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The Role and Importance of Cultural Tourism in Modern Tourism Industry

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1. Introduction

The main aim of this chapter is to thoroughly present the role and positions of cultural tourism, as one of modern tourism industry's most dynamically developing branch, in today's global tourism market both from the theoretical and the practical point of view.

With the definition of cultural tourism, we try to point at the complex problems of the term as it is proved to be a controversial issue in tourism, since there is no adequate definition existing. In the absence of a uniformly accepted definition, cultural tourism can be characterised both from the perspective of supply and demand and also from the point of view of theoretical and practical approach.

We can state that cultural tourism is a very complex segment of the 'tourism industry,' its supply is diverse and versatile. The future positions of the discipline will probably be strengthened both directly and indirectly as with the change of the recreational needs the aim to get acquainted with the cultural values is strongly increasing. Mass tourism though will of course never loose its positions, but tourists taking part in the supply of the 4S will become visitors with more diversified needs concerning cultural interest.

So apart from the theoretical discussion, the chapter aims to provide an insight into the tourism segments and attraction structure of cultural tourism as well.

2. The problems and definition of the term 'culture' and 'cultural tourism'

2.1 Defining the term 'culture'

To define cultural tourism first of all we have to determine the meaning of the term culture. In this chapter we do not intend to investigate this very complex concept from different aspects and approaches or with a very detailed analysis but we wish to provide an insight and a starting point since we feel that the determination of the context provides us the basics for the researches on cultural tourism.

So in this approach first of all we intend to highlight one of the first scholars who dealt with the identification of culture by providing a classic approach which is widely accepted in the scope of social sciences researchers. According to TYLOR (1871) culture is „*that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society*" (Tylor, 1871.) This definition seems to be a

favourable approach to our investigations as well since the determination can be used in a wide content opening the possibilities to the possible connection with other disciplines, and at the same time the definition is exact and concrete.

When analysing the meaning of culture we also would like to provide the approach and definition of the Webster's New Encyclopaedic Dictionary which states that culture is "*the characteristic features of a civilisation including its beliefs, its artistic and material products, and its social institutions.*" (Webster's New Encyclopaedic Dictionary, p. 244)

On the other hand we also wish to explain that there is a strong and maybe ever lasting debate on the definition of this very complex term. Anthropology originally stated that culture and cultures are "*unique bounded entities with limits and specific characteristics. Cultures were static, in that they could be captured by anthropological analyses. Their customs, habits, mores, relationships, uniquenesses could all be detailed, and in doing so, the ways in which each culture was separate from all others could be seen.*" (http://www.sccs.swarthmore.edu/users/00/ckenned1/culture.html)

On the other hand recent trends of the research on culture show that culture is not a bounded, unchanging entity. Cultures are not separated from each other providing a chance to continuously interact and contact with each other. Of course this trend would also strongly determine the formation and development of cultural tourism as well.

From the more recent perspective we intend to highlight the definition of HOFSTEDE (1997) who states that: "Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving" (Hofstede, 1997).

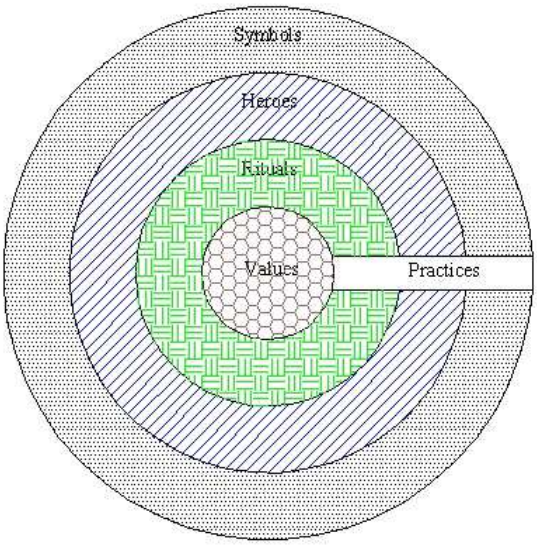


Fig. 1. Manifestation of Culture at Different Levels of Depth (HOFSTEDE 1997)
http://www.tamu.edu/faculty/choudhury/culture.html

According to HOFSTEDE (1997) the core of a culture is formed by the values (*Figure 1.*) which in terms of tourism will be the basics for the attraction of a given destinations well. The different levels of culture will be the rituals, the heroes and the symbols of the given culture which again would serve as a basis for tourism purpose travels.

We also agree with the definition of the Roshan Cultural Heritage Institute according to which "*Culture refers to the following Ways of Life, including but not limited to:*

- Language: the oldest human institution and the most sophisticated medium of expression.
- Arts & Sciences: the most advanced and refined forms of human expression.
- Thought: the ways in which people perceive, interpret, and understand the world around them.
- Spirituality: the value system transmitted through generations for the inner well-being of human beings, expressed through language and actions.
- Social activity: the shared pursuits within a cultural community, demonstrated in a variety of festivities and life-celebrating events.
- Interaction: the social aspects of human contact, including the give-and-take of socialization, negotiation, protocol, and conventions". (http://www.roshan-institute.org/474552)

Based on the above mentioned we can state that culture is part of the lifestyle which a multitude of people are sharing. The similarities in spoken and written language, behaviour, lifestyle, customs, heritage, ideology and even technology connect the individuals to groups of people in a certain culture. So now if we take into consideration cultural tourism these groups will constitute on the demand side on the one hand those tourists who are possessing cultural motivation during their travel and on the other hand from the supply side the destination which is disposing those attraction which are capable to desire the attraction of a culturally motivated tourists or visitor. So based on the upper mentioned we could also state that the altering explanations of cultural tourism could also be derived from the altering meanings and interpretations of the term culture.

2.2 Defining the term 'cultural tourism'

The concept of cultural tourism again is very complex and so there is a long debate among scholars about its definition and conceptualisation (Michalkó, 2004; Richards 2005; Shackleford, 2001) due to which we find numerous definitions for this term. So as one of the most important recent papers on cultural tourism – more exactly cultural city tourism – mentions, "*there are a great number of definitions of cultural tourism in use, resulting in different definitions being used in research studies related to cultural tourism and in the field of cultural tourism*." (City Tourism and Culture – The European Experience, 2005)

We can clearly see that this approach and the practice itself proves that the discourse on cultural tourism is extremely difficult which could result in false understanding of the term and also – from the point of view of the practical approach – we could highlight that for instance statistical background and research of this discipline seems to be more and more difficult due to the mentioned phenomena. As McKercher and Du Cros (2002) responds to the question: "*What is cultural tourism? This seemingly simple question is actually very difficult to*

answer because there are almost as many definitions of cultural tourism as there are cultural tourists." (McKercher & Du Cros 2002)

When starting with the definitions first we would like to mention the Dictionary of Travel, Tourism and Hospitality Terms published in 1996 according to which "*Cultural tourism: General term referring to leisure travel motivated by one or more aspects of the culture of a particular area.*" ('Dictionary of Travel, Tourism and Hospitality Terms', 1996).

One of the most diverse and specific definitions from the 1990s is provided by ICOMOS (International Scientific Committee on Cultural Tourism): "*Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited.*" (ICOMOS Charter for Cultural Tourism, Draft April 1997). We strongly accept and favour this definition which on the one hand seems to be a bit too long, but mentions and highlights not just the man made attractions connected to cultural tourism, but the surrounding physical environment as well providing a wider spatial scope to this form of tourism.

It is also interesting to mention that the definition has been improved through the years of the committee's practice since their 1976 definition was somewhat simpler and not that precise than the previously mentioned one: "*Cultural tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes - to satisfy its own ends - to their maintenance and protection. This form of tourism justifies in fact the efforts which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the populations concerned.*" (1976 ICOMOS Charter on Cultural Tourism)

There are other definitions from this era which focus on one of the most important effects of tourism on the tourists, namely the experiences. One of these definitions were set up by Australian Office of National Tourism: "*Cultural tourism is tourism that focuses on the culture of a destination - the lifestyle, heritage, arts, industries and leisure pursuits of the local population.*" (Office of National Tourism 'Fact Sheet No 10 Cultural Tourism', 1997). The earlier mentioned charter of the ICOMOS describes cultural tourism as: "*Cultural tourism may be defined as that movement which involves people in the exploration or the experience of the diverse ways of life of other people, reflecting all the social customs, religious traditions, or intellectual ideas of their cultural heritage.*" (ICOMOS Charter for Cultural Tourism, Draft April 1997).

We provide two more definitions focusing on experience during the trip:

"*Cultural tourism is an entertainment and educational experience that combines the arts with natural and social heritage and history.*" (Cultural Tourism Industry Group, http://www.culturaltourismvictoria.com.au/).

"*Cultural tourism defines the phenomenon of people travelling specifically for the sake of either experiencing another culture or the cultural attractions of a place.*" (Arts Industry Tourism Council, 'Cultural Tourism Development in Victoria', June 1997).

So we see that some of the definitions try to focus on the attraction side of this system, some on the geographical space and some on the experiences but fortunately almost all of them focus on and highlight the role of the local population as well.

Even there are some country or space specific definitions for cultural tourism such as in Australia: "*Cultural tourism is defined by attendance by inbound visitors at one or more of the following cultural attractions during their visit to Australia: festivals or fairs (music, dance, comedy, visual arts, multi-arts and heritage); performing arts or concerts (theatre, opera, ballet and classical and contemporary music); museums or art galleries; historic or heritage buildings, sites or monuments; art or craft workshops or studios; and Aboriginal sites and cultural displays.*" (Bureau of Tourism Research, 'Cultural Tourism in Australia', 1998, p.7).

One of the most important professional initiatives of cultural tourism is provided by the ATLAS Cultural Tourism Research Project which was aiming to establish a transnational database which could provide comparative data on cultural tourism trends across Europe (Bonink et al. 1994). Due to its more than 15 years of activity the ATLAS Cultural Tourism Research Programme has monitored one of the most rapidly growing areas of global tourism demand through visitor survey and studies of cultural tourism policies and suppliers (http://www.tram-research.com/atlas/presentation.htm). The ATLAS program provides us two new definitions from a conceptual and a technical perspective:

Conceptual Definition

"*The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs*".

Technical Definition

"*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*". (ATLAS, 2009)

When taking into consideration the definition of the term cultural tourism of course we highlight the approach of the UNWTO. The United Nations World Travel Organisation provides us two perspectives of the definition of cultural tourism, namely a broad and a narrow approach:

- "*All movements of persons might be included in the definition because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters. (broad definition).*
- *Movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments. (narrow definition).*" (UNWTO)

The broad approach can hardly be handled from the point of view of product development and product management aspects since in this respect almost all the recreational travels could be ranged to the scope of cultural tourism as due to the new experiences the tourist will realize new observations and knowledge (Michalkó & Rátz 2011).

If we take into consideration the narrow sense of the UNWTO's definition the programs, events and sightseeings of the so called high or elite culture provides the basic attraction for cultural tourism. In this respect monuments and heritage sites, festival tourism, exhibitions and museums, visiting theatres and concerts and pilgrimage or study tours are the basic products of cultural tourism.

According to MICHALKÓ and RÁTZ – in accordance with our perceptions as well – one has to take into consideration the popular culture also when investigating cultural tourism. In this

respect we can highlight such tourism products as rock or pop music festivals, or "movie" tourism (visiting places where famous films were shot) as well (Michalkó & Rátz 2011).

Based on the above mentioned the definition of the two tourism researchers on cultural tourism is the following: "*Cultural tourism is such a tourism product in which the motivation of the tourist (providing the supply side) is getting acquainted with new cultures, participate in cultural events and visiting cultural attractions and the demand side's core element is the peculiar, unique culture of the visited destination*". (Translated by the authors from Hungarian) (Michalkó & Rátz 2011).

The 2005 report of the European Travel Commission on City Tourism and Culture distinguishes between an inner and outer circle of cultural tourism:

- "*I. The inner circle represents the primary elements of cultural tourism which can be divided into two parts, namely heritage tourism (cultural heritage related to artefacts of the past) and arts tourism (related to contemporary cultural production such as the performing and visual arts, contemporary architecture, literature, etc.).*
- *II. The outer circle represents the secondary elements of cultural tourism which can be divided into two elements, namely lifestyle (elements such as beliefs, cuisine, traditions, folklore, etc.) and the creative industries (fashion design, web and graphic design, film, media and entertainment, etc.).*" (City Tourism and Culture – The European Experience, 2005)

Here we also would like to mention and introduce the widely accepted definition of Stebbins (1996) who states that "*Cultural tourism is a genre of special interest tourism based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological.*" (Stebbins, 1996)

Without the aim of listing all the definitions on cultural tourism, we would like to emphasize that according to our point of view the scope of cultural tourism covers those tourism segments that could not be classified to the elements of mass and passive tourism. The classic attractions of cultural tourism can be classified into three groups:

- Built and material values (buildings, material values of different art forms),
- The cultural values connected to everyday life (free time, leisure, lifestyle, habits, gastronomy,
- Events and festivals (Aubert & Csapó 2002).

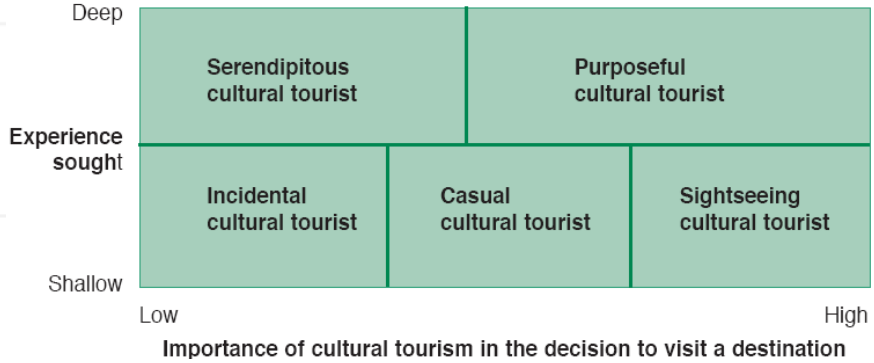
According to our latest knowledge and as an edification from the above mentioned definitions we should presume that the definitions of culture and tourism reflects together the meaning of cultural tourism. In this case this part or area of tourism is a collecting concept which is multiple and diversified from the point of view of several tourism products – with cultural attraction – which are determined in the next chapter.

2.3 The typology of the cultural tourist

When dealing with the very complex phenomenon of cultural tourism it is also necessary to determine who is a cultural tourist. Based on the above mentioned chapters, according to our point of view, such a tourist takes part in cultural tourism who is not travelling away from home to reproduce the needs and necessities of the home environment in more advantageous and desirable circumstances in a remote land or country but he or she is disposed with the adequate (cultural) motivation getting to know the different and remote (local) culture's social and landscape values. We believe that apart from the – more

traditionally 'used' social cultural values – we should also highlight the role of the natural environment concerning cultural tourism.

When we defined who is a cultural tourist the next step in our research would be the typology of those taking part in cultural tourism. This typology seems to be almost as complex as the previous definitions. In our work we accept and favour the typology of McKercher and Du Gros who differentiated five types of cultural tourists based on the importance of culture in their decision to travel and also the depth of their experience (*Figure 2.*).



Source: City Tourism & Culture - The European Experience, p. 4.

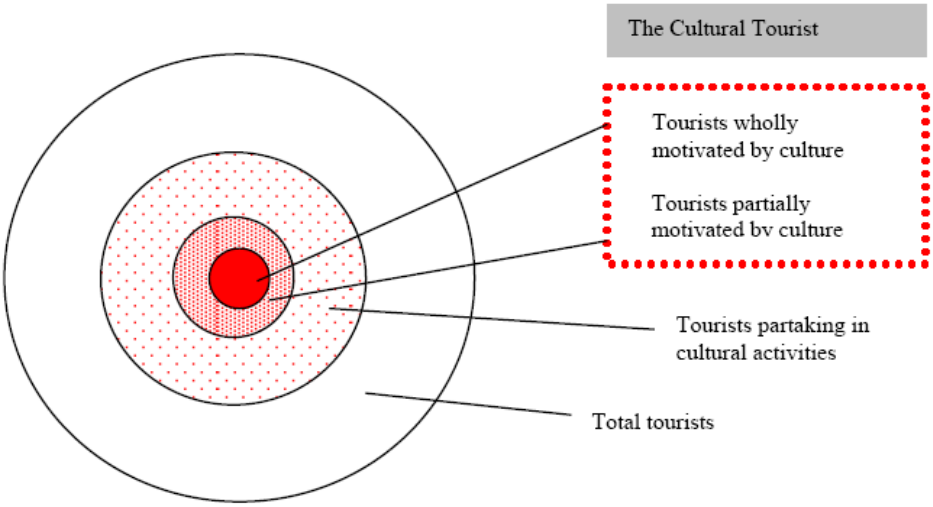
Fig. 2. The typology of cultural tourist by McKercher and Du Cros

Type of cultural tourist	Short characterisation
The purposeful cultural tourist	Cultural tourism is the primary motivation for visiting a destination and the tourist has a very deep and elaborate cultural experience
The sightseeing cultural tourist	Cultural tourism is a primary reason for visiting a destination, but the experience is less deep and elaborated
The serendipitous cultural tourist	A tourist who does not travel for cultural reasons, but who, after participating, ends up having a deep cultural tourism experience
The casual cultural tourist	Cultural tourism is a weak motive for travel and the resulting experience is shallow
The incidental cultural tourist	This tourist does not travel for cultural reasons, but nonetheless participates in some activities and has shallow experiences

Source: With minor alterations by the author, based on City Tourism & Culture – The European Experience, p. 4. own editing

Table 1. Types of cultural tourists by McKercher and Du Cros

The basis of this distinction is the extent of a tourist involved in cultural tourism. The first three groups create such a demand side in which' decision for travel culture and cultural tourism plays an important role while to 4th and 5th group are such tourists who are only casually and incidentally involved in this part of the travel industry. Naturally, those tourists are involved the most in cultural tourism who belong to the first group.



Source: Ontario Cultural and Heritage Tourism Product Research Paper, 2009

Fig. 3. The place of cultural tourists in the complete tourist flow

As we have already seen, tourists can be totally, partially or only incidentally be involved in cultural tourism or in culturally motivated activities. So it is natural that due to this phenomenon we believe that statistically it is very hard to register tourists belonging to whichever category of tourism activities. We can distinguish between specific and incidental cultural tourists but we also have to stress that the boundary between each categories is very hard to be determined as well.

It is also to be stressed that taking into consideration the number of tourists involved in cultural tourism, so in other words the quantitative aspects, the most of the tourists will be registered to the 'incidental' category and the least amount of people will travel to an attraction or destination with a 100% of cultural motivation.

2.4 Types of cultural tourism

In this chapter we intend to introduce and highlight the most important types or in other words elements of cultural tourism from a thematic perspective grouped by the principles of the preferred activity. According to our standardisation we classify cultural tourism in the following way:

Types of cultural tourism	Tourism products, activities
Heritage tourism	• Natural and cultural heritage (very much connected to nature-based or ecotourism); • Material - built heritage, - architectural sites, - world heritage sites, - national and historical memorials • Non material - literature, - arts, - folklore • Cultural heritage sites - museums, collections, - libraries, - theatres, - event locations, - memories connected to historical persons
Cultural thematic routes	• wide range of themes and types: - spiritual, - industrial, - artistic, - gastronomic, - architectural, - linguistic, - vernacular, - minority
Cultural city tourism, cultural tours	• "classic" city tourism, sightseeing • Cultural Capitals of Europe • "Cities as creative spaces for cultural tourism"
Traditions, ethnic tourism	• Local cultures' traditions • Ethnic diversity
Event and festival tourism	• Cultural festivals and events - Music festivals and events (classic and light or pop music) - Fine arts festivals and events

Types of cultural tourism	Tourism products, activities
Religious tourism, pilgrimage routes	• Visiting religious sites and locations with religious motivation • Visiting religious sites and locations without religious motivation (desired by the architectural and cultural importance of the sight) • Pilgrimage routes
Creative culture, creative tourism	• traditional cultural and artistic activities - performing arts, - visual arts, - cultural heritage and literature • as well as cultural industries - printed works, - multimedia, - the press, - cinema, - audiovisual and phonographic productions, - craft, - design and cultural tourism

Ed. Csapó. J. 2011

Table 2. Classification of major cultural tourism forms

The major (directly) connected tourism products for cultural tourism are rural tourism (traditions, lifestyle, local gastronomy), wine tourism (grape and viticulture), conference tourism and eco-tourism (local culture, lifestyle).

In the following parts of the chapter we try to focus on and introduce the major tourism products that can be related to and so characterising cultural tourism.

2.4.1 Heritage tourism

Heritage tourism and its different forms as mentioned in the table above mean nowadays one of the most important forms of cultural tourism. "*Thanks to a global, integrated approach in which nature meets culture, the past meets the present, the monumental and movable heritage meets the intangible, the protection of cultural heritage, as an expression of living culture, contributes to the development of societies and the building of peace. By virtue of its multifarious origins and the various influences that have shaped it throughout history, cultural heritage takes different tangible and intangible forms, all of which are invaluable for cultural diversity as the wellspring of wealth and creativity.*" (http://www.unesco.org/en/cultural-diversity/heritage/)

Based on the above mentioned – in accordance with the definition of the National Trust for Historic Preservation's Heritage Tourism Program (http://culturalheritagetourism.org/documents/2011CHTFactSheet6-11.pdf) – we would state that heritage tourism is an important part of cultural tourism based on experiencing the places and activities that *authentically* represent historic, cultural and natural resources of a given area of region.

Taking into consideration the classification of cultural tourism, The Unites Nations Educational, Scientific and Cultural Organisation (UNESCO) differentiates different types of heritage such as monumental, movable, intangible and world heritage.

If we take into consideration the forms of heritage and heritage tourism we can differentiate between material (built heritage, architectural sites, world heritage sites, national and historical memorials) and non-material heritage (literature, arts, folklore) and cultural heritage sites such as museums, collections, libraries, theatres, event locations and memories connected to historical persons.

We also agree with the identification and classification of Timothy and Boyd (2003) stating that "*heritage can be classified as tangible immovable resources (e.g. buildings, rivers, natural areas); tangible movable resources (e.g. objects in museums, documents in archives); or intangibles such as values, customs, ceremonies, lifestyles, and including experiences such as festivals, arts and cultural events*". (Timothy & Boyd, 2003)

Heritage tourism is quite a new phenomena on the one hand concerning cultural tourism but on the other hand its routes can be traced back to the ancient times of human history. Due to the modern trends of tourism its demand has been rapidly growing from the 1990s but especially in the 21st century.

Of course in the focus of heritage tourism it is heritage itself which mean such a cultural value from the past which is worth to be maintained for the new generations. Within heritage, we can differentiate between natural and cultural heritage as well. So when we would like to define heritage tourism it is essential to highlight that it is such a form of tourism that is based on heritage in which heritage is one the one hand the central element of the tourism product and on the other hand it provides the major motivation for the tourist. (Swarbrooke, 1994)

The recent trends of the extraordinary growth of heritage tourism development are due to several phenomena experienced in social life and the trends of the tourism industry:

- The media participates more and more acutely in introducing the heritage sites;
- By the increase of the education level of the population an increasing need has been emerged to travels with cultural (heritage) purposes;
- Heritages became a product consumable for the tourist due to the intermediary role of the tourism industry;
- The personal and social value and support of heritage and heritage tourism has grown from the second half of the 20th century. (Berki, 2004)

By the end of the 20th century and the beginning of the 21st century new trends have emerged in heritage tourism as well. There were significant changes on the fields of heritage attractions, the need for complex tourism products also has been grown on the demand side

and so the traditional cultural attractions (such as museums) had to revalue their original role. (Richards, 2001)

The characteristic segments for the modern heritage tourism are the following:

- Tourists are represented mainly with a higher educational background;
- The specific spendings of these tourists are higher than average;
- Tourists are rather coming from the urbanised areas and from the more developed "western world".
- Their majority is in their middle ages without children;
- According to the length of stay we can state that in the case of heritage tourism the time for the travel is shorter while the frequency of the travels is higher. (Berki, 2004)

2.4.1.1 World heritage

World heritage sites were created by the UNESCO's Convention Concerning The Protection Of The World Cultural And Natural Heritage adopted by the General Conference at its seventeenth session in Paris, 16 November 1972.

Source: http://whc.unesco.org/

Fig. 4. The logo of the UNESCO's World Heritage Sites

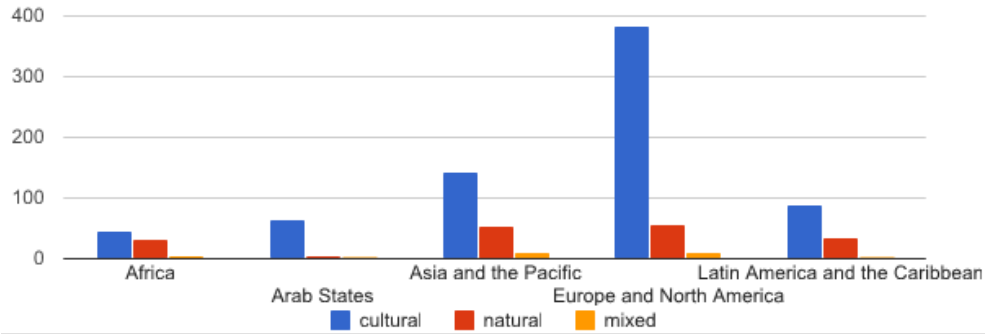
One of the major driving force for this decision was that the convention noted "*that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction.*" http://whc.unesco.org/en/conventiontext/

Since this decision in 1972 by today the World Heritage List includes 936 properties both from cultural and natural heritage which the World Heritage Committee considers as having outstanding universal value. http://whc.unesco.org/en/list/ By 2011, this number is classified into 725 cultural, 183 natural and 28 mixed properties in 153 States Parties.

Article 1 **For the purposes of this Convention, the following shall be considered as "cultural heritage":**	
monuments:	architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
groups of buildings:	groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;
sites:	works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.
Article 2 **For the purposes of this Convention, the following shall be considered as "natural heritage":**	
natural features	consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
geological and physiographical formations and precisely delineated areas	which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
natural sites	or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

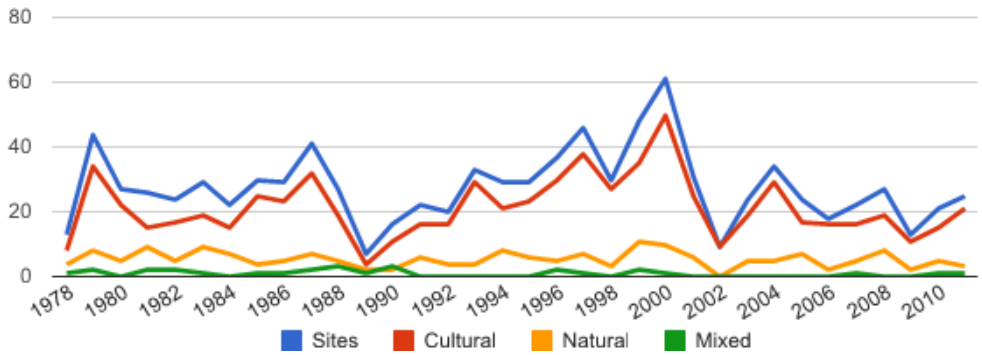
Source: based on http://whc.unesco.org/en/conventiontext/ edited by Csapó, 2011.

Table 3. UNESCO's definitions for cultural heritage and natural heritage



Source: http://whc.unesco.org/pg.cfm?cid=31&l=en&action=stat&&&mode=table

Fig. 5. Number of World Heritage properties by region



Source: http://whc.unesco.org/pg.cfm?cid=31&l=en&action=stat&&&mode=table

Fig. 6. Number of World Heritage properties inscribed each Year

2.4.2 The role and importance of thematic routes in cultural tourism

2.4.2.1 The concept and definition of the thematic routes

The direction of the tourism supply development moved towards thematic supplies in the 1980s first in Western-Europe, in the United States of America and in Australia, then in the second part of the decade in East Central Europe and other regions as well.

The thematic supply development means such a planning and realisation that is adjusted to attraction features and uniqueness including all the services that the tourist presses into service. The accentuation of the given region's featuring attractions comes into prominence. The forming supplies and their originated travel products chose such a highlighted feature

of the rural regions which are able to represent independently the attraction of the given area. In many cases however in the core of thematic attraction development there is an artificial attraction (Aubert & Csapó 2002; Berki & Csapó, 2008).

The forming of the thematic routes can be reckoned among the methods of the thematic supply development, so the foundation of the thematic parks, or the destination supply development of the close sense.

The thematic routes – according to Puczkó & Rátz (2000; 2007) – are such tourism products which row up natural or man made attractions accessible by different transport forms around a chosen topic or theme. When developing thematic routes, the more increased application of the given attractions is a general aim due to which this supply will be more strongly taking part in the tourism of the given region and area.

In recent years the number of the thematic routes multiplied, while the forms of the cooperation were transformed as well. The earlier loose networks make their co-operation system increasingly stronger, their activity can be characterised by a long-term co-ordination practice.

The participants of the co-operations in the initial period were the operators and proprietors of the attractions – so in a number of cases local governments or organisations owned by the local governments – to which later on the enterprises of the competition sector joined as well. Besides this, to the lower level of hierarchy the co-operation with only marketing functions is characteristic. In this case the aim of the given characters is the increasing of the efficiency of the advertisements besides the reduction of the specific advertisement expenses. On the higher organization level of co-operations with extended activities a standardisation process is experienced with creating a common image. The appearance of such a supply supposes the creation of travel packages as well due to the connecting attractions. (Berki & Csapó, 2008)

On the successful operation of the thematic routes we find numerous successful methods and examples in an outside Europe. Forming an international co-operation may have a number of advantages but challenges as well to the participants. The creation of the route is seemingly an easy task so the attractions have to be selected and developed adequate to the main theme, and applying management methods as well. It can be referred to the positive effects that considering costs these supplies are created with a small range of investment, they be diverse both spatially and timely, can contribute to the unutilised tourism resources and can captivate a new demand group for the cultural and heritage tourism.

We keep count on the benefits side of thematic route creation that

- They can realised with a relatively small investment,
- Are able to diverse the tourism demand both timely and spatially,
- They are able to utilize unexploited resources,
- A new demand group can be captivated to the given attraction.

Apart from the above mentioned we may interpret as an additional positive economic effect,

- the motivation of the enterprises among local residents,
- support of investments, and development concerning buildings, infrastructure and human resources,
- the settling down of related services, which can also be used by the local residents,
- the effect of the income increase due to the increasing tourism flow,
- and as a result of the above mentioned workplace creation. (Berki & Csapó, 2008)

At attractions functioning in the long haul we can find concrete results so the spatial development effect of tourism can be shown as well. Apart from the economic effects the social effects could be of great importance as well, so as the promotion of the connection system between communities and culture.

2.4.2.2 Standardised thematic routes on high level of hierarchy with common image presenting international co-operation

Here in this section we would like to highlight both cultural and natural attraction-based co-operations that are characteristic and greatly important in Europe's thematic route structure.

Cultural routes in Europe

By far the most important segment of thematic routes is the cultural routes. The first cultural routes were introduced by the Council of Europe in 1987. This cooperation of the Council started first with ten cultural routes marking the stages in Europe's development, realising that Europe's cultural routes cross over and link the local, the regional and the international level as well.

This co-operation for today is one of the most well known and well practicing in Europe. As a result of the experienced fast development in 1998 the Council of Europe wanted to set the project within a more formal co-operation framework by establishing certain Regulations and so created the Atlas of Cultural Routes. These regulations established a reformed network of cultural routes in Europe. (European Institute of Cultural Routes)

The following list of cultural routes is a collection of the most important routes in Europe with a high level of hierarchy and tourist image. (Berki & Csapó, 2008)

European Route of Industrial Heritage (IRIH)

Another remarkable – although future – co-operation of European thematic routes is the European Route of Industrial Heritage with an altogether of thirteen partners from Belgium, Germany, the Netherlands and the UK with jointly invest of €2.6 Million to develop together the first European network dedicated to industrial heritage.

This five year project is led by a German tourist board, building on the findings of a previous project under IIC to demonstrate that industrial heritage can be a valuable resource. The highlighted geographical areas are the German Rühr, the North of England and the Saar-Loor-Lux area. The thematic routes will be developed at transnational level around former industries such as textile, mining or steel. By establishing the so called "Anchor Points" of these areas people will be attracted by 60 important industrial heritage sites with a well developed tourism infrastructure. (http://en.erih.net/)

Transnational Cultural Routes	
The Via Francigena Federation of the Clunisian sites in Europe The Way of St. James Klösterreich	
Romanesque Routes of Europe	
Romanesque road in Saxony-Anhalt (Germany) Romanesque itineraries in Thuringia (Germany) Empire and region - Saxony-Anhalt (Germany) Romanesque art and architecture in Bavaria (Germany) Romanesque churches in Cologne (Germany) Ways to the Romanesque in Lower Saxony (Germany) Romanesque in Osnabrück (Germany) Romanesque itineraries in South Burgundy (France) Romanesque art in Poitou-Charentes (France) Historical routes of the medieval abbeys in Normandy (France)	Romanesque road in Alsace (France) Romanesque art in the Provence (France) Romanesque art and architecture in France Romanesque in Spain Romanesque art in Soria (Spain) Romanesque art in Spain Fundación Uncastillo Romanesque route in the province of Asti (Italy) Romanesque route in Middle Poland The Romanesque album (Poland)
Further thematic itineraries	
The Saint James Way through Saxony-Anhalt The Saint James Way through Germany, Switzerland, France and Spain Open churches in the middle of Germany The Via Imperialis Villas - Stately Homes and Castles in Carinthia (Austria) Città d´arte in Emilia-Romagna (Italy) Sentieri della Luce -Matilda Path (Italy) The Lands of Mathilde of Canossa (Italy) Castles of the duc of Parma and Piacenza (Italy) Pilgrimages in Carinthia (Austria) The Romans route The Route of the Castillian language	

Source: http://www.culture-routes.lu

Table 4. A List of Cultural Routes in Europe

This route system consists of thematic- and regional routes as well (*Table 5*).

Theme Routes	Regional Routes
Theme Route Textiles Theme Route Mining Theme Route Iron and Steel Theme Route Manufacturing Theme Route Energy Theme Route Transport and Communication Theme Route Water Theme Route Housing and Architecture Theme Route Service and Leisure Industry Theme Route Industrial Landscapes	Ruhrgebiet (Germany) Industrial Valleys (Germany) Euregio Maas-Rhine (Germany) Saar-Lor-Lux (Germany) Lusatia (Germany) Northwest England (Great Britain) Heart of England (Great Britain) South Wales (Great Britain) The Industrious East (Great Britain) HollandRoute (The Netherlands)

Source: http://en.erih.net/

Table 5. Thematic and Regional Routes of the IRIH project

Heritage Tour project

This international project on cultural thematic route development in rural areas is co-financed by the European Union within the INTERREG IIIB CADSES Programme. The project's "main objective is the protection, thematic organisation and promotion of local cultural heritage in remote/rural/mountainous/border areas in forms of regional and transnational cultural routes. The project's long term objective is the preservation of local cultural heritage in European villages, and the economic development of rural areas of the EU by assessing and developing their local cultural values into a tourist attraction, providing a good basis for further development of rural tourism." (HeriTour http://project.heritour.com/)

However the programme is only launched in 2007 we consider it as an important representative for international and cross-border co-operation. The four thematic routes of this programme will be based on Church history, industrial traditions, natural values and folk traditions. (Berki & Csapó, 2008)

2.4.3 City tourism

2.4.3.1 European cities and cultural tourism

Another segment of cultural tourism is city tourism or more precisely city tourism with cultural purposes. Without the aim of profoundly introducing this form of tourism we would like to highlight that still a certain proportion of the cultural tourism arrivals are motivated by city tourism (Michalkó, 1999). According to one of the most important researches in this respect we intend to highlight the scientific results of the World Tourism Organization and European Travel Commission carried out in 2005 entitled City Tourism & Culture - The European Experience.

According to the supply side the research paper classified the European settlements into six groups or clusters with the following major characteristics:

- *"Villages only offer cultural heritage (cluster 1) and no or very limited visual arts, performing arts or the creative industries;*
- *Towns offer cultural heritage (cluster 2) and the visual and/or performing arts (cluster 3), but no or very limited creative industries;*
- *Cities offer cultural heritage and the performing and/or visual arts (cluster 4) and possibly the creative industries (cluster 5);*
- *Metropolises offer cultural heritage and the performing and/or visual arts and the creative industries (cluster 6)."* (City Tourism and Culture, p. 6.)

Product category \ Type of place	Village	Town	City	Metropolis
Heritage	Cluster 1	Cluster 2		
Heritage + The Arts		Cluster 3	Cluster 4	
Heritage + The Arts + Creative Industries			Cluster 5	Cluster 6

Source: City Tourism and Culture, p.5.

Fig. 7. A framework to classify places and their cultural product

Cluster 2	Cluster 3	Cluster 4	Cluster 5	Cluster 6
Ávila Bamberg Bern Canterbury Córdoba Delft Granada Heidelberg Luxembourg Oxford Monaco Nicosia Pisa Siena Valleta Würzburg York	Avignon Basel Bayreuth Bologna Bratislava Bruges Florence Gent Krakow Ljubljana Oslo Santiago de Compostela Sofia Tallin Venice Vilnius Zagreb	Athens Antwerp Bucharest Edinburgh Glasgow Hamburg Helsinki Porto Prague Riga Rotterdam Salzburg Seville Warsaw	Amsterdam Barcelona Brussels Budapest Copenhagen Dublin Lisbon Lyon Milan Munich Naples Stockholm Vienna	Berlin Istanbul London Madrid Paris Rome

Source: City Tourism and Culture, p. 6.

Table 6. Classification of some European cities according to the framework

2.4.3.2 European Capital of Culture programme

One of the most important initiatives of city tourism – and also the most prestigious and high-profile cultural events – in Europe was the foundation of the European Capital of Culture programme. According to the European Commission this programme was introduced in 1985 with the main purpose of highlighting the richness and diversity of European cultures, celebrating the cultural ties that link Europeans together, bringing people from different European countries into contact with each other1s culture, promoting mutual understanding and fostering a feeling of European citizenship. http://ec.europa.eu/culture/our-programmes-and-actions/doc413_en.htm

1985: Athens
1986: Florence
1987: Amsterdam
1988: Berlin
1989: Paris
1990: Glasgow
1991: Dublin
1992: Madrid
1993: Antwerp
1994: Lisbon
1995: Luxembourg
1996: Copenhagen
1997: Thessaloniki
1998: Stockholm
1999: Weimar
2000: Avignon, Bergen, Bologna, Brussels, Helsinki, Krakow, Reykjavik, Prague, Santiago de Compostela.
2001: Porto and Rotterdam
2002: Bruges and Salamanca
2003: Graz
2004: Genoa and Lille
2005: Cork
2006: Patras
2007: Luxembourg and Sibiu
2008: Liverpool and Stavanger
2009: Linz and Vilnius
2010: Essen for the Ruhr, Pécs, Istanbul
2011: Turku and Tallinn
2012: Guimarães and Maribor
2013: Marseille and Kosice
2014: Umeå and Riga

Source: http://ec.europa.eu/culture/our-programmes-and-actions/doc2485_en.htm

Table 7. The European Capitals of Culture (1985-2014)

Throughout the years this initiative was not only fostering the 'cultural industry' of the cities but they were a driving force regenerate the cities, raise the international profile of the ECC's and enhance their image from the point fo view of their own inhabitants. They also gave new vitality to their cultural life, raised their international profile, boosted tourism and enhanced their image in the eyes of their own inhabitants. http://ec.europa.eu/culture/our-programmes-and-actions/doc413_en.htm

Since 1985 there was a debate and research on what impacts the ECC title had on the development of the cities or on the change of their image etc. People and researchers were of course criticising the major events or thematics one city was preparing for the given year. Not considering and arguing with these approaches we have to state that so far this initiative became one of the most important ones from the European Union in order to achieve a certain development on the image change and cultural development of major cities in Europe.

2.5 Traditions, ethnic tourism

According to our point of view we differentiate two types of ethnic tourism. One of them is "root tourism" and the other – more widely in practice - is tourism with the purpose of getting to know other people's differing cultural background from an authentic approach. According to SANYAL (2009) ethnic tourism is "*travel motivated by search for the first hand, authentic and sometimes intimate contact with people whose ethnic and /or cultural background is different from the tourists*". http://anandasanyal.blogspot.com/2009/06/ethnic-tourism-is-travel-motivated-by.html So visitors with ethnic cultural motivations travel to another destination in order to be acquainted with a different culture. One of the major motivations in this travel is of course curiosity and also respect to other ethnic groups.

Within ethnic tourism we can differentiate between anthropological and tribal tourism as well, but village tourism (where the living conditions and again the different cultural approaches to every day life can be studied) should be classified here as well. One of the most important advantages of ethnic tourism is that this form of travel can be studied and experienced in almost every part of the world providing a great opportunity for the conservation of culture and heritage and also as tourism is the 'industry of peace', people's tolerance and cultural understanding could lead to a more peaceful approach to modern life and the negative impacts of globalisation as well.

A special form of ethnic tourism is root tourism where the driving force for travel is getting to know the culture of someone's (long-ago) homeland, either originated from the given area or being one of the offspring of someone. Such an example is perfectly presented in Ireland where the quest for the ancient homeland produced a complete tourism industry in the Republic of Ireland supported by the huge masses of the Irish diaspora all over the world but especially from the United States of America. (Trócsányi & Csapó, 2002) Genealogy research is one of the most sensational form of this root-researches. Such examples can be studied of course everywhere in the world where history brought some changes in the country borders (e.g. Hungary) or in certain periods of time masses of people were migrating away from the home country (European countries to the USA in the 1920s, 1930s).

We also would like to stress that one of the most important aims and objectives of this form of tourism is to get to know other's culture without disturbing and negatively effecting the local population because there is a threat in the development of this form of tourism that it leads to mass tourism with all its negative effects on the local culture and population.

2.6 Religious tourism, pilgrimage routes

Religious tourism and pilgrimage routes are the most ancient forms of tourism. If we take into consideration religion as a motivation we have to state that under religious tourism we understand the following activities:

- Visiting religious sites and monuments (churches, clusters, exhibition places)
- Taking part in religious events (holy days, religious cultural and music programmes, visiting religious persons)
- Pilgrimage
- Spiritual training (youth camps, missions etc.) (Nyíri, 2004)

So we can differentiate between different groups of travellers with religious motivation such as:

- Organised groups visiting sacred places as a tourism destinations (either with religious motivation or with a motivation desired by the architectural and cultural importance of the sight)
- Individually organised visitors with their own programme organisation
- Such cultural tourists who have unique interests
- Pilgrims who are attending in an organised way for spiritual training
- Pilgrims who are attending individually for their spiritual training.

Recent researches show that this segment of cultural tourism has produced a tremendous growth especially from the 1990s. The number of visitors taking part in religious tourism and their tourism spendings totalled an estimated 18 billion USD with over 300 million travellers worldwide. (http://www.travelindustrydeals.com/news/5041) It also raises the question of carrying capacity since many of the religious sites are simply unable to bear the amount of people trying to visit the places either connected to any of the world's most important religions. So the great world religions have a high base for the massive religious or pilgrimage tours since millions of people are attracted to visit their sacred places or events. (Csapó & Matesz, 2007)

2.7 Event and festival tourism

Cultural events and festivals again play an important role in the formation and strengthening of cultural tourism in today's tourism industry. These programmes "*offer the tourist additional reasons to visit a place over and above the regular cultural product offered. Often because events are one-off and take place in a limited timeframe and because festivals offer a concentrated and often unique offering in a limited time period, they form an additional reason for cultural tourists to visit a place. They can cause a place to rise on the shortlist of places the tourist has in his or her mindset of attractive destinations. Festivals and events are both effective instruments in attracting first time visitors as well as repeat visitors due to the differential advantage they can offer.*" (City Tourism and Culture, 2005 p. 44.)

According to recent surveys we can state that the majority of cultural tourists are motivated to take part in event and festival tourism as well, since 88% agreed on an internet questionnaire that cultural festivals and events are important reasons for cultural tourists to choose to specifically visit a place (City Tourism and Culture, 2005 p. 44.).

Of course entertainment (of events and festivals) as a motivation in tourism is really diverse to analyse but we can state that these events, festivals and parades mainly cover cultural

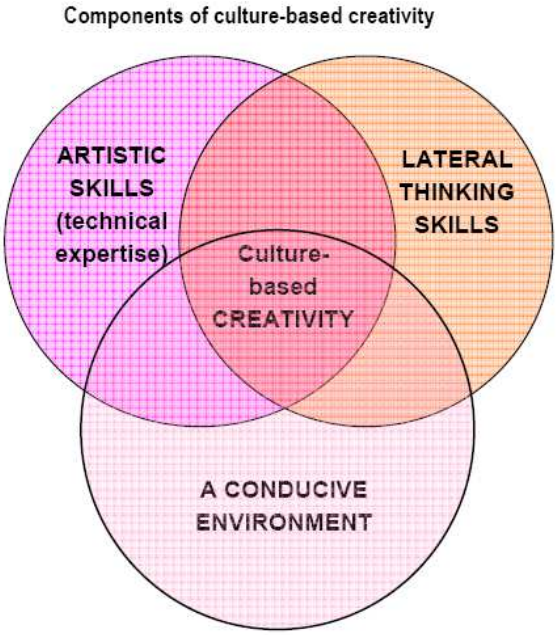
thematics such as music festivals and events and all the other forms of fine arts festivals and events (of course we can highlight gastronomy, religion, folk, film, history etc. topics as well). The different festivals can contribute to the development of the given areas or regions and also promote the cognition of the local population or residents of an area.

A very important role of festivals and events that (however they usually produce a timely concentration in the high season in majority) they act against seasonality, since a vast amount of festivals and events are organised in the low season.

On the other hand if we take into consideration the size of the megaevents and the carrying capacity of places for instance – so the huge amount of the number of people visiting these places in a relatively short time – we have to stress that cultural events and festivals could have a seriously negative impacts on the environment and on the local population as well.

2.8 Creative culture, creative tourism

The term creative culture and creative tourism is more and more widely used in recent cultural tourism trends researches and analyses. UNESCO's (2006) working definition of creative tourism is the following: "*travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place. It provides a connection with those who reside in this place and create this living culture.*" (http://ec.europa.eu/culture/key-documents/doc/study_impact_cult_creativity_06_09.pdf)



Source: http://ec.europa.eu/culture/key-documents/doc/study_impact_cult_creativity_06_09.pdf

Fig. 8. Components of culture-based creativity

The most recent trends of cultural tourism investigate more and more on the topic of creative tourism. Of course the link between creativity and culture is obvious and it is also natural that those people who are involved in creative industries (artists or professionals that are active in cultural/creative industries) will be in a way or other linked and connected to culture and cultural tourism as well. So as a driving force of the ever developing and diversifying cultural tourism "*culture is taken to encompass traditional cultural and artistic activities (performing arts, visual arts, cultural heritage and literature) as well as cultural industries (printed works, multimedia, the press, cinema, audiovisual and phonographic productions, craft, design and cultural tourism).*" (The Impact Of Culture On Creativity, 2009, p. 21.)

3. The role of cultural tourism in the global tourism market

In the 21st century the tourism global market creates an organic and interdependent system in which the supply and demand side experiences significant changes both in time and space and also from the perspectives of the quantitative and qualitative aspects or components. Newer and newer regions and tourism products will be involved in the international and domestic tourism trends as well and in the ever growing competition only such a tourism destination of tourism actor can survive which or who can provide an ever growing standard of quality.

RICHARDS (2009) states that "*Culture and tourism were two of the major growth industries of the 20th century, and towards the end of the century the combination of these two sectors into 'cultural tourism' had become one of the most desirable development options for countries and regions around the world*."

According to the recent changes of tourism trends it is obvious that visitors are more strongly involved in cultural activities than earlier although we have to highlight that the role of the 3S (or 4S as sun, sand, sea and sex) in mass tourism will still be (very) dominant. On the other hand as the new generations of visitors appear on the tourism market, now we can talk about a new 3S group or generation of tourists now mainly motivated by *sport*, *spectacle* and *satisfaction*. (Csapó & Matesz, 2007) Also we have to stress that one of the most important motivations for a tourism visit is getting (more and more and as diverse as possible experiences.

Some aspects of cultural tourism is summarized in the following table.

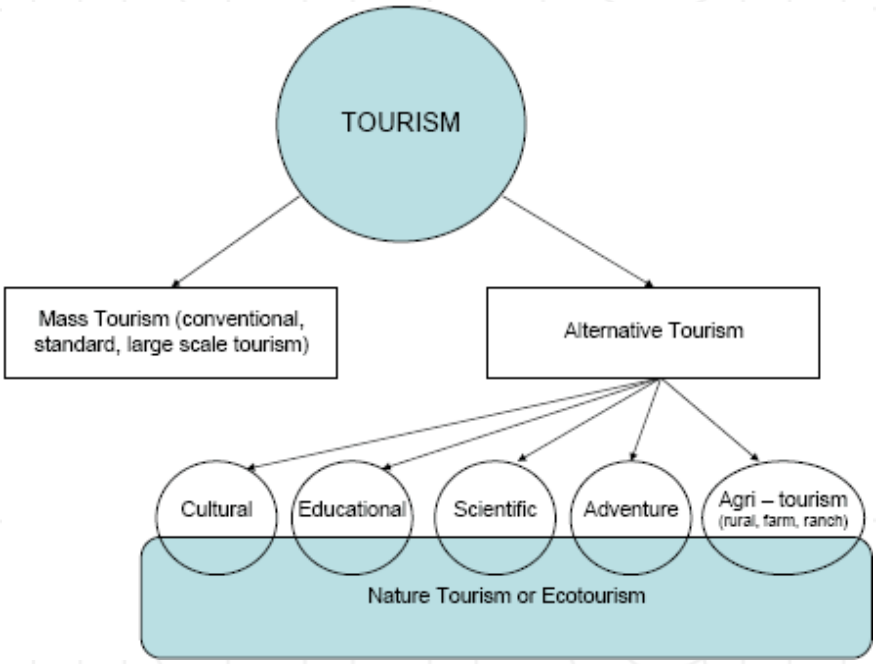
Positive effects	Negative effects
• The development of the regional culture • Protection of the natural habitat • The accentuation of tourism regions • Strengthening of the local traditions and culture • Less seasonal, can extend the tourism season • Can be an important form of sustainable tourism	• Culture become commercialised • Destruction of the environment • Investments in tourism that act against the state of the environment • Architecture not characteristic to the local customs • Carrying capacity problems • Cultural tourism has only a dependent role (need for package) • Conflict source

Source: Based on HORVÁTH, 1999 own editing

Table 8. Positive and negative effects/impacts of cultural tourism

If we take into consideration and observe the impact and importance of cultural tourism on the global tourism market we have to strongly emphasize that according to the recent research data published by the OECD in 2009 entitled The Impact of Culture on Tourism it seems that worldwide almost 360 million international tourism trips were generated by cultural tourism in 2007, accounting to around 40% of all global tourism (OECD, 2009). Furthermore if we take into consideration that these numbers were only directly affecting the tourism industry we have to stress that the indirect contribution of cultural tourism is naturally even higher due to its multiplicator effects. The mentioned study also stresses that the amount of money spent by a 'cultural tourist' is estimated to be as one third more on average than other tourists (Richards, 2009).

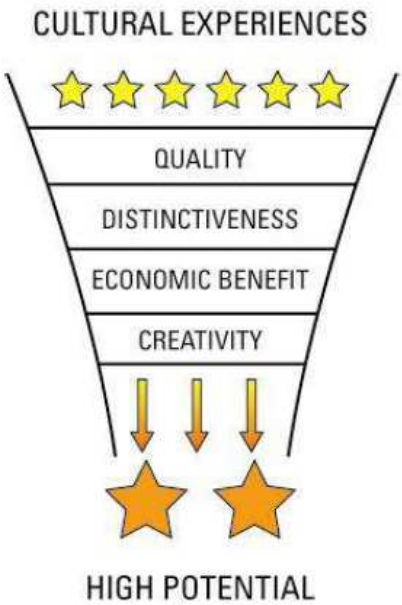
In this ever changing system of the tourism industry the role of cultural tourism is rapidly and constantly growing in the latter decades but we also have to highlight that the positions of the classic mass tourism often characterised by the 4S (sun, send, sea and sex) will be the most dominant form of tourism for a very long period of time (*Figure 9*).



Source: MIECZKOWSKI, 1995 p. 459.

Fig. 9. The role and place of cultural tourism within alternative tourism

The cultural tourism products will only be able to survive and attract more and more tourists – of course taking into consideration the basic principles of sustainable tourism – by applying an up-to-date and competitive cultural tourism product development approach which, according to a recent cultural and heritage tourism product research paper created in Ontario in 2009, is mainly based on quality, distinctiveness, economic benefit and creativity (*Figure 10.).*



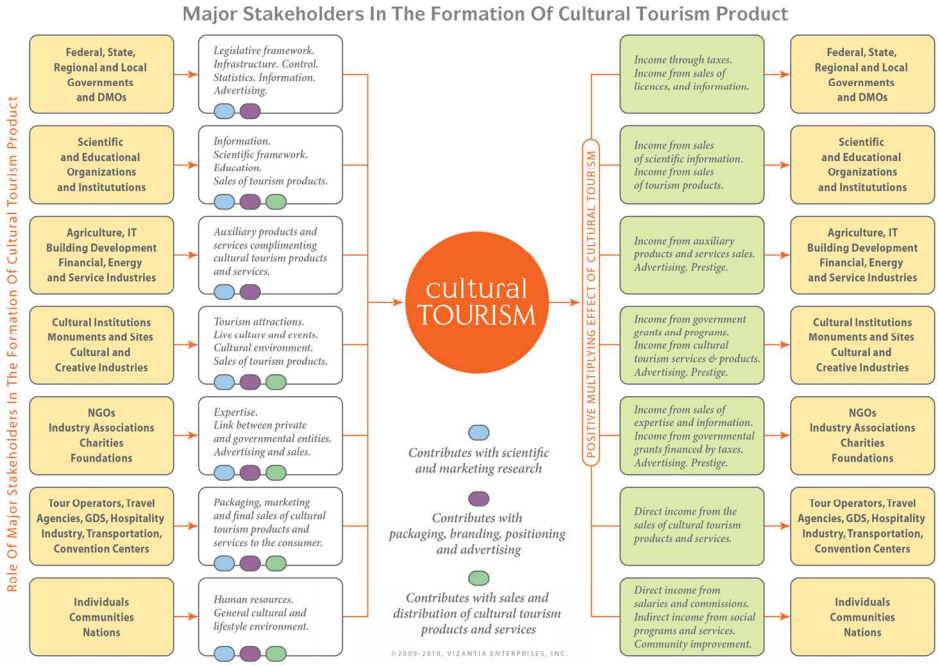
Source: Ontario Cultural and Heritage Tourism Product Research Paper, 2009.

Fig. 10. A 21st Century Framework for Evaluating Cultural Tourism Products

In accordance with the Ontario Cultural and Heritage Tourism Product Research Paper (2009) we believe that there are 5 key trends that will effectively and remarkably characterise the trends of cultural tourism in the near future. These five elements are the new and emerging markets of the ever changing global tourism industry, the appearance and strengthening of the so called creative economy, agency and participation which is very much connected to the characteristics of the 'Y' generation and finally competition of excellence which will be a determining driving tool for cultural tourism product development. (Ontario Cultural and Heritage Tourism Product Research Paper, 2009)

When analysing cultural tourism product development we also have to be aware of the potential stakeholders which are forming the cultural tourism product. Understanding this process we should analyze *Figure 11* which is demonstrating the major stakeholders in the formation of the cultural tourism product. This very complex system clearly shows that cultural tourism and its tourism product is dependent on many aspects from the individuals (either travellers or entrepreneurs), to local governments, NGO's and state organisations etc.

Finally when we try to analyse the cultural tourism product we have to analyse this issue from the statistical perspective as well. First of all we would like to stress that statistical data collection is very often country or location specific or even researcher specific. In this chapter we would like to introduce and present the statistical data collection method of the United Nations World Tourism Organisation which of course we consider to be the basic approach to this question.



Source: http://www.culturalrealms.com/2009/07/stakeholders-role-in-tourism-and-the-effect-of-travel-industry-on-them.html

Fig. 11. Major stakeholders in the formation of cultural tourism product

Products	Activities
1. Accommodation services for visitors	1. Accommodation for visitors
2. Food and beverage serving services	2. Food and beverage serving activities
3. Railway passenger transport services	3. Railway passenger transport
4. Road passenger transport services	4. Road passenger transport
5. Water passenger transport services	5. Water passenger transport
6. Air passenger transport services	6. Air passenger transport
7. Transport equipment rental services	7. Transport equipment rental
8. Travel agencies and other reservation services	8. Travel agencies and other reservation services activities
9. Cultural services	**9. Cultural activities**
10. Sports and recreational services	10. Sports and recreational activities
11. Country-specific tourism characteristic goods	11. Retail trade of country-specific tourism characteristic goods
12. Country-specific tourism characteristic services	12. Other country-specific tourism characteristic activities

Source: International Recommendations for Tourism Statistics 2008 p. 42.

Table 9. List of categories of tourism characteristic consumption products and tourism characteristic activities (tourism industries)

The publication of the '*International Recommendations for Tourism Statistics 2008*' from the point of view of tourism statistical data collection provides a list of categories of tourism characteristic consumption products and tourism characteristic activities (tourism industries).

As we can see the 9th point of this elementary categorisation of tourism products and services deals with cultural tourism product and its services. In order to better understand this section of the tourism industry the mentioned research paper provides the more accurate and characteristic tourism statistical data background for cultural tourism in Annex 4 in the following:

9. **Cultural services**
96220 Performing arts event production and presentation services
96310 Services of performing artists
96411 Museum services except for historical sites and buildings
96412 Preservation services of historical sites and buildings
96421 Botanical and zoological garden services
96422 Nature reserve services including wildlife preservation services

Source: International Recommendations for Tourism Statistics 2008 p. 122.

Table 10. List of tourism characteristic products and grouping by main categories according to CPC (Central Product Classification) Version 2

4. Conclusion

Summarizing this chapter we have to state that the cultural tourism product and cultural tourism itself is a very complex segment of the tourism industry, both its demand and supply is diverse and versatile. Its future positions will most probably be strengthened directly and indirectly as well since with the change of the recreational needs of tourists and visitors the demand for cultural travels will rapidly grow as well (additionally when we consider the new appearing sending markets). Of course classic mass tourism will never considerably loose its market positions but the new tourists will have a more and more diversified need to get to know the different cultures and customs of the remote places.

On the other hand we also have to take into consideration that the rapid growth and development of cultural tourism caused various aspects of new problems in the industry.

When analysing these recent trends we also have to stress that not only the needs of local communities has changed but also the motivations of the cultural tourists. According to this perception one of the most important international researches on this area the ATLAS research "*has indicated that the experiences enjoyed most by cultural tourists tend to be those small-scale, less visited places that offer a taste of 'local' or 'authentic' culture. Tourists increasingly say that they want to experience local culture, to live like locals and to find out about the real identity of the places they visit.*" (Richards, 2009)

In the analysis of a tourism product we have to be aware not only the positive effects but the negative aspects of tourism development as well. The ever growing and rapidly increasing cultural tourism in the recent years has raised the question whether it really serves the needs of sustainable tourism especially in small communities. Cultural tourism started as a form of alternative tourism and nowadays it can be considered – in certain tourism destinations – as a dominant part of mass tourism.

Local communities have to face with the degradation of their 'original' culture so "there are a growing number of places in search of new forms of articulation between culture and tourism which can help to strengthen rather than water down local culture, which can raise the value accruing to local communities and improve the links between local creativity and tourism." (Richards, 2009) According to this new trend, it seems that one of the most important trend and development of cultural tourism in the recent years lead us to the establishment of creative tourism which serves the needs of a more sustainable cultural tourism in today's tourism industry. So based on the vulnerability of the destinations we strongly have to stress that only conscious tourism planning methods and practice will be able to take into consideration the principles of sustainability and carrying capacity in the given (cultural) tourism region.

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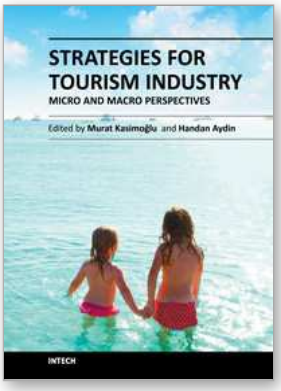

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Today, it is considered good business practice for tourism industries to support their micro and macro environment by means of strategic perspectives. This is necessary because we cannot contemplate companies existing without their environment. If companies do not involve themselves in such undertakings, they are in danger of isolating themselves from the shareholder. That, in turn, creates a problem for mobilizing new ideas and receiving feedback from their environment. In this respect, the contributions of academics from international level together with the private sector and business managers are eagerly awaited on topics and sub-topics within Strategies for Tourism Industry - Micro and Macro Perspectives.

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