or hire local guides, to ensure their spending translates into jobs and income for host communities. The second place went to Respect Local Culture calling on tourists to learn more about destination traditions or some words in the local language before leaving home. The third and fourth place tips were occupied by Protect Heritage, Save Energy and Use Public Transport (Ruoss and Alfarè, eds. 2013, p. 51).

However, with respect to the ‘Buy Local’ trend it is important to see also the other side of the coin and consider the role of tourism for illicit trade in cultural goods. While buying local is good for the food and souvenir traders, buying original artefacts is damaging for cultural heritage and in most cases it is illegal. Tourists are not sufficiently aware of this (the difference between a souvenir and an artefact may in fact be blur) and specific information campaigns are needed to cut down on illegitimate exports of cultural goods. In 2014 UNESCO, UNWTO and UNODC (The International Bureau for the Fight against Drugs and Crime) launched a global campaign against different forms of illicit trafficking, including against the trafficking of cultural property. The campaign entitled ’Your Actions Count – Be a Responsible Traveler’ aimed to raise awareness about the most common illicit goods and services that tourists might be exposed to while travelling, and provides guidance to recognize possible situations of trafficking, including trafficking in cultural artefacts (UNESCO, 2014).

**3. Building cultural and creative quarters**

A fairly recent phenomenon in cultural development is the emphasis on ‘cultural and creative quarters’ rather than on singular cultural assets. Temple Bar in Ireland’s capital Dublin was one of the first such quarters of this kind. Other examples include the Museum Quarter in Vienna or the Westergasfabriek in Amsterdam. In 2010 alone, six further cultural and creative quarters have been developed within the framework of European Capitals of Culture (ECoC), five of which in the RUHR (Essen, Dortmund, Mülheim, Bochum and Dinslaken) and one in the Hungarian ECoC Pécs 2010 (Bartos in Tajtáková et al., 2010, p. 213). This was followed by a successful project of Kulturpark wthin Slovakian Ecoc Košice 2013, cultural quarter in Latvian ECoC Riga 2014 and others.

Picture 1.1 A new creative quarter of Košice in Slovakia – KULTURPARK – established after the revitalisation of a large area of former barracks within ECoC Košice 2013



*Source: Kasárne/Kulturpark. [on-line]. [Accessed 2017-01-12]. Retrieved from* [*http://www.kosice2013.sk/en/projects/kasarnekulturpark/*](http://www.kosice2013.sk/en/projects/kasarnekulturpark/)*.*

According to Evans (2009) attention to, and investigation of, the phenomenon of cultural and creative quarters is now widespread. Craik (1999) highlights cultural theme parks which often perform better as sustainable attractions than modified existing heritage structures. This is due mainly to the concentration of the critical mass of attractions (Caffyn and Lutz, 1999). As a result, cultural and creative quarters have become cultural tourism attractions of a new generation addressing also new types of audience. Sacco, Ferilli and Blessi (2013, p. 7) point out that rethinking cultural production and participation as a key competitive asset, at strengthening and refurbishing industrial heritage buildings and facilities into cultural uses and cultural quarters. In addition, according to Evans (2007) the conservation of heritage buildings has increasingly incorporated economic uses and adaptations, housing cultural and creative industry as well as residential activity. This looks beyond the touristic usage and privatisation of architectural heritage familiar in many historic quarters and heritage cities, and target sustainability goals.

## Latest trends and initiatives in sustainable cultural tourism

**Consecutive growth of the tourism industry**

In 2015, international tourism experienced the sixth year of a consecutive above average growth in terms of international tourist arrivals, with a record total of 1,184 million tourists travelling the world. This reflects a 4,4% overall growth or an increase of 50 million tourists that travelled to an international destinations around the world (overnight visitors) compared to 2014.

Europe (+5%) led growth in absolute and relative terms supported by a weaker euro vis-à-vis the US dollar and other main currencies. Arrivals reached 609 million, or 29 million more than in 2014. Central and Eastern Europe (+6%) rebounded from last year’s decrease in arrivals. Northern Europe (+7%) and Southern Mediterranean Europe (+5%) also recorded sound results while Western Europe (+3%) was below average (UNWTO, 2016, p. 14-15). Demand for international tourism remained robust also in the first nine months of 2016, though growing at a somewhat more moderate pace (UNWTO, 2016a).

UNWTO (2016b) estimates that cultural tourism accounts for around 40% of all international tourist arrivals. In addition, the expansion of cultural tourism over recent decades has played a crucial role in the promotion and protection of tangible and intangible heritage as well as the development of arts, crafts and creative activities (UNWTO, 2016, p. 18).

**Growing emphasis on sustainability issues within tourism industry**

As mentioned in Chapter 1, debates on sustainable tourism (ST) began already at the beginning of 1990s. The concept of ST was proposed by the World Tourism Organization (UNWTO) and further developed by United Nations (UN) reaching a landmark in 2012, when UN’s ST policy was formulated during the Rio+20 Conference on Sustainable Development. Cultural aspects have been included into sustainable tourism concerns from the very beginning pointing out ‘cultural integrity’ (UNWTO, 1993), ‘tourism as a contributor to the enhancement of cultural heritage’ (UMWTO, 2001), ‘cultural spheres and built environment’, and encouraging to ‘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’ (UNEP and UNWTO, 2005). As a result of the growing emphasise on sustainability issues within tourism industry several initiatives were adopted in the last years, namely:

* **UNWTO Sustainable Tourism Programme (2014)**

In 2014 The Sustainable Tourism Programme of the 10-Year Framework of Programmes on Sustainable Consumption and Production Patterns (10YFP) was launched. The program established partnerships with 77 organisations worldwide, raising its total number of stakeholders to 103. And a total of 74 companies and associations from 19 countries signed the Private Sector Commitment to the Global Code of Ethics for Tourism in 2015 (UNWTO, 2016, p. 41).

* **UNWTO/UNESCO World Conference on Tourism and Culture (2015)**

In 2015, the first UNWTO/UNESCO World Conference on Tourism and Culture: Building a New Partnership was held in Siem Reap, Cambodia with the aim to explore and advance new partnership models between tourism and culture. The Conference broke a new ground in bringing together over 600 delegates including over 40 ministers and vice-ministers of tourism and/or culture from around the world to jointly discuss the challenges and opportunities faced by both the tourism and culture sectors.

The Siem Reap Declaration on Tourism and Culture underlines that successful outcomes require engaging culture and tourism stakeholders, especially within all levels of government and public administrations, to address cross-cutting responsibilities in areas such as governance, community engagement, innovation and corporate social responsibility.

Five main areas were highlighted for future actions within cultural tourism, three of which have been related to cultural heritage and sustainable/urban development:

# 2 Promote and protect cultural heritage by encouraging tourism activities that contribute to increasing public awareness and support for the protection and conservation of cultural heritage;

# 3 Link people and foster sustainable development through cultural routes by encouraging and facilitating international and national initiatives that draw together historically or thematically linked heritage places, including World Heritage Sites, into tourism routes, corridors or circuits;

# 5 Support the contribution of cultural tourism to urban development by encouraging the regeneration of degraded or redundant industrial areas of historic cities including the integration of cultural heritage (UNWTO/UNESCO, 2015)

* **Tourism within ‘The UN 2030 Agenda for Sustainable Development’ (2015)**

The year 2015 marked a significant landmark with respect to sustainability issues also by the adoption of the 17 universal *Sustainable Development Goals*[[8]](#footnote-8)by the United Nations (UN). Tourism has been included in Goals # 8, 12 and 14, for its capacity to contribute to inclusive and sustainable economic growth, sustainable consumption and production, and the sustainable use of oceans and marine resources (UNWTO, 2016, p. 38).

* **European Tourism Day - 29/11/2016**

The theme of the 2016 edition of the *European Tourism Day[[9]](#footnote-9)* was ‘Enhancing synergies between tourism and cultural and creative industries. Innovative solutions as the driver for jobs and growth.’ The annual conference held in Brussels on 29 November 2016 included a political debate and an exchange of good practices on how to better exploit the synergies between tourism, cultural heritage and creativity for the competitiveness and sustainable growth of the European tourism sector.

* **The EC tourism communication campaign 2016 ‘Europe. Wonder is all around.’**

In 2016 the European Commission launched a tourism communication campaign ‘Europe. Wonder is all around.’[[10]](#footnote-10) The campaign aimed to entice European citizens to discover the hidden wonders of Europe. This initiative asked European citizens to take the lead: share their favourite destinations and in this way make others more aware of and motivate them to travel to the diverse, sustainable and high-quality tourist destinations in Europe. The campaign's website featured a Wonder map application through which Europeans were able to share their hidden wonders, flavours and stories.

* The International Year of Sustainable Tourism 2017

On December 5, 2016 the UNWTO announced The International Year of Sustainable Tourism for Development 2017*[[11]](#footnote-11)* to be launched in January 2017 in Madrid. This initiative is believed to be a unique opportunity to raise awareness on the contribution of sustainable tourism to development among public and private sector decision-makers and the general public, while mobilising all stakeholders to work together in making tourism a catalyst for positive change.

A full programme of activities will be unveiled on 18 January 2017 on the occasion of the Opening of the International Year. Nevertheless, it was already announced that the year will promote tourism’s role in the following five key areas:

1. Inclusive and sustainable economic growth
2. Social inclusiveness, employment and poverty reduction
3. Resource efficiency, environmental protection and climate change
4. *Cultural values, diversity and heritage*
5. Mutual understanding, peace and security.

Given the particular importance of cultural tourism within a nowadays tourism industry and intensified discussions about the relationship between culture and tourism, it is no surprise that one of the five key areas of the Year will be dedicated to cultural values, diversity and heritage.

* The European Year of Cultural Heritage 2018

The International Year of Sustainable Tourism 2017 with its focus on cultural heritage tourism precedes The *European Cultural Heritage Year 2018* (EC, 2016) proposed by the European Commission in 2016. The latter one is intended to activate and make visible the many positive effects of cultural heritage activities on other areas of life, society and the economy, including tourism. Accordingly, one of the desired outcomes of The European Cultural Heritage Year is ‘increasing and diversifying cultural tourism by mapping out shared paths, axes and swathes, melting pots and interfaces and border regions’ (European Cultural Heritage Year 2018, 2015, p. 6).

* **The EU–China Year of Tourism 2018**

In 2017 the European Commission announced the *EU–China Year of Tourism 2018[[12]](#footnote-12)*. During that year an unprecedented level of attention will be paid to the growing importance of China as an origin market, and the changing preferences and behaviour patterns of Chinese visitors. The aim is to attract more Chinese tourists to visit EU destinations. This initiative provides a unique opportunity to increase visitors' flows, as well as, investments on both sides.

# The relationship between sustainable cultural tourism and heritage

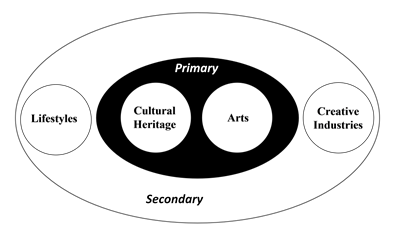
The term ‘cultural heritage’ has been defined by UNESCO as ‘the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations’.[[13]](#footnote-13) Cultural heritage encompasses *tangible cultural heritage*: movable cultural heritage (paintings, sculptures, coins, manuscripts), immovable cultural heritage (monuments, archaeological sites, and so on) and underwater cultural heritage (shipwrecks, underwater ruins and cities), and *intangible cultural heritage* (oral traditions, performing arts, rituals).[[14]](#footnote-14)

Europe is one of the world’s regions with the largest concentration of cultural heritage and is also the top tourist destination in the world (EC, 2010). Cultural heritage became an EU priority with the *European Agenda for Culture* in 2007. In 2014, the Council highlighted the social and economic benefits of heritage policies in its *Conclusions on cultural heritage as a strategic resource for a sustainable Europe* (EC, 2016). Therefore, the promotion of cultural heritage appears to be a significant factor in current economic and social policies for sustainable development including the strategies concerning sustainable tourism development.

UNWTO and European Travel Commission (ETC)[[15]](#footnote-15) (2004) cluster cultural attractions for tourism purposes into four categories:

1. Heritage (cultural heritage related to artefacts of the past),
2. Arts (related to contemporary cultural production such as the performing and visual arts, contemporary architecture, literature, etc.),
3. Lifestyles (elements such as beliefs, cuisine, traditions, folklore),
4. Creative industries (fashion design, web and graphic design, film, media and entertainment, etc.).

Figure 3.1 Culture in tourism – primary and secondary elements

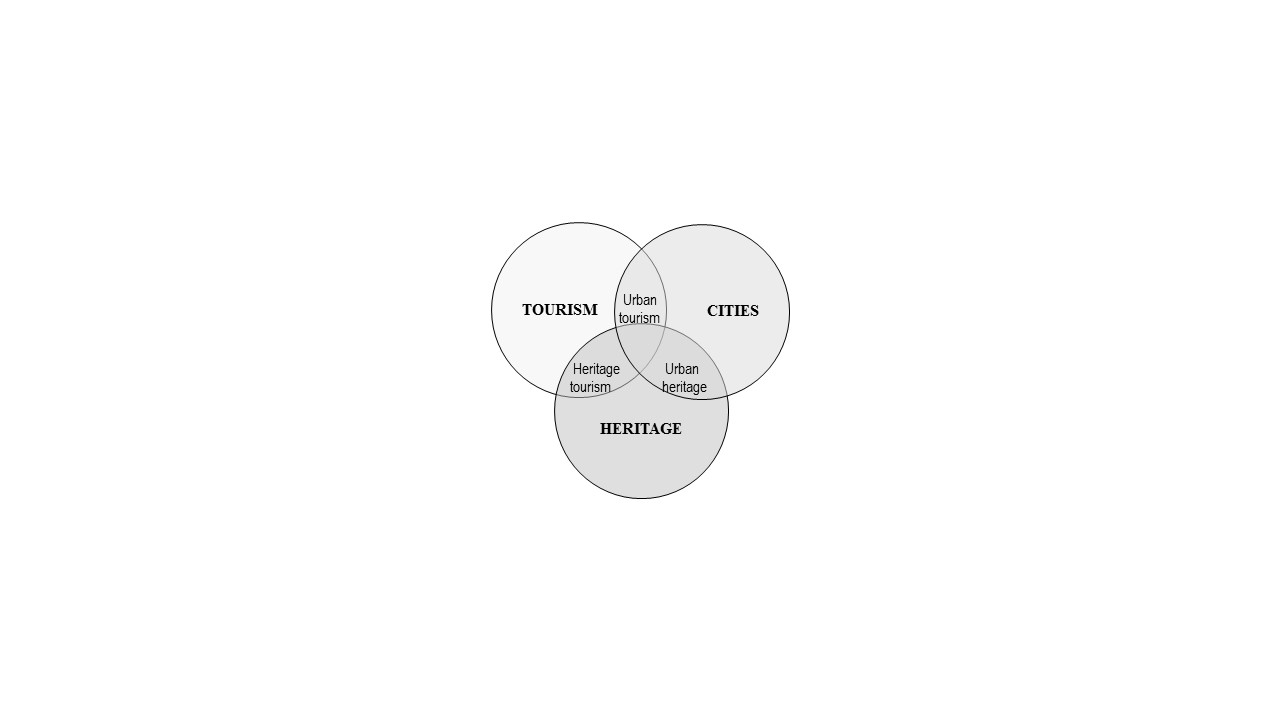


*Source: According to World Tourism Organisation and European Travel Commission. 2004. City tourism and culture: the European experience, p. 8.*

*Heritage* and *the arts* are considered as ‘primary elements’ due to their superior status in visitor interests. Lifestyles and the creative industries are regarded as ‘secondary elements’, since they usually provide supplementary rather than central cultural experiences (UNWTO and ETC, 2004) (Figure 3.1). Therefore, ‘heritage tourism’ is considered to be a vital part of cultural tourism. However, Bartos (in Tajtáková et al., 2010, p. 208) points out that heritage, arts, lifestyles and creative industries remain lifeless and incomplete touristic experiences unless they are included into a larger context given by social relations, images, stories and atmospheres connected to them.

Almost 80% of Europe’s population live in cities, making European urban tourism to be an important economic activity (Holloway, 2009), and a significant part of heritage tourism. According to Ashworth and Tunbridge (2000) cultural resources are the prime tourism product to tourists, and historical cities are always the most important international tourism attractions. As depicted in the figure 3.2, there are important interactions between the concepts of tourism, city and heritage (Ashworth and Tunbridge, 2000, p. 54). These interactions result into a special sub-sector of cultural heritage tourism called *urban heritage tourism*

Figure 3.2 The interaction between the concepts of tourism, city and heritage



*Source: According to Ashworth G.J. and Tunbridge J.E., 2000. The Tourist-Historic City. Retrospect and Prospects of Managing the Heritage City, Pergamon, Elsevier, p. 54.*

When speaking about ‘urban heritage tourism’ a strong link between cultural heritage and sustainable development in urban space has to be emphasised. This means to give a special attention to different kinds of assets (and thus of capitals), of values and stakeholders involved. For tourism industry, heritage cities have become ‘destinations’ that offer visitors a

mixture of cultural heritage attractions and leisure activities in a unique setting (D’Auria, 2009, p. 277).

From the tourism perspective Timothy (1998) identified four levels of heritage tourism attractions based on different connectivity of visitors to a site: *world, national, local* and *personal.* World heritage attractions that invoke feelings of awe may draw large masses of tourists, but they probably do not invoke feelings of personal attachment. By contrast, national, local and personal sites engender progressively stronger feelings of personal connectivity and probably facilitate different depths of experiences by the visitor.

The tourism industry has the capacity to either enrich a destination through effective planning and efficient management of the natural and built environment, or destroy the destination due to the negative impact on the place arising from unplanned and poorly managed tourism development (Edgell, 2015, p. 25-26). According to McKercher and Ho (2006, p. 473) both over- and under-use pose threats to the cultural tourism sustainability. Therefore, shifting demand from over- to under-utilised attractions appears to be a logical solution that should resolve both problems.

In this respect, du Cros (2001) highlights the need to consider the ability of a heritage site to withstand increased visitation and/or a change in visitor profile without causing undue damage to tangible and intangible values. In the context of urban heritage tourism Jamieson (1993, p. 90-96) argues that the capacity of towns to cope with tourism activity is rather high for the big cities, but lower for the smaller towns. Most often, town authorities welcome the increase of tourist numbers, due to the economic benefits and the media visibility, rarely considering the possible negative effects and the capacity of the town to absorb them – or its carrying capacity (Richards, 2005, p. 8-21).

However, McKercher, Ho and du Cros (2004) warns of a potential conflict between tourists and local stakeholders that may arise from different perceptions of the cultural asset’ value, in particular by focusing primarily on its extrinsic appeal as a product to be consumed. A critical approach is advocated also by Bucurescu (2012, p. 101) who points out threats to *heritage sustainability* connected with an extensive development of tourism industry*.* The author considers cultural tourism as ‘a human induced hazard, while its activity is already producing «un-specific» disasters, with threat for the cultural heritage’. Similarly, McKercher, Ho, and Du Cros (2005, p. 539) point out the ‘conflict/co-operation dichotomy’ resulting from the two opposing views on the relationship between heritage and tourism.

Finally, Newby (1994) outlines a complex relationship between heritage and tourism addressing both positive and negative directions within its coexistence. He argues that when culture is shared, tourism and heritage coexist in harmony so that tourism revenues can be used to sustain and conserve environments of heritage value. In contrast, when culture is exploited or created, there is an explicit domination of commercial values over conservation values as tourism becomes central to the local economy.

In order to understand principles and tools for achieving the harmonic coexistence between cultural heritage and cultural tourism in a long-run, and in accordance with a framework sustainable development strategy, the field of sustainable heritage tourism has to be further investigated.

# Relevant topics within sustainable cultural tourism

## Current issues of cultural tourism sustainability discourse

In 2011, Loulanski and Loulanski published a paper entitled *The sustainable integration of cultural heritage and tourism: a meta-study* (2011, p. 837-862), in which they presented results of an extensive cross-disciplinary thematic investigation into the relationship between cultural heritage and tourism integrated by the concept of sustainability. The authors analysed over 480 studies, which encompassed journal papers, books, organisational reports, conference proceeding and seminars with the aim to reveal the complex relationship between heritage and tourism, and illuminate the factors for their sustainability. Fragmentation of knowledge in the given area resulting into a lacking convergence into theory nor a significant assistance to practice were main motivations for carrying out such a study.

Based on the qualitative analysis followed by the meta-synthesis approach Loulanski and Loulanski (2011, p. 841-844) identified four main thematic areas of the cultural tourism sustainability discourse:

* The relationship between heritage and tourism
* The sustainability of tourism
* The sustainability of heritage
* Unsustainable practices

Further, they provided an interpretive synthesis illuminating the factors deemed critical by researchers for the sustainable integration of heritage and tourism. A representative set of 15 synthesis factors was produced, and include these categories: *Local involvement, Education and training, Authenticity and interpretation, Sustainability-centred tourism management, Integrated planning and management, Incorporation of heritage tourism into a wider sustainable development framework, Controlled/balanced growth of tourism development, Governance and stakeholder participation, Market and product diversification, suitable funding provision, international governance and support systems, a heritage capital approach, Sufficient and diversified funding, International governance and support, ‘Heritage capital approach’, Effective site management, Destination management, and a Sound theoretical/methodological base.* These 15 factors were suggested as the fundamental components of a more efficient theoretical frame and evidence-based policy in the fields of cultural heritage and tourism, aimed at achieving sustainability (Loulanski and Loulanski, 2011, p. 841-844).

However, in the meantime new societal challenges faced by sustainable cultural tourism development have emerged. In the following section we suggest further topics to be considered in a debate on sustainable cultural tourism. The selection of the topics was made after the analysis of a significant amount of literature related to the studied field and was based on two criteria: *relevance* and *novelty*.

As a result, the selection includes:

* the areas of a particular relevance which were, however, not thoroughly investigated yet, and/or were not satisfactorily determined in the academic research and organisational reports;
* the topics which emerged in the last few years as a result of current societal development trends interfering with the field of sustainable cultural tourism.

## Selection of topics to be considered for a further debate on sustainable cultural tourism

Based on the criteria specified in the previous section four topics for further analysis are suggested:

1. Sustainable heritage tourism
2. Inclusive development of sustainable cultural tourism and social innovation
3. Intangible cultural heritage capital and sustainable tourism development
4. Digitisation and cyber-tools in sustainable heritage tourism

**1. Sustainable heritage tourism**

The topic merges two distinctive areas – heritage sustainability and cultural tourism sustainability. However, Hughes (2002, p. 165) points out the ambiguity of concepts’ determination in the field of cultural tourism studies resulting into an interchangeable use of the terms cultural tourism, heritage tourism, arts tourism and ethnic tourism. As a result, the term heritage tourism is often applied as a synonym of cultural tourism, what is, however, not correct. As explained in the chapter 2, heritage – together with the arts – are considered to be ‘primary elements’ of cultural tourism due to their superior status in visitor interests (UNWTO and ETC, 2004). Thus, the heritage tourism represents a subset of cultural tourism, and is considered to be a vital part of its sustainable development. Yet, the field of ‘sustainable heritage tourism’ has not been thoroughly investigated yet.

Given, its particular importance, and also with respect to current trends within EU agenda (Cultural heritage is considered as a ‘strategic resource for a sustainable Europe’[[16]](#footnote-16), the year 2018 was declared The European Year of Cultural Heritage[[17]](#footnote-17)), we assume that the topic of sustainable heritage tourism deserves a more focused attention within academic research and organisational studies.

In 2013, a pioneer report entitled *Sustainable tourism as driving force for cultural heritage sites development* was published under the CHERPLAN project[[18]](#footnote-18). The report focused on sustainable heritage tourism in South East Europe and highlighted two main problems – ‘carrying capacity’ (the number of individuals a given area can support within natural resource limits and without degrading the natural, social, cultural and economic environment for present and future generations.), and ʻHit-and-Runʼ tourism (tourists visiting the site for few hours to continue their travel to other destinations with more attractive accommodation and recreational facilities). These problems generate negative impacts on heritage sites (dealing with increased waste generation, water consumption and traffic) while the income is almost absent (Ruoss and Alfarè, eds. 2013).

According to Bucurescu (2012, p. 101) in order to achieve a real sustainability, both the tourism development and the heritage conservation must be properly treated within management activities, so that the market appeal of a destination correlates with its ability to cope with an increased level of visitation, or to be modified in a way that does not compromise the cultural values.

Yet, with the emergence of a greater number of destinations competing for unique tourist experiences, traditional historic places are undergoing a redefinition and reinterpretation of their cultural heritage in order to be competitive and attractive. By doing this, however, heritage places are responding to the commercial forces of consumer demand, and in many cases conservation and cultural values are being compromised (Nasser, 2003, p. 468). Bucurescu (2012, p. 101) points out that in the desire of quick profits, assessment of the tourism potential in historic towns is being limited, in many cases, to a large database of tourist sights (the ‘must see’ objectives), their image and promotion being considered as most important, while the assessment of their robusticity (the capacity to resist and absorb negative impacts from tourism) is considered a secondary issue to be solved afterwards.

In this respect, the phenomenon of ‘sustainable consumption’ and its application within the field of heritage tourism has to be highlighted. Sustainable consumption can be defined as ‘the patterns of consumption that satisfy basic needs, offer humans the freedom to develop their potential, and are replicable across the whole globe without compromising the Earth’s carrying capacity’ (Hertwich and Katzmayr, 2003). It is assumed that one of the ways to achieve sustainable consumption in the field of heritage tourism is to implement the principles of ‘responsible tourism’ (described in the chapter 1). Consequently, the responsible tourists’ consumption patterns shall be helpful in reaching the goals of sustainable heritage tourism.

**2. Inclusive development of sustainable cultural tourism and social innovation**

The topic draws on the *political-economy approach* tosustainable tourism development (Lea, 1988; Rees, 1989; Cater, 1994; Orbasli, 2000) which addresses the issue from the perspective of governance, ownership in the tourism industry, distribution of profits generated by the tourism and local involvement. According to Nasser (2002, p. 476) the political-economy approach sees the need for the tourism industry to take more financial responsibility for the long-term maintenance of the heritage resources on which it depends, by allowing governments and local communities to hold higher stakes in tourism and in the management of their historic resources.

There has been a strong consensus among proponents of the political-economy approach about the importance of local involvement to ensure tourism sustainability (Rees, 1989, Cater, 1994, Furze, de Lacy, and Birckhead, 1996). Here, significant parallels between the political-economy approachtosustainable tourism development and a nowadays concept of *social innovation* in culture can be identified. The social innovation relies on ‘the inventiveness of citizens, civil society organisations, local communities, businesses and public servants and services, and as such is an opportunity to better satisfy individual but also collective aspirations’ (EC, 2013). In addition, it is understood as ‘a novel solution to a social problem that is more effective, efficient, sustainable, or just than current solutions. The value created accrues primarily to society rather than to private individuals, while the social innovation includes the exchange of ideas and values, shifts in roles and relationships, integration of private capital with public and philanthropic support’ ([CSI](https://www.gsb.stanford.edu/faculty-research/centers-initiatives/csi), n.d.).

In the field of cultural heritage, the term ‘social innovation’ is used when the following conditions are met (Fernandez-Fernandez, 2016):

1. New solutions – e.g. products, services, models, methodologies, processes – are created complying best with the objectives of cultural heritage management.
2. Certain social needs (e.g. access to education, knowledge, culture, quality employment, new technologies, participation and democracy, environmental conservation, sustainable development, social inclusion, integration and gender equality) are met.
3. New types of relationships and/or synergies are created between citizens or between citizens and institutions in relation to cultural heritage management.

Cohen (2006) argues that the extent the community actually participates in tourism activities is widely accepted as a criterion to evaluate tourism sustainability. A recent study by Li and Hunter (2015) entitled *Community involvement for sustainable heritage tourism: a conceptual model* aimed to synthesise the constructs of organisational motivation, community empowerment, community involvement, and sustainable tourism operations in an integrated model. The model draws on stakeholder theory and the social capital perspective and explores the relationships among different stakeholders.

The attention to social innovation has been paid also from the European commission (EC, 2013) according to which, the ‘stimulating innovation, entrepreneurship and the knowledge-based society is at the core of the Europe 2020 Strategy’. Moreover, the topic correlates also with the EU research interests in the field of social sciences and humanities, in particular within Horizon 2020 program – [*Europe in a changing world – inclusive, innovative and reflective Societies*](http://ec.europa.eu/research/participants/data/ref/h2020/wp/2016_2017/main/h2020-wp1617-societies_en.pdf)*[[19]](#footnote-19)*, and under the series of call entitled [*Understanding Europe – Promoting the European Public and Cultural Space*](http://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/calls/h2020-sc6-cult-coop-2016-2017.html#c,topics=callIdentifier/t/H2020-SC6-CULT-COOP-2016-2017/1/1/1&callStatus/t/Forthcoming/1/1/0&callStatus/t/Open/1/1/0&callStatus/t/Closed/1/1/0&+plannedOpeningDate/asc) (H2020-SC6-CULT-COOP-2016-2017). Cultural heritage is directly targeted in three calls (CULT-COOP-06-2017, 07-20017 and 08-2018), mentioning also tourism and sustainable development.

However, we assume that in the field of sustainable cultural tourism the social innovation should be encompassed within a larger framework of sustainable development strategy on national, regional and local levels. In this respect, Lulansky and Lulansky (2011) highlight a wide consensus among scholars about incorporating the implementation of sustainable tourism within a wider multidimensional framework of sustainable development, and link it primarily with the needs of people.

**3. Intangible cultural heritage capital and sustainable tourism development**

Intangible cultural heritage is has been defined in the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003)[[20]](#footnote-20) as ‘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, 2003).

However, D’Auria(2009, p. 287) points out that issues of sustainability, especially in relation to intangible cultural heritage, are often ignored in tourism research, and that sustainable development tends to be confined predominantly to environmental issues even if fundamental cultural heritage issues are involved.

In this respect George (2010) points out the problem of *‘cultural appropriation’* within the field of intangible cultural heritage as a consequence of increasing cultural tourism worldwide. Cultural appropriation has been defined by Ziff and Rao (1997, p. 1) as ‘the taking – from a culture that is not one’s own – of intellectual property, cultural expressions or artefacts, history and ways of knowledge’. The authors concludes that cultural appropriation leads to several negative effects: harm the appropriated community, the integrity and identities of cultural groups; the cultural object itself by damaging it or by transforming a given cultural good or practice; wrongly allows some to benefit to the material detriment of others (deprivation of material advantage).

According to George (2010, p. 381) the risk of cultural appropriation emerges when culture is a subject to increasing commodification for the tourism development. The commodification of culture within intangible cultural heritage – concerning the issues of ownership and intellectual property – is a particularly sensitive phenomenon, since the mechanisms of control are very limited. The issue is strongly related to community concerns given by a collective ownership of intangible cultural heritage. However, as argued by George (2010, p. 387), while certain facets of culture can be copyrighted, such as pieces of written music, artworks or other visible manifestations, the intangibles – ideas, meanings, collective identity attributes, oral and unwritten expressions, and the symbolism attached to these – cannot be easily protected.

Culture converted into a good of exchange value for tourist consumption gets transformed and reconstructed into a completely different entity, and a consumer value system supersedes a longstanding community value system. This consumer value system often distorts the original culture (through inaccurate marketing narratives, unauthentic tourism activities and inappropriate use of cultural resources) over which a community has little or no control George (2004, 2010). In essence, the critics of cultural appropriation in the field of intangible cultural heritage tourism draw on the political-economy approach to sustainable tourism development (Lea, 1988; Rees, 1989; Cater, 1994; Orbasli, 2000) which calls for a fairer distribution of benefit, including financial gains, connected with the tourism development, and thus ensuring sustainable cultural tourism development.

**4. Digitisation and cyber-tools in sustainable heritage tourism**

The phenomenon of digitisation currently penetrates into all areas of our everyday life including culture and tourism. The European Union acknowledged the significance of digitisation by adopting The *Digital Agenda for Europe[[21]](#footnote-21)* in 2010 as an integral part of the Europe 2020 strategy. One of its aims is to address societal challenges through ICT and help EU citizens and businesses to profit from digital technologies with the perspective of intelligent sustainable and inclusive growth. It also highlights the effective use of digital technologies enabling new media opportunities and easier access to cultural content. In addition, with the *Digital Single Market Strategy* adopted in 2015[[22]](#footnote-22), the European Union has taken a major step forward to make its single market fit for the digital age. This entails a number of legislative and other policy initiatives in three key areas – improving access to goods, services and digital content; fostering an environment supporting innovation and infrastructure development and making digital a driver for Europe's growth – which are particularly relevant for culture and tourism.

The nowadays tourism incorporates many of the features of digital society (Tajtáková, 2010). ICTs are considered to be the strongest driving force for changes within the tourism industry (Werthner and Klein, 1999; Fesenmaier and Bing, 2000; Baggio, 2006; Kourtit, Nijkamp, van Leeuwen and Bruinsma, 2011), and have been among the pioneers of leading edge applications and tourism-marketing systems typically represent the forefront of multimedia and virtual-reality applications (Werthner and Klein, 1999). The use of ICTs within the framework of destination marketing resulted also into changes in tourists’ consumption patterns (Pechlaner and Raich, 2002), and facilitated mass customisation of tourism products (Werthner and Klein, 1999). E-tourism has been maturing fast also as a mainstream distribution mechanism (Valčić and Domšić, 2011, p. 132). As a result, planning, reservation, booking, and payment of travel products and services via e-services displays the highest sales and growth numbers compared to any other industry online (Go and Govers, 2003). Finally, according to Kourtit, Nijkamp, van Leeuwen and Bruinsma (2011, p. 14) e-services, e-tourism and e-heritage give an opportunity to access international tourism markets on an equal footing, marketing the attractiveness of a certain (cultural) destination, its unique selling points, viz. tourism policies and strategies, in order to enhance their value chain so as to generate growth in tourist visits and expenditures.

However, Valčić and Domšić (2011, p. 132) claim that ‘cultural heritage is not well represented in existing e-destination platforms and e-tourism services’. Actually, digital technologies are used primarily for the purpose of heritage preservation, what is, nevertheless, compatible with sustainability objectives. Many tangible cultural assets are being digitised and archived as important national or world heritage resources within frameworks of national or regional programs for cultural heritage digitisation. In consequence, cultural assets (as digitised content) can be more easily mediated to diverse audience worldwide, enhancing thus off-site participation (distance visit) via internet. With respect, to in situ participation (physical visit to a heritage place) immersive experiential applications and multimedia tools enabling interactive engagement of visitors are being increasingly used due to the penetration of digital technology and growing digital skills. In view of sustainable cultural tourism, Valčić and Domšić (2011, p. 133) argue that virtual travel experiences (so called off-site participation) are especially appropriate in the case of heritage sites in which physical visitation is discouraged in order to conserve the resource or is not possible for financial or other reasons.

In addition, ICTs and internet can favour the reconciliation of heritage and tourism, supporting a process of the empowerment of local stakeholders and of creative encounter between host and guest communities. Hence, allowing individuals and communities an opportunity to be included and connected in the process of framing cultural tourism policies is a basic prerequisite for sustainable tourism (Valčić and Domšić, 2011, p. 131-132). On the other hand, although an increasing use of e-services in tourism can contribute to the development of new jobs, in other places it can also decrease local and regional employment (Kourtit, Nijkamp, van Leeuwen and Bruinsma, 2011, p. 14), and take economic benefits resulting from tourism activities outside the local community.

It is evident that the relationships between culture, tourism and sustainability in the context of digital society leave many unanswered questions. However, the reflections on digitalization and its impact on sustainable tourism development have been very limited within an academic discourse so far. Yet, it is primarily cultural tourism, and in particular heritage tourism, which can benefit from the digitisation and the use of cyber-tools in favour of sustainability. Therefore, we assume that this topic deserves much more attention from the professional community.

# Concluding remarks

* The growth of tourism industry in modern society resulted into an increased debate on sustainable tourism issues in the last two decades;
* There is an evident interdependence between cultural and natural concerns within cultural sustainable tourism given by the fact that behaviour of tourists may impact not only cultural destinations and heritage sites but also surrounding natural environment (waste generation, water consumption, traffic, etc.);
* A potential conflict between tourists and local stakeholders may arise mainly from different perceptions of cultural assets’ value, in particular by focusing primarily on its extrinsic appeal as a product to be consumed;
* Theoretical approaches towards sustainable cultural tourism are grouped around management models improving the efficiency and minimising adverse effects of tourism, and around new governance models and policies allowing for a higher involvement of different stakeholders;
* There is a wide consensus within sustainable tourism discourse that an effort to achieve cultural tourism sustainability has to be included within a larger sustainable development framework.

# Bibliography

Ashworth G.J. 1994. From history to heritage: From heritage to identity: In search of concepts and models. In *Building a new heritage: Tourism,* *culture, and identity*, G. J. Ashworth and P. J. Larkham, eds. London: Routledge.

Ashworth, G.J. 1995. Environmental quality and tourism and the environment. In *Sustainable tourism development*, H. Coccossis and P. Nijikamp, eds. Aldershot, UK: Avebury.

Ashworth G.J. and Tunbridge J.E., 2000. *The Tourist-Historic City. Retrospect and Prospects of Managing the Heritage City,* Pergamon, Elsevier.

Barthel-Bouchier, D. 2013. *Cultural heritage and the challenge of sustainability*. Left Coast Press.

Bartos, P. 2010. Culture and Tourism. In Tajtáková et al., *Marketing kultúry: ako osloviť a udržať si publikum.* Bratislava: EUROKÓDEX, p. 207-218.

*Bendixen, P. 1997. Cultural Tourism – Economic Success at the Expense of Culture?* The International Journal of Cultural Policy*, Vol. 4, no. 1, p. 21-46.*

*Bonet, L. 2003. Cultural tourism. In:* A Handbook of Cultural Economics*, R. Towse, (eds.), Edward Elgar, p. 187-193.*

Bramwell, B., & Lane, B. 1993. Sustainable tourism: An evolving global approach. *Journal of Sustainable Tourism, 1*(1), 1–5.

Bramwell, B., & Lane, B. 2005. From niche to general relevance? Sustainable tourism, research and the role of tourism. *Journal of Tourism Studies, 16*(2), 52–62.

Bucurescu, I. 2012. Assesment of tourism potential in historic towns. Romanian case studies. *V. International Conference ‘The role of Tourism in Territorial Development’*, Gheorgheni University, October 10, 2012, Proceedings p. 100-118.

Butler, R. 1991. Tourism, environment, and sustainable development. *Environmental Conservation, 18*(3), 201–209.

Butler, R., and Pearce, D. (Eds.). 1995. *Change in tourism: People, places processes*. London: Routledge.

Butler, R. 1997.Modelling tourism development: Evolution, growth and decline. In S.Wahab & J.J. Pigram (Eds.), *Tourism, development and growth*: *The challenge of sustainability* (pp. 109–125). London: Routledge.

Butler, R. 1999. Sustainable tourism: A state-of-the-art review. *Tourism Geographies, 1*(1), 7–25.

Butler, R., & Pearce, D. (Eds.). 1999. *Contemporary issues in tourist development*. London: Routledge.

Butler, R. 2000. The loss of regional heritage and the development of regional heritage tourism in Western countries: A re-occurring paradox. *Heritage Economics Conference Proceedings* (pp. 83–92). Canberra: Australian National University.

Bywater, M.: The market for cultural tourism in Europe. In: *Travel and Tourism Analyst*, No. 6, 1993, p. 30-46.

Caffyn, A. and Lutz, J. (1999) Developing the heritage tourism product in multi-ethnic cities. *Tourism Management* 20, 213–21.

Cuccia, T. And Rizzo, I., 2011. Tourism seasonality in cultural destinations: Empirical evidence from Sicily. *Tourism Management*, 32(3), pp.589-595.

Croall, J.: *Preserve or Destroy: Tourism and the Environment*. London: Calouste Gulbenkian Foundation, 1995.

Cater, E. 1993. Ecotourism in the Third World: Problems for sustainable tourism development. *Tourism Management, 14*(2), 85–90.

Cater, E. 1994. Ecotourism in the third world—Problems and prospects for sustainability. In *Ecotourism: A sustainable option?* E. Cater and G. Lowman, eds. Chichester, UK: Wiley.

Chen, S.Y. 2007, *Constructing Cultural Indicator System of Kaohsiung City, Taiwan*. Paper presented at the 9th International Conference of Arts and Cultural Management (A.I.M.A.C.), Valencia (Spain) 2007.

Cohen, M. J. 2006. 'Sustainable Consumption Research as Democratic Expertise', *Journal of Consumer Policy*, vol. 29, p. 67 – 77.

Cole, S. 2006. Information and empowerment: the keys to achieving sustainable tourism. Journal of Sustainable Tourism, Vol. 14 No. 6, pp. 629-644.

Corijn, E. and H. Mommaas. 1995, *Urban Cultural policy Developments in Europe.* Strasbourg: Council of Europe, 1995.

Craik, J. 1999. Interpretive mismatch in cultural tourism. *Tourism Culture and Communications.* 1 (2), 115–28. D.K. Shifflet and Associates (DKS) (1999) Pennsylvania Heritage Tourism Study. Preparedfor Pennsylvania Department of Conservation and Natural Resources.

Dahlan, H. 1990. In what way can culture serve tourism? *Borneo Review* 1: 129-48.

D’Auria*,* A. 2009. Urban cultural tourism: creative approaches for heritage-based sustainable development*. Int. J. Sustainable Development,* Vol. 12, Nos. 2/3/4, 2009, p. 275-289.

deCarlo, M. and Dubini, P. 2010. Integration Heritage Management and Tourism at Italian Cultural Destinations. *International Journal of Arts Management*. Vol. 12, No. 2, Winter 2010, p. 30-43.

Diez, M. A. 2001. The evaluation of regional innovation and cluster policies: Towards a participatory approach. *European Planning Studies, 9*, p. 907-923.

Drăgulănescu, I.V, Stanciulescu, G. C, Ion, A. and Stan, T.A., Andrei Ion and Timea-Anca Stan. 2014. European cultural and touristic heritage: Sighișoara vs. Verona. *Amfiteatru Economic*, Vol. XVI, Special No. 8, November 2014, ‘Contemporary Approaches and Challenges of Tourism Sustainability’, p. 1160-1177.

du Cros, H. 2001. A new model to assist in planning for sustainable cultural heritage tourism. *International Journal of Tourism Research* 3, 165–70.

Edgell, D. L. Sr. 2006. *Managing Sustainable Tourism: A Legacy for the Future.* London: Routledge.

Edgell, D. L. 2015. International Sustainable Tourism Policy. *The Brown Journal of World Affairs*, Vol. XXII, Issue I, Fall/Winter 2015, p. 25-36.

Evans, G.L 2007. Tourism, Creativity and the City. In: Richards, G. and Wilson, J. (eds) *Tourism Creativity & Development*, 57–72. London: Routledge.

Evans, G. L. 2009. *From cultural quarters to creative clusters creative spaces in the new city economy.* The Sustainability and development of cultural quarters: international perspectives, In Mattias Legner ed., Stockholm: Institute of Urban History.

Farrell, B. H. 1999. Conventional or sustainable tourism? No room for choice. *TourismManagement, 20*(2), 189–191.

Fernández-Fernández, J. 2016. Cultural Heritage and Social Innovation. *Eighth World Archaeological Congress*. Kyoto, 28 August-2 September 2016.

Fuchs, D. and S. Lorek. 2005, 'Sustainable consumption governance: A history of promises and failures'. *Journal of Consumer Policy*, 28(3), 361–370.

Furze, B., de Lacy, T. and Birckhead, J. 1996. *Culture, conservation, and biodiversity*. Chichester, UK: Wiley.

George, E.W. 2004. *Commodifying local culture for tourism development and communitysustainability: the case of one rural community in Atlantic Canada.* Doctoral dissertation, University of Guelph, Guelph.

George, E.W. 2004. Intangible cultural heritage, ownership, copyrights, and tourism. *International journal of culture, tourism and hospitality research*, Vol. 4, No. 4, 2010, p. 376-388.

Hertwich, E. G. and Katzmayr, M. 2003. *Examples of Sustainable Consumption*; International Institute for Applied Systems Analysis, Laxenburg, Austria, 2003.

Hertwich, E. 2005. Life Cycle Approaches to Sustainable Consumption: A Critical Review. *Environmental Science & Technology*, vol. 39, No. 13, p. 4673 – 4684.

Hughes, H. L.2002. Culture and tourism: a framework for further analysis. In: *Managing Leisure*, vol. 7, 2002, p. 164-175.

Hughes, M. and Carlsen, J. 2010. The business of cultural heritage tourism: critical success factors, *Journal of Heritage Tourism*, 5: 1, 17 — 32

Holloway, C.J., 2009. *The business of tourism.* UK: Prentice Hall.

Jaehun, J., Jaegeol, Y. and Choong-Ki, L. 2009. Protecting cultural heritage tourism sites with the ubiquitous sensor network. *Journal of Sustainable Tourism*, Vol. 17, No. 3, May 2009, 397–406

Jamieson, W. 2000. *The challenges of sustainable community cultural heritage tourism*. Paper presented at the UNESCO Workshop on Culture, Heritage Management and Tourism, April 1–11, 2000, Bhaktapur, Nepal.

Jędrysiak, T. 2008. *Turystyka kulturowa*, PWE, Warszawa.

Johnston, A. 2000. Indigenous Peoples and Ecotourism: Bringing Indigenous Knowledge and Rights into the Sustainability Equation. *Tourism Recreation Research*, Vol. 25, no. 2, p. 89-96.

Khovanova-Rubicondo, K. (et al.). 2011. Study on the Impact of the European Cultural Routes on SMEs Innovation, Competitiveness, and Clustering. Strasbourg: Council of Europe. [on-line]. [Accessed 2017-01-05]. Available at

http://www.coe.int/t/dg4/cultureheritage/culture/routes/StudyCR\_en.pdf

Krakowiak, B. 2013. Museums in cultural tourism in Poland. *Tourism* 2013, 23/2, DOI 10.2478/tour-2013-0008, p. 23-32.

Kourtit,K., Nijkamp, P., van Leeuwen, E. and Bruinsma, F. 2011. *Evaluation of cyber-tools in*

*cultural tourism*. Research Memorandum 2011-30. Amsterdam: Vrije Universiteit. Faculty of Economics and Business Administration.

Lea, J. 1988. *Tourism and development in the third world*. New York: Routledge.

Li, Y. and Hunter, C. 2015. Community involvement for sustainable heritage tourism: a conceptual model. *Journal of Cultural Heritage Management and Sustainable Development,* Vol. 5 No. 3, 2015, p. 248-262.

Liu, Z. 2003. Sustainable tourism development: A critique. *Journal of Sustainable Tourism, 11*(6), 459–475.

Loulanski, T. and Loulanski, V. 2011. The sustainable integration of cultural heritage and tourism: a meta-stud.  *Journal of Sustainable Tourism,* Vol. 19, No. 7, September 2011, 837–862.

Majó, J., Martínez, J. and Vázquez, P.P. 2004. Virtual Museum: New added-value for Museum Web Sites. In *Information and Communication Technologies in Tourism* 2004: The Proceeding of the International Conference, A. J. Frew, eds., Springer Computer Scinece, 2004, p. 195-204.

McIntyre, G. 1993. *Sustainable tourism development: A guide for local planners.* Madrid: World Tourism Organization.

McIntosh, A., & Prentice, R. 1999. Affirming authenticity: Consuming cultural heritage. *Annals of Tourism Research, 29* (3), 589–612.

McIntosh, A.J., Hinch, T. and Ingram, T. 2002. Cultural Identity and Tourism. *International Journal of Arts Management*, Vol. 4, No. 2, Winter 2002, p. 39-49.

McKercher, B. 2002. Towards a classification of cultural tourists. *International Journal of Tourism Research* 4, 29–38.

McKercher, B., & duCros, H. 2002. *Cultural tourism: The partnership between tourism and cultural heritage management.* New York: The Hawthorn Hospitality Press.

McKercher, B. and du Cros, H. 2003. Testing a cultural tourism typology. *International Journal of Tourism Research* 5 (1), 45–58

McKercher, B., Ho, P.S.Y., & duCros, H. 2004. Attributes of popular cultural attractions in Hong Kong. *Annals of Tourism Research*, 31(2), 393–407.

McKercher, B., Ho, P., & Du Cros, H. 2005. Relationship between tourism and cultural heritage management: Evidence from Hong Kong. *Tourism Management, 26*, 539–548.

McKercher, B. and Ho, P.S.Y. 2006. Assesing the Tourism Potential of Smaller Cultural and Heriatage Attraction. *Journal of Sustainable Tourism*. Vol. 14, No. 5, 2006, p. 473-488.

Moscardo, G. 1996. Mindful visitors – Heritage and tourism. *Annals of Tourism Research, 23*(2), p. 376–397.

Moscardo, G. 1999. *Making Visitors Mindful: Principles for Creating Quality Sustainable Visitor Experiences Through Effective Communication*. Champaign, IL: Sagamore.

Moscardo, G. and Pearce, P.L. 1999. Understanding ethnic tourists. *Annals of Tourism Research, 26*(2), 416–434.

Myerscough*,* J*.* (1988) *The Economic Importance of the Arts in Britain,* London*,* Policy StudiesInstitute*.*

Nasser, N. 2003. Planning for Urban Heritage Places: Reconciling Conservation, Tourism, and Sustainable Development. *Journal of Planning Literature*, Vol. 17, No. 4 (May 2003), p. 468-479.

Newby, P.T. 1994. Tourism: Support or threat to heritage? In G.J. Ashworth & P.J. Larkham (Eds.), *Building a new heritage: Tourism, culture, and identity in the New Europe* (pp. 206–228). London: Routledge.

Nijkamp, P.,&Artuso, L. 1997. Methodology and application of sustainable environment. Concepts for the built environment. In P. Brandon, P. Lombardi, & V. Bentivegna (Eds.), *Evaluation of the built environment for sustainability* (pp. 435–450). London: E & FN Spon.

Orbasli, A. 2000. *Tourists in historic towns: Urban conservation and heritage management*. London and New York: E & FN Spon.

Prideaux, B. and Kininmont, L.J. 1999. Tourism and heritage are not strangers: A study of opportunities for rural heritage museums to maximise tourism visitation. *Journal of* *Travel Research* 37, 299–303.

Rees, W. E. 1989. *Defining sustainable development*. Center for Human Settlements research bulletin. Vancouver, Canada: Center for Human Settlements, University of British Columbia.

Reiss, A.1993. Arts ties to tourism offer new support opportunities. *Fund Raising Management*, vol. 24, issue 5, p. 47

Richards, G.: 1996. *Cultural Tourism in Europe.* CABI, Wallingford, re-issued in 2006 in electronic format by the Association for Tourism and Leisure Education (ATLAS). [on-line]. [Accessed 2017-01-05]. Available at [www.atlas-euro.org](http://www.atlas-euro.org).

Richards*,* G*.* 1999.European cultural tourism: patterns and prospects*,* in: D*.* Dodd and A*.*van Hemel (eds) (1999) *Planning Cultural Tourism in Europe: A Presentation of Theories and Cases,* Amsterdam*,* Boekman Foundationand Ministry of Education*,* Culture and Science*,* pp*.* 16–32*.*

Richards, G. 2001. The experience industry and the creation of attractions. *Cultural Attractions and European Tourism*, G. Richards, ed., Wallingford: CABI International, 2001, p. 55-69.

Richards, G. 2001. *The Development of Cultural Tourism in Europe*. In: Richards, G. (ed) Cultural Attractions and European Tourism. Cabi 2001. ISBN 9-78085199-440-6

Richards, G. 2007. *Global Trends in Cultural Tourism*. In: Richards, G. (ed) Cultural Tourism: Global and Local Perspectives. Routledge 2007. ISBN 0-78903-117-5

Ritzer, G. 1993. *The MacDonaldization of Society*. Pine Forge Press, Thousand Oaks, 1993.

Ruoss, E. and Alfarè, L. eds. 2013. Sustainable tourism as driving force for cultural heritage sites development. *Planning, Managing and Monitoring Cultural Heritage Sites in South East Europe.* CHERPLAN. Enhancement of Cultural Heritage Through Environmental Planning & Management.[on-line]. [Accessed 2017-01-05]. Available at

Europehttp://www.cherplan.eu/sites/default/files/public\_files/Sustainable%20tourism%20in%20SEE.pdf

Ruoss, E. 2013. Sustainable tourism as driving force for cultural heritage sites development. *Planning, Managing and Monitoring Cultural Heritage Sites in South East Europe.* Mid – Term Conference ‘Enhancement of Cultural Heritage through Environmental Planning and Management’ Ministry of Culture of Montenegro Njegoseva bb, Cetinje, 17-18 April 2013.

Saarinen, J. 2006. Traditions of sustainability in tourism studies. *Annals of Tourism Research, 33*(4), 1121–1140.

Sacco, P., Ferilli, G. and Blessi, G. T. 2013. Understanding Culture-led Local Development: A Critique of Alternative Theoretical Explanations. *Urban Studies*, 10 December 2013, p. 1-17. [on-line]. [Accessed 2017-01-05]. Available at http://usj.sagepub.com/content/early/2013/12/17/0042098013512876.

Silberberg,T. 1995. Cultural tourism and business opportunities for museums and heritage sites. *Tourism Management* 16 (5), 361–5.

Sofield, T.H.B. 1991. Sustainable Ethnic Tourism in the South Pacific: Some Principles. *Journal of Tourism Studie*s, Vol. 2, No. 1, p. 56-72.

Tajtáková, M. 2010. New technologies for reinforcing the dynamism of cultural tourism industry. *Wissenschaftszeitschrift.*, Juni 2010, p. 12 – 15.

Tajtáková, M. 2010. Culture as the tool of growth and regional development with a special focus on Eastern Slovakia. In Ivanička, K. (ed.) *Economoic aspects of social justice and human rights*. Bratislava: EKONÓM, p. 333-353.

Timthy, D.J. 1997. Tourism and the personal heritage experience. *Annals of Tourism Research*, 24 (3): 751-754.

Throsby, D. 1997. Sustainability and culture: some theoretical issues. *International Journal of Cultural Policy*, 4: 7-20.

Throsby, D. 1999. Cultural capital. *Journal of Cultural Economics*, 23(1-2): 3-12.

Throsby, D. 2001. *Economics and Culture*. Cambridge: Cambridge University Press.

*Throsby, D. 2003. Cultural Sustainability In Towse, R. (ed.) 2003,* A Handbook of Cultural Economics*, Edward Elgar, p. 183 – 186.*

Tubadji, A. 2009*.* See the Forest, Not Only the Trees: Culture Based Development (CBD). Conceptualizing Culture for Sustainable Development Purposes', *Culture as a tool for development: Challenges of analysis and action*, ARCADE, p. *180 – 204,* [online] [accessed 2011-01-02]. Available at <http://www.un-documents.net/jburgdec.htm>.

Valčić, M. and Domšić, L. 2011. Information Technology for Management and Promotion of Sustainable Cultural Tourism. *Informatica*, 36 (2012) 131–136.

Wall, G.1997. Sustainable tourism—Unsustainable development. In *Tourism, development and growth*, S.Wahab and J. J. Pigram, eds. London: Routledge.

Waitt, G. 2000. Consuming heritage: Perceived historical authenticity. *Annals of Tourism Research*, 27(4), 835–849.

Ziff, B. and Rao, P.V. eds. 1997. *Borrowed Power: Essays on Cultural Appropriation*, Rutgers University Press, New Brunswick, NJ.

**Internet sources**

Association for Tourism and Leisure Education (ATLAS). n.d. [on-line]. [Accessed 2017-01-07]. Available at http://[www.atlas-euro.org](http://www.atlas-euro.org)/.

[Center for Social Innovation](https://www.gsb.stanford.edu/faculty-research/centers-initiatives/csi) (CSI). n.d. *Defining Social**Innovation*. Stanford Business. [on-line]. [Accessed 2017-01-07]. Available at <https://www.gsb.stanford.edu/faculty-research/centers-initiatives/csi/defining-social-innovation>.

CHERPLAN. n.d. Enhancement of Cultural Heritage Through Environmental Planning & Management. [on-line]. [Accessed 2017-01-05]. Available at <http://www.cherplan.eu/>.

Council of Europe (Council). 2014. Conclusions on cultural heritage as a strategic resource for a sustainable Europe, 2014/C 183/08 (20–21 May 2014), [on-line]. [Accessed 2017-01-05]. Available at http://eur-lex.europa.eu/ legal-content/EN/TXT/PDF/?uri=CELEX: 52014XG0614%2808%29&from=EN

European Travel Commission (ETC). n.d. [on-line]. [Accessed 2017-01-07]. Available at http://www.etc-corporate.org/.

European Commission (EC). 2010. Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe Communication from the Commission to the European Parliament, the Council, the European Economic and Social committee and the Committee of the Regions. Brussels, 30.6.2010, COM(2010) 352 final. [on-line]. [Accessed 2017-01-05]. Available at [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri= CELEX:52010DC0352](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=%20CELEX:52010DC0352)&from=EN

European Commission (EC). 2010. *The Digital Agenda for Europe*. Communication from the Commission to the European Parliament, the Council, the European Economic and Social committee and the Committee of the Regions. Brussels, 19.05.2010. COM(2010) 245. [on-line]. [Accessed 2017-01-07]. Available at [https://www.kowi.de/Portaldata/2/Resources/ fp/2010-com-digital-agenda.pdf](https://www.kowi.de/Portaldata/2/Resources/%20fp/2010-com-digital-agenda.pdf).

European Commission (EC) and the Council of Europe (Council), 2010. *Impact of European Cultural Routes on SMEs’ innovation and competitiveness.* [on-line]. [Accessed 2017-01-07]. Available at <http://culture-routes.net/sites/default/files/files/StudyCR_en.pdf>.

European Commission (EC). 2013. *Guide to* *Social innovation.* [on-line]. [Accessed 2017-01-07]. Available at [http://s3platform.jrc.ec.europa.eu/documents/20182/84453/ Guide\_to\_Social Innovation.pdf /88aac14c-bb15-4232-88f1-24b844900a66](http://s3platform.jrc.ec.europa.eu/documents/20182/84453/%20Guide_to_Social%20Innovation.pdf%20/88aac14c-bb15-4232-88f1-24b844900a66).

*Concept paper on European Cultural Heritage Year 2018*. *Sharing Heritage.* 2015. [on-line]. [Accessed 2017-01-05]. Available at[http://www.docomomo.com/pdfs/events/news/ 011233\_1860\_Sharing%20Heritage\_EN.pdf](http://www.docomomo.com/pdfs/events/news/%20011233_1860_Sharing%20Heritage_EN.pdf).

European Commission (EC). 2015. *A Digital Single Market Strategy for Europe.* Communication from the Commission to the European Parliament, the Council, the European Economic and Social committee and the Committee of the Regions. Brussels, 06.05.2015 COM(2015) 192.Available at https://ec.europa.eu/digital-single-market/en/digital-single-market

European Commission (EC). 2016. *European Year of Cultural Heritage proposed for 2018*. News 30/08/2016. [on-line]. [Accessed 2017-01-05]. Available at

http://ec.europa.eu/culture/news/20160830-commission-proposal-cultural-heritage-2018\_en.

European Commission (EC). 2016b. Horizon 2020 Work Programme 2016 – 2017. *Europe in a changing world – inclusive, innovative and reflective Societies. Consolidated version following European Commission Decision C(2016)8265 of 13 December 2016.* [on-line]. [Accessed 2017-01-07]. Available at <http://ec.europa.eu/research/participants/data/> ref/h2020 /wp/2016\_2017/main/h2020-wp1617-societies\_en.pdf.

European Commission (EC). 2016. *European Tourism Day* (29/11/2016). [on-line]. [Accessed 2017-02-11]. Available [http://ec.europa.eu/growth/tools-databases /newsroom/cf/itemdetail.cfm?item\_id=8967&lang=en](http://ec.europa.eu/growth/tools-databases%20/newsroom/cf/itemdetail.cfm?item_id=8967&lang=en)

European Commission (EC). 2016. *‘Europe. Wonder is all around.’ - European Commission campaign to take Europeans off the beaten track and promote tourism in Europe.* [on-line]. [Accessed 2017-02-11]. Available [http://ec.europa.eu/growth/tools-databases/newsroom /cf/itemdetail.cfm?item\_id](http://ec.europa.eu/growth/tools-databases/newsroom%20/cf/itemdetail.cfm?item_id)=8878&lang=en

European Commission (EC). 2017. *2018: the EU-China Tourism Year.* [on-line]. [Accessed 2017-02-11]. Available at [http://ec.europa.eu/growth/tools-databases /newsroom/cf/itemdetail.cfm?item\_id](http://ec.europa.eu/growth/tools-databases%20/newsroom/cf/itemdetail.cfm?item_id)=9052& lang=en.

**European Cultural Tourism Network (ECTN)**. n.d. [on-line]. [Accessed 2017-01-05]. Available at http://www.culturaltourism-network.eu/.

European Heritage Heads Forum (EHHF). n.d. [on-line]. [Accessed 2017-01-05]. Available at http://www.ehhf.eu/.

EUHeritageTOUR. n.d. [on-line]. [Accessed 2017-01-05]. Available at <http://euheritage-tour.eu/EuHeritageTour/Home.html>.

National Trust for Historic Preservation (NTHP). 2004. *Share your Heritage. Current Factors Affecting Cultural Heritage Tourism.* NTHP. [on-line]. [Accessed 2017-01-05]. Available at [http://www.artsmarketing.org/marketingresources/files/Factors%20Affecting%20Cultural %20Heritage%20Tourism.pdf](http://www.artsmarketing.org/marketingresources/files/Factors%20Affecting%20Cultural%20%20Heritage%20Tourism.pdf)

UNESCO. 1972. *The* *World heritage Convention*, [on-line]. [Accessed 2017-01-07]. Available at <http://whc.unesco.org/en/convention/>.

UNESCO. 1995. *Our Creative Diversity.* Report of the World Commission Culture and Development. [on-line]. [Accessed 2017-01-05]. Available athttp://unesdoc.unesco.org /images/0010/001016/101651e.pdf.

UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. [on-line]. [Accessed 2017-01-07]. Available at <http://www.unesco.org/culture/ich/en/> convention.

UNESCO. 2014. *Illicit Trafficking of Cultural Property*. [on-line]. [Accessed 2017-02-11]. Available at <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/meetings/forums-seminars-and-information-meetings/unwto-campaign/>

UNESCO. 2017. *World Heritage List Statistics.* [on-line]. [Accessed 2017-01-07]. Available at http://whc.unesco.org/en/list/stat.

UNESCO n.d. *World Heritage List.* [on-line]. [Accessed 2017-01-07]. Available at <https://sustainabledevelopment.un.org/post2015/transformingourworld/publication> <http://whc.unesco.org/en/list/>.

UNESCO n.d. *What is meant by "cultural heritage"?* [on-line]. [Accessed 2017-01-07]. Available at <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/>.

UNESCO n.d. *Tangible cultural heritage.* [on-line]. [Accessed 2017-01-07]. Available at http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/.

United Nations (UN). 1987. Report of the World Commission on Environment and Development: Our Common Future. Transmitted to the General Assembly as an Annex to [document A/42/427](http://www.un-documents.net/a42-427.htm) - Development and International Co-operation: Environment. [on-line]. [Accessed 2017-01-05]. Available at http://www.un-documents.net/wced-ocf.htm.

United Nations (UN). 1992. *United Nations Conference on Environment & Development Rio de Janerio, Brazil, 3 to 14 June 1992. AGENDA 21.* [on-line]. [Accessed 2017-01-05]. Available at <https://sustainabledevelopment.un.org/content/documents/Agenda21.pdf>.

United Nations (UN). 1992. Rio Declaration on Environment and Development. [on-line]. [Accessed 2017-01-05]. Available http://habitat.igc.org/agenda21/rio-dec.htm.

United Nations (UN). 2002. Johannesburg Declaration on Sustainable Development. 2002. [on-line]. [Accessed 2017-01-05]. Available http://www.un-documents.net/jburgdec.htm.

United Nations (UN). 2012. *Rio+20 Conference on Sustainable Development.* [on-line]. [Accessed 2017-01-05]. Available at <https://sustainabledevelopment.un.org/rio20.html>.

United Nations (UN). 2015. *Transforming our world: The 2030 Agenda for Sustainable Development*. [on-line]. [Accessed 2017-01-05]. Available at <https://sustainabledevelopment.un.org/post2015/transformingourworld/publication>.

United Nations Environmental Programme and World Tourism Organization (UNEP and UNWTO). 2005. *Making Tourism More Sustainable: A Guide for Policy Makers.* [on-line]. [Accessed 2017-01-05]. Available at [http://www.unep.fr/shared/publications/pdf/ DTIx0592xPA-TourismPolicyEN.pdf](http://www.unep.fr/shared/publications/pdf/%20DTIx0592xPA-TourismPolicyEN.pdf).

World Tourism Organization (UNWTO)/UNESCO World Conference on Tourism and Culture: Building a New Partnership. 2015. Siem Reap, Cambodia, 4–6 February 2015. [on-line]. [Accessed 2017-01-05]. Available at <http://www.e-unwto.org/doi/book/10.18111/> 9789284417360.

World Tourism Organization (UNWTO). 2001.*Global Code of Ethics for Tourism*. Resolution adopted by the General Conference 21 December 2001 (A/RES/56/212). [on-line]. [Accessed 2017-01-05]. Available at http://www2.unwto.org/en/content/full-text-global-code-ethics-tourism.

World Tourism Organization (UNWTO). 2004. *Indicators of Sustainable Development for Tourism Destinations. A Guidebook*. [on-line]. [Accessed 2017-01-05]. Available at <http://www.adriaticgreenet.org/icareforeurope/wp-content/uploads/2013/11/Indicators-of-Sustainable-Development-for-Tourism-Destinations-A-Guide-Book-by-UNWTO.pdf>.

World Tourism Organization (UNWTO). 2005. *Sustainable Development of Tourism* [on-line]. [Accessed 2017-01-05]. http://sdt.unwto.org/content/about-us-5

World Tourism Organization (UNWTO). 2016. *UNWTO Annual Report 2015*. Madrid, Spain. [on-line]. [Accessed 2017-01-05]. Available at http://www2.unwto.org/publication/unwto-annual-report-2015.

World Tourism Organisation (UNWTO). 2016a. *Close to one billion international tourists in the first nine months of 2016.* Press release. 07 Nov 16. [on-line]. [Accessed 2017-01-05]. Available at http://media.unwto.org/press-release/2016-11-07/close-one-billion-international-tourists-first-nine-months-2016.

World Tourism Organisation (UNWTO). 2016b. *UNWTO congress to discuss the links between cultural heritage and creative tourism.* Press release. 23 Nov 16. [on-line]. [Accessed 2017-01-05]. Available at http://media.unwto.org/press-release/2016-11-23/unwto-congress-discuss-links-between-cultural-heritage-and-creative-tourism.

World Tourism Organisation (UNWTO). 2016c. *International Year for Sustainable Tourism for Development 2017* *garners support from the sector.* Press release. 05 Dec 16. [on-line]. [Accessed 2017-01-05]. Available at http://media.unwto.org/press-release/2016-12-05/international-year-sustainable-tourism-development-2017-garners-support-sec.

World Tourism Organisation (UNWTO). 2016d. *2017 is the International Year of Sustainable Tourism for Development*. Press release. 29 Dec 16. [on-line]. [Accessed 2017-01-05]. Available at <http://media.unwto.org/press-release/2017-01-03/2017-international-year-sustainable-tourism-development>.

1. World Tourism Organization (UNWTO), http://www2.unwto.org/ [↑](#footnote-ref-1)
2. Association for Tourism and Leisure Education (ATLAS), http://[www.atlas-euro.org](http://www.atlas-euro.org)/ [↑](#footnote-ref-2)
3. The term ‘sustainable development’ was introduced by the United Nations (UN) *World Commission on Environment and Development* in 1987 and defined as ‘a development that meets the needs of the present without compromising the ability of future generations to meet their own needs’ (UN, 1987, p. 8). [↑](#footnote-ref-3)
4. United Nations (UN). 2012. *Rio+20 Conference on Sustainable Development.* [on-line]. [Accessed 2017-01-05]. Available at https://sustainabledevelopment.un.org/rio20.html [↑](#footnote-ref-4)
5. ***European Cultural Tourism Network* (ECTN)**. n.d. [on-line]. [Accessed 2017-01-05]. Available at http://www.culturaltourism-network.eu/ [↑](#footnote-ref-5)
6. *European Heritage Heads Forum (EHHF).* n.d. [on-line]. [Accessed 2017-01-05]. Available at http://www.ehhf.eu/ [↑](#footnote-ref-6)
7. EUHeritageTOUR. n.d. [on-line]. [Accessed 2017-01-05]. Available at http://euheritage-tour.eu/EuHeritageTour/Home.html [↑](#footnote-ref-7)
8. United Nations (UN). 2015. *Transforming our world: The 2030 Agenda for Sustainable Development*. [on-line]. [Accessed 2017-01-05]. Available at <https://sustainabledevelopment.un.org/post2015/transformingourworld/publication> [↑](#footnote-ref-8)
9. European Commission (EC). 2016. *European Tourism Day* (29/11/2016). [on-line]. [Accessed 2017-02-11]. Available [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\_id= 8967&lang=en](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=%208967&lang=en) [↑](#footnote-ref-9)
10. European Commission (EC). 2016. *‘Europe. Wonder is all around.’ - European Commission campaign to take Europeans off the beaten track and promote tourism in Europe.* [on-line]. [Accessed 2017-02-11]. Available <http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id> =8878&lang=en [↑](#footnote-ref-10)
11. World Tourism Organisation (UNWTO). 2016c. *International Year for Sustainable Tourism for Development 2017* *garners support from the sector.* Press release. 05 Dec 16. [on-line]. [Accessed 2017-01-05]. Available at http://media.unwto.org/press-release/2016-12-05/international-year-sustainable-tourism-development-2017-garners-support-sec. [↑](#footnote-ref-11)
12. European Commission (EC). 2017. *2018: the EU-China Tourism Year.* [on-line]. [Accessed 2017-02-11]. Available at <http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id> =9052& lang=en. [↑](#footnote-ref-12)
13. UNESCO n.d. *Tangible cultural heritage.* [on-line]. [Accessed 2017-01-07]. Available at http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/ [↑](#footnote-ref-13)
14. UNESCO n.d. *What is meant by "cultural heritage"?* [on-line]. [Accessed 2017-01-07]. Available at http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/ [↑](#footnote-ref-14)
15. *European* Travel Commission (ETC), http://www.etc-corporate.org/ [↑](#footnote-ref-15)
16. Council of Europe (Council). 2014. Conclusions on cultural heritage as a strategic resource for a sustainable Europe, 2014/C 183/08 (20–21 May 2014), [on-line]. [Accessed 2017-01-05]. Available at http://eur-lex.europa.eu/ legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614%2808%29&from=EN. [↑](#footnote-ref-16)
17. European Commission. 2016. *European Year of Cultural Heritage proposed for 2018*. News 30/08/2016. [on-line]. [Accessed 2017-01-05]. Available at http://ec.europa.eu/culture/news/20160830-commission-proposal-cultural-heritage-2018\_en. [↑](#footnote-ref-17)
18. CHERPLAN. n.d. Enhancement of Cultural Heritage Through Environmental Planning & Management. [on-line]. [Accessed 2017-01-05]. Available at <http://www.cherplan.eu/>. [↑](#footnote-ref-18)
19. European Commission (EC). 2016b. Horizon 2020 Work Programme 2016 – 2017. *Europe in a changing world – inclusive, innovative and reflective Societies. Consolidated version following European Commission Decision C(2016)8265 of 13 December 2016.* [on-line]. [Accessed 2017-01-07]. Available at http://ec.europa.eu/research/participants/data/ref/h2020/wp/2016\_2017/main/h2020-wp1617-societies\_en.pdf [↑](#footnote-ref-19)
20. UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. [on-line]. [Accessed 2017-01-07]. Available at <http://www.unesco.org/culture/ich/en/convention> [↑](#footnote-ref-20)
21. European Commission (EC). 2010. *The Digital Agenda for Europe*. Communication from the Commission to the European Parliament, the Council, the European Economic and Social committee and the Committee of the Regions. Brussels, 19.05.2010. COM(2010) 245. [on-line]. [Accessed 2017-01-07]. Available at [https://www.kowi.de/Portaldata/2/Resources/ fp/2010-com-digital-agenda.pdf](https://www.kowi.de/Portaldata/2/Resources/%20fp/2010-com-digital-agenda.pdf). [↑](#footnote-ref-21)
22. European Commission (EC). 2015. *A Digital Single Market Strategy for Europe.* Communication from the Commission to the European Parliament, the Council, the European Economic and Social committee and the Committee of the Regions. Brussels, 06.05.2015 COM(2015) 192.Available at <https://ec.europa.eu/digital-single-market/en/digital-single-market>. [↑](#footnote-ref-22)