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Common Report of cultural tourism as developed in the project

Analytical report and critical academic literature review of cultural tourism practices and theories in Europe

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Purpose and scope of the deliverable

This is a Common Report on the understanding of Cultural Tourism and Europeanisation with special reference to landscape values. All SPOT partners have contributed material to this report which is described in the Work Programme as D1.2.

This report defines the common interpretation of basic concepts used in the SPOT Research as they were discussed within the SPOT Project Team at various occasions and using different working methods. In-depth interpretations of the current situation and evaluation of the emerging research gaps with reference to the Case Studies will take place later in the project, based on detailed survey data on cultural tourism in relation to landscape and Europeanisation.

This Common Report consists of four parts and three Annexes:

Part One:	General overview of terminology and definitions (August 2020)
Part Two:	Quick scan: general overview of terminology and definitions of Cultural tourism (August 2020)
Part Three:	Various texts of literature review composed on the subject (January-May 2021)
Part Four:	Manuscript of a Conceptual Essay as submitted to *Annals of Tourism Research* (June 2021)
Annex 1	*Top ten literature references of every SPOT team (August 2020)*
Annex 2	*Cultural Tourism (result of internal SPOT workshop 7 September 2020)*
Annex 3	*Relation Europeanisation and cultural tourism (result of internal SPOT workshop 7 September 2020)*

Document history

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0.1	*07 June 2021*	*Advanced draft report*
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Content

1. Introduction

1.1. Background

For the SPOT-project the literature review is a part of Work package 1: Data and documentation of cultural tourism. The objective is to document cultural tourism as concept: its current state, identification of gaps and future trends of development. In this report we introduce the expanded concept of cultural tourism.

1.2. Objectives

For the literature review there were two tasks:

-        Task 1a: Development of the European identity concept and the role of cultural tourism in it (all partners). This task provides a literature study of cultural tourism using the expanded concept of cultural tourism.

-        Task 1b: Consolidate into a common report (led by WP1) in English.

1.3. Approach

For the literature review Wageningen Research, as WP1 lead partner, proposed to produce a scientific article on the relation of cultural tourism and Europeanisation and to work with some other SPOT teams in an editing team for the article and with some other SPOT teams in a writing team for the article. The advantage of a scientific article is that it is concise, peer-reviewed and optimally accessible.

Quick scan literature about cultural tourism

To come to a scientific article about the relationship between cultural tourism and europeanisation different steps in time have been taken.

In July 2020 the SPOT partners were asked to provide ten key references related to cultural tourism research. These references were internally used to illustrate the disciplinary background of the SPOT teams, and to start up the discussion on the understanding of the matter of research for the SPOT project. The list of ten key references for each of the partners is presented in ***Appendix 1***, with underneath the bibliographic information associated.

The following publications were mentioned several times by the SPOT-partners: Richards, 2018b (7 times), Smith, M.K., 2009 (3 times) and Mousavi (3 times).

To make a start in studying literature Wageningen Research first make a quick scan of the three most frequently mentioned publications and an earlier suggested publication of UNWTO (2018; previously provided by the Scottish SPOT Team of the University of Aberdeen). Studying Richards (2018b), Smith (2009;2016), Mousavi *et al.* (2016) and UNWTO (2018) first impressions are gained of the different views on cultural tourism. The SPOT team of the University of Ljubljana (Manca Krošelj, David Klepej, Naja Marot) has provided also a quick "screening" of the main information on the topic of cultural tourism which helps us as WP leaders to make a first review. We have combined these first quick scans in **Chapter 2**.

Workshop about cultural tourism

On Monday 7 September 2020 a Cultural Tourism Scientific Workshop was organised by an organisation committee of other SPOT teams then Wageningen Research (responsible for WP1): Claire Wallace (University of Aberdeen), Naja Marot (University of Ljubljana), Milada Šťastná (Mendelu), Sylwia Dołzbłasz (UWR), Jan Zloch (Mendelu). An objective of the workshop was to encourage the dialogue between the SPOT teams about how they see cultural tourism and how they understand the Europeanisation of cultural tourism. The workshop consisted of two parts: a brainstorm about the concepts of cultural tourism and Europeanisation and B) presentations of case studies.

For the brainstorm we have used the on-line tool Padlet (interactive board), introduced and moderated by Naja Marot, which enables to publish with a simple double click, a message, a picture, a video etc. All SPOT teams were first asked what they understand by cultural tourism in 21st century (For the results of this exercise we refer to *Appendix 2*). After this, all SPOT teams were also asked how they would define the Europeanisation of cultural tourism (For the results of this session we refer to *Appendix 3*).

The second part of the workshop consisted of a presentation of case studies. Every SPOT team was asked to use the SPOT project template. The 15 Spot countries were ordered in the following way:

A   East-North Europe (Estonia, Czech Republic, Poland, Slovak)

B   Mediterranean Europe (Greece, Israel, Italy, Romania, Spain)

C   Central Europe (Austria, Germany, Hungary, Slovenia)

D   Western Europe (Scotland, The Netherlands)

The organisers asked every SPOT team to prepare a power point presentation which paid attention to cultural tourism (understanding, potentials, barriers), Europeanisation influence(s) on cultural tourism and the contribution of cultural tourism contribution to Europeanisation.

Exploration of literature focused on article
After the successful and inspiring workshop in September 2020, a rough outline and abstract for the scientific article was set up. Various partners have come with literature suggestions.

While writing the article, texts of literature review were composed on the subject of cultural tourism, Europeanisation and the European landscape, mainly during the months of January to May 2021. Because scientific papers have a word limit, not everything could be included in the scientific article. Because these texts can inspire the SPOT teams or others for, for example, further theoretical knowledge development or for writing other articles, we share these texts in *Chapter 3*.

Article (waiting for review)

The scientific article will be included in **Chapter 4** in due time, as soon as it has been accepted for publication.

2. Quick scan: general overview of terminology and definitions of Cultural tourism (August 2020)

2.1. Introduction

In this chapter we present a general overview of terminology and definitions of cultural tourism which are largely based on Richards (2018b). We start by explaining why it is difficult to define cultural tourism (2.2). Next, a number of definitions of cultural tourism are presented, with a number of different definitions of culture tourism, which show that it matters how broad or narrow definitions are used. This also determines the developments and trends that are observed and whether they increase or decrease (2.2.1). After this a longlist of considerations in defining cultural tourism is presented (2.2.2). Then different subcategegories and forms of cultural tourism are presented (2.3). After this, different major research themes which have been distinguished by Richards (2018b) are shown, summing up some basic characteristics for these themes (2.4). For further description of these themes we refer to the article of Richards. The themes are: cultural tourism as form of cultural consumption (2.4.1), (demand and) motivations for cultural tourism (2.4.2), economic aspects (2.4.3), cultural heritage (2.4.4), creative economy and creative industry (2.4.5), emerging identities (2.4.6) and (new) hot topics of the current cultural tourism research (2.4.7). Then we look to some trends and their impact on cultural tourism (2.5). Then a reflection of Richards on further evolution of the concept of cultural tourism and focus in research is presented (2.6). Finally the potentials for the development of cultural tourism are summed up (2.7).

2.2. Defining cultural tourism

Definitions of cultural tourism are problematic because of two main factors:

- The ongoing evolution in the understanding of culture itself
- The criteria for distinguishing cultural tourism from tourism

The diversity of known definitions and a complex relationship between culture and tourism underlines the problem of defining cultural tourism (Mousavi et al., 2016). Given that culture is a component of every aspect of human life, it can be assumed that everything is cultural, so all tourism is someway cultural tourism (Mousavi et al., 2016, p. 70).

The increasing complexity of tourism and culture means that it is increasingly difficult to define something as 'cultural tourism' (UNWTO, 2018: p. 71): "As the usual building blocks of tourism, such as the host and guest, supply side and demand side are increasingly merging, there is no such thing as – tourism just lying and waiting for us there to experience or research. Hence, there is no one specific tourism order with relatively clear boundaries. Neither is there a stable set of types of tourism available of, for instance, 'urban tourism', 'creative tourism' or 'cultural tourism'."

2.2.1. Some definitions of Cultural Tourism

In this subsection we start with a number of different definitions of culture tourism, which show us that it matters how broad or narrow definitions are used. This also determines the developments and trends that are observed and whether they increase or decrease.

A broad definition of cultural tourism is: "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." (WTO, 1985 in UNWTO, 2018, p.71)

A narrow definition is: "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." (WTO, 1985 in: WTO, 2018:71)

"In other words, a narrow measure based on specific motivations shows a decline in cultural tourism, whereas a broad measure based on cultural activities shows an increase. This underlines the importance of definitions in analyzing the relationship between tourism and culture, and the difficulties in trying to identify 'cultural tourists'."(WTO, 2018, p.72)

Following Mikos von Rohrscheidt (2008, p. 31), the term 'cultural tourism' may relate to "all tourist expeditions undertaken by groups or individuals, where encounters with sites, events and other assets of high culture or popular culture, or effort aimed at improving one's knowledge of the surrounding world organized by man are the essential part/aspect of the traveler's itinerary or are a clinching argument for individuals' decision on whether or not take up such a journey/participate in such a trip".

According to UNWTO (2017: 18) cultural tourism is "a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions." Adopted during the Twenty-second session of the UNWTO General Assembly in Chengdu, China (11 to 16 September 2017) (UNWTO, 2018:11)

This latter definition confirms the much broader nature of contemporary cultural tourism, which relates not just to sites and monuments, but to ways of life, creativity and 'everyday culture' (A shift from cultural tourism as a product to cultural tourism as a process). It represents a move from classic western tangible heritage towards a much broader and inclusive field of diverse cultural practices in all corners of the world, and mirrors the development of the production and consumption of cultural tourism, as well as the development of academic research on cultural tourism.

2.2.2. A longlist of considerations in defining cultural tourism

In this sub section a longlist of considerations in defining cultural tourism is presented:

- Cultural tourism as a source of local identity in the face of globalization, the growth of tourism and easier accessibility of cultural assets and experiences (WTO, 2018: p.13)

- Cultural tourism has been viewed as a desirable, 'good' form of tourism for nations and regions to develop, because it generates cultural, social and economic benefits. (WTO, 2018: p.13)

- The relationship between tourism and culture is being rapidly transformed by changing lifestyles, new forms of culture and creativity and the development of new technologies (WTO, 2018: p.13)

- The culture and heritage related to cultural tourism also includes many elements of the way of life of the place visited, as another comment indicates: "Cultural tourism is all aspects which represent over-arching, and clearly defining, ways of life and lifestyle of a population both past and present, with implicit carry-forward into the future. Importantly, they go beyond the curio/arts and craft stereotypes to reflect aspects of identity, both visible and invisible, daily and special occasion. Ultimately, they are aspects which give the people of a nation/region a sense of identity, community, belonging and pride." (WTO, 2018, p.44)

- What has changed is the extent of cultural tourism consumption, and the forms of culture being consumed by cultural tourists." (Richards, 1996)

- In general, cultural tourism may be explained as the very nature of travelling in order to understand and become familiar with way of life and history of a specific location accompanied by a range of

cultural factors which can be presented in the context of tourism, these factors may include the food, entertainment, architecture, drink, hand crafted and manufactured products or every element representing characteristics of way of life in a particular destination. (McIntosh and Goeldner, 1990)

- Butler (1990) argues; "although cultural tourists are usually seen as „good" tourists who travel in small numbers and do little damage, they can arguably act as the „Trojan Horse" that opens up a region to the less acceptable effects of mass tourism."

- Value of tourism for culture: Generates resources for conservation and benefits to the host communities; Motivates communities in the effective management of its cultural assets; and Raises awareness of the value of elements of "local heritage" among tourists. (WTO, 2018, p.83). Value of culture for tourism: It gives coherence to the destination offer; Increases competitiveness; and Increases length of stay, spending and satisfaction of tourists and hosts. The idea that different people consume different types of culture on holiday draws attention to the types of experiences and cultural and creative content offered by different locations (WTO, 2018, p.88).

- Culture can be considered as two concentric circles – inner =cultural heart, the traditional elements of culture, understood as what people do or produce as a culture; outer = a way of life, style of living of the population in a particular place. (Entrepreneurship education for CT, project of the Erasmus+, MODULE 2: Globalization of Cultural Tourism, available at: http://projuven.org/eect/

- In particular the experts found it difficult to come up with a single clear definition of cultural tourism. This is because of the broad scope of cultural attractions and experiences and because of the increasingly intangible nature of many of these experiences. The fragmentation of cultural consumption by tourists and the diverse types of cultural consumers noted above makes this problem even more complex. (WTO, 2018, p.70);

- Two basic approaches have generally been taken to the definition of cultural tourism:

  - Demand: The more conceptual approaches have sought to define the meaning of cultural tourism, usually linking it to the motivations of the tourists and their desire for learning or authentic experiences.

  - Supply: More technical approaches to definition have tended to rely on the types of cultural attractions and sites visited by tourists, since this makes the identification of cultural tourists easier.

- "Defining cultural tourism has become a major debate in the literature, because the notions of culture and tourism themselves are so diverse and open to differing interpretations. This has spawned a range of different definitional approaches that cover a field delineated by two axes: the dichotomy between meaning and measurement on the one hand, and the division between supply and demand on the other." (Richards, 2003)

- "Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes." (WTO, 2018)

- Modern day tourism refers to winter tourism, mass tourism and niche tourism, cultural tourism being a niche tourism (among others that are extreme tourism, culinary tourism, medical tourism and wellness tourism) (Entrepreneurship education for cultural tourism, project of the Erasmus+, MODULE 2: Globalization of Cultural Tourism, available at: http://projuven.org/eect/)

- First definition of cultural tourism in the 1980 by WTO, by the 1990 a transformation of cultural tourism occurs – orientation of the cultural tourism offer towards the mass market, fragmentation of the cultural tourism into new emerging niches (Richards, 2018)

2.3.   Subcategories and forms of cultural tourism

In this sub section different subcategegories and forms of cultural tourism are presented:

- understanding tourist behaviour is an important policy area to prioritise product development and marketing (survey results WTO, 2018:10)

- understanding the cultural tourism audience and particular the variation and classification within in is an important topic since cultural tourism is a form of cultural consumption (Richards, 2018)

- early classification into two groups – general + specialized cultural tourists (Stebbins, 1996)

- recent classification of tourists to search for specific variables within the audience i.e. tourists (such as importance of cultural tourism in the decision to visit a destination, consumption possibilities, motivation for a visit etc) (see article examples in Richards, 2018)

- Heritage tourism, arts tourism, place-specific tourism: creative tourism, urban cultural tourism, rural cultural tourism and popular cultural tourism) (Ashworth, 1995; Mousavi et al., 2016)

- Cultural tourism by themes – cultural heritage (tangible+intangible), cultural landscapes, cultural events (Mousavi et al., 2016)
- Cultural heritage (intangible+tangible) as one of the fundaments of cultural tourism (Richards, 2018)

Forms:

- high culture tourism: cultural heritage tourism, museum tourism, literary tourism, events tourism of high culture

- educational tourism: study tours, thematic routes, language travels and seminar tours

- popular cultural tourism: urban tourism, cultural rural tourism, ethnic tourism, military heritage tourism, industrial and technical heritage tourism, living history tourism (connected with historical re-enactment events and living, open air museums), popular culture events tourism, religious and pilgrimage tourism, culinary tourism (gastronomic, food tourism), hobby tourism and regional tourism.

2.4.   Major research themes in the literature

In this sub section we present different major research themes which have been distinguished by Richards (2018b) and sum up some characteristics for these themes. We only sum up some charateristics to get a fast impression. For further description of these themes we refer to the article of Richards.

The themes are: cultural tourism as form of cultural consumption (2.3.1), (demand and) motivations for cultural tourism (2.3.2), economic aspects (2.3.3), cultural heritage (2.3.4), creative economy and creative industry (2.3.5), emerging identities (2.3.6) and (new) hot topics of the current cultural tourism research (2.3.7).

2.4.1.   Theme : cultural tourism as a form of cultural consumption

- 'general' and 'specific' cultural tourists, with the former consuming culture as part of a general holiday experience, and the latter travelling purposefully to engage in some aspect of the culture of the destination (Richards, 1996).

- visitor experience is produced through a combination of visitor-related and contextrelated factors.

- holiday type and attraction setting had a strong influence on the type of culture consumed, which suggests an important effect of the physical context on cultural tourism behaviour.

- a qualitative study of the different 'gazes' in cultural tourism, showing that tourists visiting art museums perceive them in different ways, using different types of 'perceptual filters' that influence their gaze. This indicates the fairly complex nature of cultural tourism participation, which arguably requires multi-disciplinary and multidimensional approaches to capture such complexity. (Stylianou-Lambert, 2011).

2.4.2.   Theme: (demand and) motivations for cultural tourism

- why people engage in cultural tourism through studies of motivation and related factors such as satisfaction and loyalty. Marketing perspective, consumer behaviour etc.

- two broad groups of cultural tourist: tourists whose main motivation is to consume culture and those for whom culture is a secondary motivation.

- five distinct cultural tourism motivation groups, labelled: "Relaxation Seekers," "Sports Seekers," "Family Oriented," "Escapists," and "Achievement and Autonomy Seekers."

- motivations of cultural tourists are often linked to factors such as satisfaction and intention to return.

- the importance of learning in cultural tourism experiences.

- motivation is also increasingly linked with questions of identity.

- the extent that people self-identify as 'cultural tourists' (which is often surprisingly little - Richards, 2007).

- Smith's new definition of cultural tourism as: 'passive, active and interactive engagement with heritage, arts and the culture(s) of communities, whereby the visitor gains new experiences of an educational, creative and/or entertaining nature' (Smith, 2016: p. 17).

2.4.3.   Theme: economic aspects

- economic aspects: the income derived from tourism is argued to help support the preservation of cultural heritage.

- the extent to which income streams derived from tourism have reached the cultural amenities that help to attract tourists = relationship between economics and cultural tourism.

- built and tangible heritage has long been one of the fundaments of cultural tourism.

2.4.4.   Theme: cultural heritage

- Much recent research has traced the widening concept of cultural heritage from tangible to intangible heritage.

- With the increasing inclusion of tangible and intangible heritage into the tourism system, more concerns are emerging about the sustainability of heritage.

- Tangible and intangible heritage:

    - Tangible (e.g., national and world heritage sites, monuments, historic places and buildings, cultural routes, and others); tangible (according to Mousavi et al.: i.e. cultural attractions, like museums and heritage centers, natural assets like beach, sun and mountain).

- Intangible heritage (e.g., crafts, gastronomy, traditional festivals, music, oral traditions, religious/spiritual tourism, etc) intangible (according to Mousavi et al i.e. promoting gastronomy, cultural events and festivals and selling "atmosphere") elements.

- Some discussions are possible about the broadness of the definition of culture.

- Other contemporary cultures and creative industries: e.g., film, performing arts, design, fashion, new media.

- Other: e.g., sports, education, health, shopping.

- Gradually, many forms of everyday activity started to creep into definitions of cultural tourism, such as shopping, football, events and all forms of food and drink.

- Niche products such as: gastronomic tourism, architectural tourism, music tourism, film tourism, literary tourism, festivals, creative tourism, indigenous tourism.

2.4.5. Theme: creative economy and creative industry

- The 'creative economy' is just one of a range of terms that have been applied to the increasing role of creative processes and knowledge generation in the economy as a whole (Richards, 2018);

- The expansion of cultural tourism in the direction of intangible heritage and contemporary culture has created more attention for the increasing integration between tourism and the creative economy.

- The creative industries can be defined as: knowledge-based creative activities that link producers, consumers   and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences. They comprise many different sectors, including advertising, animation, architecture, design, film, gaming, gastronomy, music, performing arts, software and interactive games, and television and radio (OECD: 2014: p. 7; Richards, 2018)

- The mobility of creative skills and knowledge has also shed light on the importance of networks as conduits of knowledge flows and a means to generate creative experiences

- "The link with the creative industries offers interesting opportunities for tourism destinations to: Develop and diversify tourism products and experiences; Revitalize existing tourism products; Use creative technology to develop and enhance the tourism experience; Add atmosphere and 'buzz' to places; and Overcome the limitations of traditional cultural tourism models." (UNWTO, 2018)

- "Tourism is also important for the creative industries because it has the potential to: Valorize cultural and creative assets; Expand the audience for creative products; Support innovation; Improve the image of countries and regions; Open up export markets; and Support professional networks and knowledge development." (UNWTO, 2018)

- the application of new technologies to cultural tourism experiences

- how technologies are developed and applied.

2.4.6. Theme: emerging identities

- Emerging identities - anthropology contributions to the study of cultural tourism, the increasing use of intangible heritage puts people at the heart of cultural tourism – questions of representation suddenly becomes important.

- the role of indigenous cultures in different parts of the world.

- representations of minority culture.

- According to Richards and Pereiro (2006) the factors responsible for emergence of identity as a key element in cultural tourism are: The need for regions to distinguish themselves; The search for new forms of community; The need to valorize culture; The shift towards experiential tourism; Postmodern/postcolonial reification of identity.

- Identity itself can be described as a "process of social construction of meanings that utilizes cultural attributes" which occurs in the context of power relations." (Richards. 2006)

- Three basic types of identity (Castells, (1997):

- In other words, as a „mechanism of cultural and social change", tourism has a significant influence on transformation of identity where in some situations cultural tourism may reinforce this identity, in other cases it may add new senses and meanings to peoples and spaces thus altering and transforming identity fundamentally.

- issue of globalization along with loosened social ties, decline in traditional family forms and structure and individualism.

2.4.7.   (New) Hot topics of the current cultural tourism research

Richards (2018) mentions the following new hot topics of the current cultural tourism research:

- Urban cultural tourism – relation to the mobility paradigm – overlap between travellers with different motives (den Hoed & Russo, 2017), and between tourists and residents (Richards, 2017)

- The identification of "new cultural tourism" – the shift of the cultural object of tourism – definitions by taking a practice approach to cultural tourism (example of exploring what cultural tourism means to tourists themselves)

- A research on synergies between culture and tourism (research on how much of the resources generated through cultural tourism accrues to the cultural resources that support it)

- The types of governance, regimes that support, promote, develop cultural tourism (growing number of PPPs which are more tourism-led than culture-based – question of commercialization of culture)

- The application of new technologies to cultural tourism (Virtual Reality and 3D environments) – research on how visitors experience such technologies and if it increases their level of engagement

- Problem of the hegemony of the English language – finding ways of increasing linguistic diversity in cultural tourism.

2.5.   Trends and their impact on cultural tourism

Different trends can be distinguished with impact on cultural tourism:

- **Globalisation as a negative and positive process** = process of economic, social, culture and political activities that has a great impact on tourism sector – changes affect people at local and global level (various impact analyses link demographic changes, environment, cultural changes, political changes, competitiveness etc) (Entrepreneurship education for cultural tourism, project of the Erasmus+, MODULE 2: Globalization of Cultural Tourism, available at: http://projuven.org/eect/)

- **Process of cultural globalisation** = transmission of ideas, meanings and values around the world to extend and intensify social relations – **a global and common mono-culture**, transmitted and reinforced by the internet, media, marketing, shaping the perceptions, aspirations and everyday

activities   of   people   wherever   they   may   live   in   the   world (https://revisesociology.com/2017/05/25/cultural-globalization-definition-examples/)

- **Cultural changes = reflection of how people spend their time**, growing trend to spend more time for fun due to changes in peoples values that reflect a shift from materialism to self-actualization, from quantity to quality, from passivity to interactivity. Fast lifestyle and intense work contribute to the need for relaxation and related tourist products.
(Entrepreneurship education for cultural tourism, project of the Erasmus+, MODULE 2: Globalization of Cultural Tourism, available at: http://projuven.org/eect/)

- Linkage of culture and tourism as a social phenomenon has recently been more explicitly identified as a specific form of consumption (Richards, 2018)

- **Challenging differences of tourism and cultural sectors** – tourism as a commercial aim, whilst culture sector has a non-profit aim
- (Entrepreneurship education for cultural tourism, project of the Erasmus+, MODULE 2: Globalization of Cultural Tourism, available at: http://projuven.org/eect/)

- Ever-changing and broadening definitions of cultural tourism: **a dynamic relationship between tourism and culture = nature of the cultural tourist and the culture that they consume is changing rapidly**. Models of cultural tourism that base on tangible heritage are being augmented by growth in intangible heritage and creativity. That means – more SHs, local communities are having bigger parts of the cultural tourism experience, cultural tourists are co-creating their own experience (UNWTO, 2018:10-11)

- Cultural tourism as a recognised importance of culture, an element that can enhance the profile of Europe as a global destination. EU-supported actions in the area of cultural tourism; 4 out of 10 tourists choose their destination based on its cultural offering
(EC, https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en)

- Economic dimension of the cultural tourism – income from tourism is argued to help support the preservation of cultural heritage, creative economy being just one of a range of terms that have been applied to the increasing role of creative processes and knowledge generation in the economy as a whole (Richards, 2018b.)

2.6. Reflection on further evolution of the concept cultural tourism and focus in research

The conclusions of Richards (2018) about the evolution of the concept of cultural tourism are as follows:

- Rapidly changing meanings and interpretation.

- Growth may undermine the coherence of cultural tourism as an object of study, as lines of enquiry continue to diverge, tracing the fragmentation and diversification of cultural tourism demand and supply.

- This opens up new opportunities for cross-fertilisation with new academic fields, but it may also harbour the danger of removing the study of cultural tourism from its original social science base.

- The vitality of the field is reflected by the many debates that have emerged about the antecedents and effects of cultural tourism experiences, and the way in which these are presented or staged. There still seems to be more focus on experience consumption rather than production.

- Questions of power also seem to be obscured by the continuing focus on the individual cultural consumer, rather than social groups and the dynamics between them. New technology offer us new opportunities to study this.

- One of the biggest challenges will be to chart the rapidly changing meanings and interpretations of the term 'culture', which in turn has significant implications for the definition of cultural tourism. The increasing application of technology in cultural tourism and the resulting overlaps between real world and virtual experiences will no doubt be one important area of investigation.

- But at a much more fundamental level there are significant challenges in understanding how broader social changes, such as the increasing mixing and mobility of different cultural and social groups, will impact on the production and consumption of culture by tourists.

2.7. Potentials

The potentials for the development of cultural tourism consists of:

- Cultural values and visitor attractions

    a.   Historic cities and villages (with well-preserved urban layout)

    b.   Monuments: religious (temples and cemeteries), military tenements, castles and palaces, community facilities, industry and technology monuments, archeological monuments, movable monuments (e.g. arts)

    c.   Historic places (connected with famous people, battles, legends, books, movies etc.)

    d.   Folk culture values (arts, buildings, customs and ceremonies, musical and dancing traditions, literature)

    e.   National memorial sites (e.g. German Nazi concentration and extermination camps)

    f.   Museums, galleries and other exhibitions

    g.   Outstanding contemporary technical, economic and scientific achievements

    h.   Cultural events (concerts, festivals, theatre performances etc.)

- Cultural tourist routes

- Cultural institutions (e.g. theatres, operas, cinemas)

- Tourist services (IT services, tour guide services, accommodation, restaurants, transport services, others)

- Other elements supporting cultural tourism (other institutions e.g. universities, state and provincial authorities, shops and boutiques, trade fairs, conference centers, others.

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3. Various texts of literature review composed on the subject (January-May 2021)

3.1. History and identity in the landscape

The formation of cultural landscapes in Europe – as well as on other continents – has a long history, dating back to prehistoric times and it is connected with the impact of humans on nature (Vos & Meekes, 1999). Their perception and significance for individual groups in cultural heritage has changed over time and these two aspects have both cultural and socio-economic bases (Fischer, 2012). Cultural heritage is primarily about discovering and understanding one's identity and creating a sense of belonging (Kokkonen, 2018, p.56). The ethnicities, cultural influences and languages characterise the diversity in Europe. Governments often prioritise national cultural narratives over inter-cultural and cross-border cultural influences common to the whole region. Although cultural landscapes may thus have different meanings and values for different people, as Clark, Darlington, and Fairclough (2003) emphasise, most Europeans above all value their historical worth.

The results of research conducted within the framework of The European Pathways to Cultural Landscapes project (funded by the European Union as part of the Culture 2000 initiative) demonstrate that European cultural landscapes are a reflection of long-term, large-scale spatial processes and joint activities and interactions between societies on the European continent. As a result, European landscapes carry the traces of history: areas representing changes in political borders, ethnic, religious and linguistic changes and also those created by armed conflict, artistic and cultural movements, the processes of social modernisation, and also changing economic relationships (especially industrialisation and urbanisation) (Clark et al., 2003).

3.2. Landscape values and tourism

The historical and contemporary values of cultural landscapes are exploited in the development of tourism (Kilper & Gailing, 2019), at the same time representing one of the main avenues of specialist academic research into tourism (Kreisel & Reeh, 2019; Terkenli, 2014). Landscapes are recognised both for their potential in the creation of tourist attractions and cultural routes in Europe (Piekarska-Duraj, 2018; Severo, 2017), as well as in the location of tourism investment which, if inappropriately planned, may represent a threat to their value (Mrđa, 2016).

3.3. Defining landscape

3.3.1. Genealogy

The origins of the academic use of the term "cultural landscape" date back to the end of the 19th century, when the term was connected with the German School of Geography (Jones, 2003). One of the earliest and most frequently cited applications of this concept may be attributed to the proposition put forward by the American geographer Carl O. Sauer in 1925, where he described as cultural all landscapes in which human activity was noted (Kilper & Gailing, 2019; Shaw & Oldfield, 2007; Sodano, 2017; Tieskens et al., 2017). This classical understanding of a cultural landscape, emphasising the role of humans in changing, not always intentionally, the physical surface of the Earth, was the standard for many decades (Von Droste, Plachter, & Rössler, 1995). However, in the 1960s the concept of the cultural landscape was increasingly employed by those working in disciplines other than geography. This influenced a change in the approach to research into the cultural landscape and, as a consequence, academic debate was initiated into its meaning and also the possibilities and limits to its use (Fogarty, 2020; Jones, 2003).

3.3.2.   Contemporary use of term

Despite the more than half-century-long debate over the definition of cultural landscape and the numerous studies conducted by specialists from many academic disciplines, no universal definition has yet been agreed upon (Fogarty, 2020; Shaw & Oldfield, 2007). Fischer (2012) stresses that there is a clear disconnect between proponents of its broad and classical understanding and advocates of a new, detailed concept of the cultural landscape. As Jones (2003) notes, among the many understandings of landscape the humanistic approach comes to the fore: study of the meanings of landscape, including the ways of perceiving landscapes, their understanding and mental structuring by various social groups, the effect of which are the so-called mental landscapes functioning in the minds of their participants.

The term "cultural landscape" is also increasingly used by different international bodies involved in the conservation of nature and cultural heritage. Such bodies have proposed new aspects to its definition (Jones, 2003; Sodano, 2017), starting with the 1962 UNESCO document entitled "Recommendation concerning the Protection of the Beauty and Character of Landscapes and Sites" (UNESCO, 1962). One of the most straightforward internationally agreed conceptualisations is the definition proposed by UNESCO's World Heritage Committee, defining cultural landscape as a portion of the Earth's surface representing the combined work of nature and man (Caballero, 2017).

3.4.   Defining cultural tourism

3.4.1.   Experiential consumption

The dimensions and segmentation in the realm of cultural tourism can be segregated into tourists and visitors' expression of core and peripheral interests in the cultural attraction or activity (Hughes, 2002). In his model on cultural tourists, McKercher (2002) considers two central dimensions of cultural tourism: the decision to visit a destination and the depths of the experience. In his typology, tourists searching for deeper learning experiences constitute a minority, and, consequently, cultural tourism and related motivations are considered as a theme of special interest and a macro-niche tourism (Douglas, Douglas, & Derrett, 2001).

Richards' early works (Richards, 1996, 2003) presented the definitional field of cultural tourism based on two axes, where one is differentiated from the other in terms of the purpose of cultural tourism : the two poles concern the conceptual and experiential understanding of tourism, on the one hand, and the measurement of the phenomenon, on the other. The other axis identifies the division between supply and demand with regard to cultural tourism. These two axes could also be viewed as the everlasting dichotomy between the social sciences and economics (Boltanski & Esquerre, 2020), apparently reconciled in the recognition of the wider importance of experience economy for the purpose of consumption (Pine, Pine, & Gilmore, 1999), and finally cultural tourists are a particular kind of consumers (Morgan, Elbe, & de Esteban Curiel, 2009; Noonan & Rizzo, 2017).

3.4.2.   Interest in past histories and present cultures

Trying to further systematise it, tourists' interests can be divided into keenness for the past and for the present, since reminiscence and collective memory are fundamental driving forces for managing societies and social identities (Smith, 2009; Tung, Lin, Qiu Zhang, & Zhao, 2017). Nevertheless, this separation does not demonstrate perfect effectiveness, since the expanding importance attributed to this "serious leisure" (Stebbins, 1996) is increasingly connected to creative industries that stimulate cultural tourism supply (Binkhorst & Den Dekker, 2009; Masadeh, 2019; Richards, 2020) and community engagement through hosting tourists (Salazar, 2012).

3.4.3. Studying and managing cultural tourism

Du Cros and McKercher (2020) propose regarding cultural tourism as a product category that requires management in terms of four elements: tourism, usage of cultural assets, consumption of experiences and products, and the tourist. In this perspective, cultural tourism can be largely understood as an umbrella term, as cultural values and experiences are interconnected with notions of escape, hedonism, and exploration (Craik, 2001). In host communities, cultural tourism represents an activity with positive or negative impacts: culture is promoted to attract travellers to a certain location or to offer particular experiences. Impacts of tourism on culture and the re-appropriation of cultural meanings intersect specific identity traits which are then processed in the consumers' circuit. Destinations marketing and branding contributes to the accumulation of experiences and identities within complex networks.

The tendencies traced in the study of cultural tourism seem to involve reflexivity and practices and performativity that permeate the cultural turn in the study of tourism (Hannam, 2006). Aspirations to its holistic comprehension were likewise expressed by some scholars who recognise the pervasive role of culture in most tourism activities (Przeclawski, 1993; Robinson & Jamal, 2009).

Today, one perspective from which the development of such a complex social and economic activity as cultural tourism can be approached is the paradigm of sustainability, with its contradictions and rhetoric (Larson & Poudyal, 2012; Loulanski & Loulanski, 2011; Moscardo, 2008; Zolfani, Sedaghat, Maknoon, & Zavadskas, 2015).

3.5. Cultural tourism and Europeanisation

Certain aspects of, and developments in, cultural tourism can be seen as a form of Europeanisation. For example, traveling through Europe would contribute to the promotion of common identity and culture. Conversely, the improvement of infrastructure and ICT, partly through stimulation in acceding EU countries, has increased the international exchange of persons, goods, and ideas. Traffic, communication, and tourism across national borders has increased. The accession to the EU is also considered in the process, its effect on cultural tourism in various countries and regions regarded (Hall, Smith, & Marciszewska, 2006). Entry into the EU often means impulses, in infrastructures and new real and potential markets: 8,000 extra km of first-class motorway was built when Spain entered the EU. This allowed tourism to grow in Spain. When Hungary, Estonia, Poland, Slovakia, and the Czech Republic joined the EU in 2004 and Romania in 2007, the number of inbound tourists there rose (Hall, 2017; Hall et al., 2006).

3.5.1. Social aspects of cultural tourism in Europe

In the humanities as well as social sciences, cultural tourism and cultural heritage, cultural landscapes included, are often perceived as social processes, the construction of which requires the interpretation of tangible elements as well as collective memory. As such, it should not be limited to monuments, but be regarded as consisting of more intangible elements (World Tourism Organization, 2012). If cultural landscapes are considered as a core concept combining spaces with their interpretations for the purposes of cultural tourism, then cultural landscapes and cultural tourism can strengthen social participation (Piekarska-Duraj, 2018).

IGAR: Cultural heritage has multiple benefits for the economy, society and environment of Europe. The 'Cultural Heritage Counts for Europe' Report highlights the role of investment in cultural heritage in addressing policy challenges across areas such as competitiveness, tourism, job creation, innovation, climate change, education and lifelong learning, integration and social cohesion (Cultural Heritage Counts for Europe Consortium 2015). The Seventh Report on economic, social and territorial cohesion of the European Commission does not include culture, and more specifically cultural heritage and cultural tourism as relevant areas. Promoting a continued use or intelligent re-use of existing sites and built heritage and well-planned investment in cultural heritage contributes to cultural tourism's sustainable development and to social cohesion (Europa Nostra, 2018).

3.5.2. Assessing the risk of contributing to the political project of Europeanisation

While Europeanisation is a term with many applications within European Studies and other scholarship, EU institutions seem to primarily use it to describe pollical, institutional and economic integration of the Union's member states. It is not clear if and how EU institutions define and use Europeanisation in a cultural context (see for example (European University Institute. Robert Schuman Centre for Advanced, 2018). Perhaps it is usually implied, instead of explicitly mentioned, as in the vision statement of the Europeana platform for heritage and digital: "Europeana imagines a cultural heritage sector powered by digital and a Europe powered by culture, giving it a resilient, growing economy, increased employment, improved well-being and a sense of European identity" (Europeana Foundation). However, to be able to formulate a view on cultural tourism and its benefits for Europeanisation in a way that correlates with EU policy and institutional frameworks, it is necessary to more precisely understand the EU's conceptualization of Europeanisation in a cultural sense.

More clear is the use of the phrase 'unity in diversity', which implies that the EU aims to protect cultural diversity throughout its territory while creating a continent-wide polity and institutional framework. Such a political project comes with certain risks. Around the world, different regimes have claimed to protect cultural diversity. In the 1920s and '30s, the Soviet Union built what (Terry, 2017) calls an 'affirmative action empire', which promoted the languages and cultures of non-Russian populations in such a way that they contributed to their progress on a centrally defined path to 'socialism'. Two decades later, the recently victorious Chinese Communist Party worked to sanitize the enormous diversity of communities, languages, cultures and beliefs of its territory into an official narrative of 55 ethnic minorities that, together with the Han majority, constitute the 'Chinese nation'. This view was developed by Fei Xiaotong, a western trained anthropologist who went to China's border regions to survey different populations and helped the early PRC government with its categorization of these populations (see Kaup (2000)). As academics we should consider the risks of contributing to such projects, and think about how the EU can be different.

One way in which the EU might differ is that the EU is less inclined to define and categorize local populations in ideological terms. Also, there is no single dominant 'ethnic majority' like the Russians in the Soviet Union and the Han in China. On the other hand, North-western EU countries are perhaps culturally and politically dominant, as illustrated by the treatment of Greece. Moreover, communities with recent histories of migration might experience a lack of a feeling of belonging (within the landscape) and could be seen as 'ethnic minorities'. Finally, Europe has its own history of the disastrous political and cultural project of colonization.

Thinking about the benefits of cultural tourism for Europeanisation, it might be useful to follow Heidenreich's (2019) distinction between horizontal and vertical Europeanisation. As horizontal process, Europeanisation can be characterized as the meeting of people, their languages, 'ways of doing things', and cultures on a level of relative equality within the territorial and legal-institutional framework of the European Union, whereas vertical Europeanisation is a more top-down process of legislative unification based on political hierarchies of the EU and its member states. If cultural tourism leads to more meetings, without the application of top-down definitions of local cultures and communities, it can contribute to horizontal Europeanisation. However, for the landscape to continue to be the site of horizontal Europeanisation, vertical, legislative Europeanisation is needed to protect these landscapes from market forces (agriculture, real-estate, industry, logging, mining, industrial-scale fishing…) that local communities are unable to withstand on their own. Thus, the EU as a project of an open internal market, needs to be complemented by strong legislative parameters in order to maintain the social, cultural and ecological health of its diverse communities.

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4. Manuscript Conceptual Essay

This manuscript has been submitted to and is under review for publication by *Annals of Tourism Research*. It will be added to this Common Report as soon as accepted for publication.

Annex 1 Top ten literature references of every SPOT team (August 2020)

BIU - Bar-Ilan University (Irit Amit; Anat (Manes) Tchetchik, Michael Sofer)**:**

1. Alvarez (2010)
2. Amit-Cohen and Sofer (2016)
3. Biran and Hyde (2013)
4. K. G. Brown and Cave (2010)
5. Duhme (2012)
6. Graham, Ashworth, and Tunbridge (2016)
7. Harrison (2002)
8. Hartmann (2014)
9. H. L. Hughes (2002)
10. Bob McKercher and Du Cros (2002)
11. Melanie K Smith and Robinson (2006)
12. S. Tieng (2020)

UNIABDN – University of Aberdeen (Claire Wallace):

1. Beeton (2016)
2. Du Cros and McKercher (2020)
3. Karpovich (2010)
4. Richards and Munsters (2010)
5. Pencarelli (2019)
6. Reijnders (2013)
7. Richards (2018b)
8. L. Smith, Waterton, and Watson (2012)
9. Urry and Larsen (2011)
10. Månsson, Buchmann, Cassinger, and Eskilsson (2020)
11. World Tourism Organisation (2018)

UL – University of Ljubljana (Manca Krošelj, David Klepej, Naja Marot):

1. Ashworth and Dietvorst (1995)
2. Committee of the Regions (1998)
3. Kerstetter, Confer, and Graefe (2001)
4. Bob McKercher and Du Cros (2003)
5. Mousavi, Doratli, and Mousavi (2016)
6. World Tourism Organization (UNWTO), Centre of Expertise Leisure Tourism & Hospitality, NHTV Breda University of Applied Sciences, and NHL Stenden University of Applied Sciences (2018)
7. Richards (2018b)
8. Richards (2003)
9. Richards (2017b)
10. Richards (2018a)
11. den Hoed and Russo (2017)
12. Stebbins (1996)
13. Vinyals-Mirabent (2019)
14. World Tourism Organisation (2018)

MENDELU – Mendel University Brno (Jan Zloch):

1. Mura and Kajzar (2019)
2. Richards (2018b)
3. Markwick (2018)
4. Shishmanova (2015)
5. Vasiliadis et al. (2015)
6. Cisneros-Martínez and Fernández-Morales (2015)
7. Garau (2015)
8. Salazar (2012)
9. M K Smith (2003) *[there are more recent editions in the meantime]*
10. Girard and Nijkamp (2009)
11. H. Hughes and Allen (2005)
12. Wallace and Russell (2004)

UAegean – University of the Aegean (Theano Terkenli):

1. Craik (2001)
2. Su, Bramwell, and Whalley (2018)
3. Seyfi, Hall, and Rasoolimanesh (2020)
4. Lanfant, Allcock, and Bruner (1995)
5. Butler (1999)
6. H. Hughes, Allen, and Wasik (2003)
7. Jacobsen (2003)
8. Urošević (2012)
9. Sassatelli (2008)
10. Hollows and Jancovich (2020)
11. Bruner (2005)
12. Crang and Tolia-Kelly (2010)

IGAR - Institute of Geography, Romanian Academy (Bianca Dumitrescu):

Cultural tourism and Identity, in general

1. Richards (1996a)
2. Melanie K Smith and Richards (2013)
3. M. K. Smith (2009)
4. Richards and Munsters (2010)
5. Richards (1999)
6. Richards (2007)
7. Ivanovic (2008)
8. Chopin (2018)
9. Dâmaso, Davies, Jablonowski, and Montgomery (2019)
10. H. Hughes and Allen (2005)

Romania

1. Tigu, Cristache, Mahika, and Totan (2014)
2. Baltescu and Boscor (2013)
3. Balescu (2006)
4. Sanda (2016)
5. Sebe (2016)

6. Ioan-Franc and Iştoc (2007)
7. Negrusa, Cosma, and Gica (2009)
8. Michaela and Luiza (2017)
9. Dulau (2010)
10. Dulău and Coroş (2009)

Cultural Tourism - others

1. Chhabra (2010)
2. Clarke (2003)
3. Girard and Nijkamp (2009)
4. Lozano-Oyola, Blancas, González, and Caballero (2012)
5. MacDonald (2004)
6. Bob McKercher and Du Cros (2003)
7. Mousavi et al. (2016)
8. OCSE. (2009)
9. Pahos, Stamos, and Kicosev (2010)
10. Richards (2000)
11. Richards (2001)
12. Thorburn (1986)
13. Liu (2014)

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1. McIntosh, Hinch, and Ingram (2002)
2. Domšić (2013)

European Identity - others

1. Bakke (1995)
2. Bellow (2010)
3. Carey (2002)
4. Checkel and Katzenstein (2009)
5. Cotta (2017)
6. Jacobs and Maier (1998)
7. Jensen, Arnett, and McKenzie (2011)
8. Martinelli (2017)
9. Mendez and Bachtler (2016)
10. Petithomme (2008)
11. Ruiz Jiménez, Górniak, Kandulla, Kiss, and Kosic (2004)
12. Simonsen (2004)
13. UNWTO (2018)
14. White (2012)

- **IOER- Leibniz Institute of Ecological Urban and Regional Development (Germany)** (Peter Wirth and Ralf-Uwe Syrbe):

1. Du Cros and McKercher (2020)
2. Jones (2003)
3. Jovicic (2016)
4. Kreisel and Reeh (2019)
5. Lupp, Höchtl, and Wende (2011)
6. Plieninger, Dijks, Oteros-Rozas, and Bieling (2013)
7. Richards (2007)
8. Richards (2018b)

9. M K Smith (2003)
10. Thurnell-Read (2017)
11. Hausmann and Murzik (2011)
12. Hausmann (2019)
13. Schwarzer et al. (2018)

UNIVR - University of Verona (Giovanna Rech):
On sociological issues in cultural tourism
1. Frew and White (2011), in particular the introductory chapters
2. Hall, Smith, and Marciszewska (2006), in particular C.M. Hall, Tourism and the New Europe: Views from Beyond Europe, pp. 44-51
3. Lanfant et al. (1995), in particular Lanfant M.F., International Tourism, Internationalization and the Challenge to Identity, pp. 24-43
4. Richards (1996a)
5. Richards (2018b)
6. Rojek and Urry (1997), in particular Rojek C. & Urry J., Transformations of Travel and Theory, pp. 1-19
7. M K Smith (2003), in particular: European cultural tourism: integration and identity, pp. 62-80
8. Melanie K Smith and Robinson (2006), in particular MacLeod N., Cultural Tourism: Aspects of Authenticity and Commodification, pp. 177-190

A more general framework in Sociology of culture
9. Alexander (2004)
10. Lim (2019)
11. Tung, Lin, Qiu Zhang, and Zhao (2017)

UWR - University of Wrocław (Małgorzata Pstrocka-Rak):
1. Masadeh (2019)
2. Drinic (2017)
3. Frank and Medaric (2019)
4. Jovicic (2016)
5. B. McKercher (2002)
6. Mikos v. Rohrscheidt A., 2008: Cultural tourism – concerning the definition, Turystyka Kulturowa, No.1; pp. 46-62 *[I have not found this publication on the internet, BP]*
7. Mousavi et al. (2016)
8. Richards (2018b)
9. Silberberg (1995)
10. Timothy and Boyd (2006)

UKF - Costantine the Philosopher University in Nitra (Hilda Kramáreková et al.):
1. Matlovičová (2013)
2. Ambrósio et al. (2017)
3. Mróz, Mróz, and Krogmann (2019)
4. Oremusová, D., Kramáreková, H., Žoncová, M. 2017. Trails for discovering the Termal Microregion *[I have not found this publication on the internet, BP]*
5. Jablonská, Pôbiš, and Timčák (2013)
6. Kasagranda, Rajčáková, and Vystoupil (2016)
7. Čuka (2017)
8. Ivanič (2019)

9. Hetényi and Ivanič (2013)
10. Vrbičanová, Kaisová, Močko, Petrovič, and Mederly (2020)

UB - University of Barcelona (Danielle Bishop, Montserrat Pareja-Eastaway & Montserrat Simó Solsona):
Cultural tourism
1. Vrbičanová et al. (2020)
2. Makridis, Papageorgiou, and Alexiou (2018)
3. Richards (2004)
4. Richards and Munsters (2010), See particularly Chapter 1.2: "The Traditional Quantitative Approach. Surveying Cultural Tourists: Lessons from the ATLAS Cultural Tourism Research Project," by Greg Richards, p. 13-32, and Chapter 1.3: "A Comparison of Quantitative and Qualitative Approaches: Complementarities and Trade-offs," by Marjan Melkert & Katleen Vos, p. 33-40
5. Richards (2018b)
6. Mousavi et al. (2016)
7. Silva and Leal (2015)
8. Melanie K Smith and Richards (2013)
9. Sophea. Tieng (2019)
European identity
10. Delanty (2005)
11. Fossum (2001)
12. Kuhn (2015)

TLU - Tallinn University (Jaanika Vider):
1. Ashworth and Larkham (2013)
2. Auclair and Fairclough (2015)
3. Bellucci, Sanders, and Serricchio (2012)
4. Checkel and Katzenstein (2009), particularly Chapter 5
5. Friedman (1994)
6. Jacobsen (2003)
7. McEntee-Atalianis and Zappettini (2014)
8. Parkin (1999)
9. Salazar (2012)
10. Silva and Leal (2015)
11. Waechter (2016)

UNI GRAZ - University of Graz (Jasmin Sandriester, Judith Pizzera , Jörn Harfst and Wolfgang Fischer):
1. Batat (2015)
2. Csapo (2012)
3. Hospers (2002)
4. Jonsen-Verbeke (1999)
5. Kennell (2012)
6. Kislali, Kavaratzis, and Saren (2016)
7. Moscardo (2008)
8. Otgaar (2012)
9. Paasi (2003)
10. Richards (1996b)

WR - Wageningen Environmental Research (Eline van Elburg, Marcel Pleijte & Bas Pedroli) :

1. Bloemers, Kars, and Van der Valk (2011)
2. Caalders (2002)
3. Bohnet and Konold (2015)
4. Bridgewater and Rotherham (2019)
5. Chaney (2014)
6. Dessein, Soini, Fairclough, and Horlings (2015)
7. During (2015)
8. Elands et al. (2018)
9. González (2015)
10. Taylor (2016)

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3. Batman, Özer, and Ayaz (2019)
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5. Blancas, González, Lozano-Oyola, and Perez (2010)
6. Bond and Falk (2013)
7. G. Brown (2006)
8. Castellani and Sala (2010)
9. Choi and Murray (2010)
10. Daugstad (2008)
11. Van Dijk and Kirk (2007)
12. Ferguson and Alarcon (2015)
13. Jeon, Kang, and Desmarais (2016)
14. Jimura (2011)
15. Knudsen (2008)
16. Larson and Poudyal (2012)
17. Loulanski and Loulanski (2011)
18. Lozano-Oyola et al. (2012)
19. Rangel-Buitrago, Correa, Anfuso, Ergin, and Williams (2013)
20. Richards (2017a)
21. Rinaldi and Salerno (2019)
22. Scheyvens and Biddulph (2018)
23. Tanguay, Rajaonson, and Therrien (2013)
24. Torres-Delgado and Palomeque (2014)
25. Torres-Delgado and Saarinen (2014)
26. Waligo, Clarke, and Hawkins (2013)
27. Yu, Chancellor, and Cole (2011)
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8XcHZQt1OyMDzRq7eRH7VdZwfB-pH3yDimDYyHemc7UgOvm-31RWoo9lsK4pzqA__&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA

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Annex 2: Cultural Tourism (result of internal SPOT workshop 7 September 2020)

What is CULTURAL TOURISM?

SPOT white board, Symposium, September, 7th 2020

NAJA MAROT JUL 22, 2020 10:52AM

VASILIKI GEORGOULA SEP 07, 2020 10:06AM

MITRICA BIANCA SEP 07, 2020 10:00AM

Sucevita Monastery

ANONYMOUS SEP 07, 2020 09:59AM

UKF

by e.g. Goeldner, Richie (2014), Richards (1996) and Smith (2003) as the migration of people from their place of residence to a place of cultural attractiveness with the intention of gathering new information, experiences and reminiscences to satisfy their cultural needs..

✓ If we understand culture as a set of spiritual and material values of society, created during its development, then cultural tourism is a kind of tourism whose task is to satisfy people's intellectual needs by learning about these values, cultural heritage and way of life of indigenous inhabitants visited destinations. Cultural tourism increases cultural, social and professional orientation and is often combined with other types of tourism, for example with spa, recreational or congress tourism (modified by Gúčik a kol., 2006).
Gúčik, M. et al. 2006. Cestovný ruch – hotelierstvo – pohostinstvo. 1. vyd. Bratislava : SPN, 2006. 216 s. ISBN 80-10-00360-3

✓ By Matlovičová, Klamár, Mika (2015) cultural tourism means all trips whose main motive is a visit to historical places and buildings with artistic and cultural value and participation in cultural events Cultural tourism is divided:
- in the strict sense - it is limited to monuments of material culture, which were left to us by previous generations at the place of their occurrence or are concentrated in museums and galleries
- in a broader sense - all manifestations of culture as a whole, i.e. material as well as mental results of human activities, which are collected, preserved and then also evaluated and over the course of human history, passed down from generation to generation.
Cultural tourism includes patriotic tourism, ethnic tourism, dark tourism, festival tourism, culinary tourism, entertainment tourism, clubbing and "party" tourism, film tourism, religious tourism.
Matlovičová, K., Klamár, R., Mika, M. 2015. Turistika a jej formy. 1. vyd. Prešov: PU v Prešove, 2015. 550 s. ISBN 978-555-1530-4

✓ Cultural tourism includes a cultural offer that includes attractive cultural and artistic content related to the daily life of the local environment, their customs and traditions, festivals and presentations, as well as those related to the presentation of cultural monuments and all that a given destination differs from others.

✓ Cultural tourism in the 21st century. defines ways to revive and activate the cultural potentials of the local environment. From the existing cultural potentials and cultural differences and specifics, it creates an offer that should be interesting for as many visitors as possible.

✓ It is a transition from passive visiting of cultural attractions and animated culture (museums, monuments, etc.) to active knowledge of live local culture (everyday culture of local people) with

Nitra_AJ_Q_I_What do you understand by cultural tourism in 21st century

Word document

ANONYMOUS SEP 07, 2020 09:59AM

Cultural Heritage and Tourism Basis for Regional Development: Mapping of Scientific Coverage

Article *in* Sustainability · October 2019

DOI: 10.3390/su11216034

sustainability-11-060342

PDF document

MITRICA BIANCA SEP 07, 2020 09:58AM

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Abstract: Tourism brings a number of benefits, including the enhancement of economic opportunities by creating more jobs for local residents or the increase in income by stimulating and creating local and regional markets. Tourism can also help to protect natural and cultural heritage, preserve the values through education and interpretation, and help to support research and development of good environmental practices. This paper's purpose is to analyse the cultural tourism in Romania, taking into consideration the potential of Romania's cultural heritage and the benefits that tourism industry can bring to the country and to the local communities. The originality of this study is highlighted by the combination and correlation of statistics, including correlation and regression methods, that have as

1.TiguG-et.al
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PADLET DRIVE

ANONYMOUS   SEP 07, 2020 09:59AM

UKF

Q2_How would you define the Europeanisation of cultural tourism?

Padlet supported exercise – partners submit different definitions, pictures what for them is a cultural tourism, and comment on them

- ✓ In general, Europeanization means the impact of EU membership on member states. Europeanization can be understood as:
  - historical phenomenon – in this sense it is understood as the export of cultural and social norms and patterns of behavior
  - transnational cultural diffusion – represents a variant of transnationalism, namely cross-border, i.e. dissemination of cultural norms, ideas, identities and patterns of behavior
  (Kesner, L. a kol. 2008. Management kulturního cestovního ruchu. Praha: MpMR, 184 s.)
- ✓ The purpose of the Europeanization of cultural tourism is to emphasize the richness and diversity of cultures in Europe, as well as to learn and experience common cultural aspects in Europe through tourism in order to contribute to the rapprochement of European nations and improve mutual understanding.
- ✓ One of the main forms of cultural tourism development taking place across Europe has been the organization of a growing number of cultural events.
- ✓ The European Capitals of Culture (ECOC) events are probably the best example of new trends in cultural tourism in Europe related to the strategy for developing cultural tourism managed by these events.
- ✓ In case of Nitra it is about for example:
  - construction of cycle paths with connection to international cycle routes,
  - participation in long-distance pilgrimage routes (European Way of St. Cyril and Methodius, St. Jacob's Way),
  - participation in the European Cultural Heritage Days event,
  - preparation of Nitra candidacy 2026 - European Capital of Culture, etc..
- ✓ The city actively uses EU financial resources for its development, especially for the development of (also) cultural infrastructure

Nitra_AJ_Q_2_How would you define the Europeanisation of cultural tourism
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MITRICA BIANCA   SEP 07, 2020 09:52AM

NAJA MAROT   SEP 07, 2020 09:51AM

Nahalal 1

NAJA MAROT   SEP 07, 2020 09:50AM

Moshav Beith Elazari

NAJA MAROT   SEP 07, 2020 09:50AM

Kibbutz Yahel

A kibbutz is a type of settlement which is unique to Israel. A collective community, traditionally based on agriculture, the first kibbutz was called Deganya and was founded by pioneers in 1910. Today, there are over 270 kibbutzim in Israel and they have diversified greatly since their agricultural beginnings with many now privatized. Regardless of their status, the kibbutz offers a unique insight into Israeli society, and are fascinating places to visit. — ANONYMOUS

ANONYMOUS   SEP 07, 2020 09:50AM

UNIVR - Understanding holidays...

translations? (:   — MANCA KROŠELJ

ANONYMOUS   SEP 07, 2020 09:55AM

UB Team

In the future: How to market cultural tourism in an ongoing era of limited travel/ mobility? Will we continue to rely on digital experiences (such as interactive web seminars or virtual tours of cultural sites), or will we see 'authentic' cultural experiences (such as wine tastings, cooking classes, traditional art classes, etc.) packaged and exported from one culture to another? Will COVID-19 ultimately shift the focus of cultural tourism from cultural sites to all manner of cultural experiences in a definitive way?

ANONYMOUS   SEP 07, 2020 09:47AM

Avatar of anonymous Anonymous 6m UB team

ANONYMOUS   SEP 07, 2020 09:49AM

KFU

Industrial
tourism

MITRICA BIANCA   SEP 07, 2020 09:49AM

10.HughesH-AllenD
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ANONYMOUS   SEP 07, 2020 09:46AM

NAJA MAROT   SEP 07, 2020 09:49AM
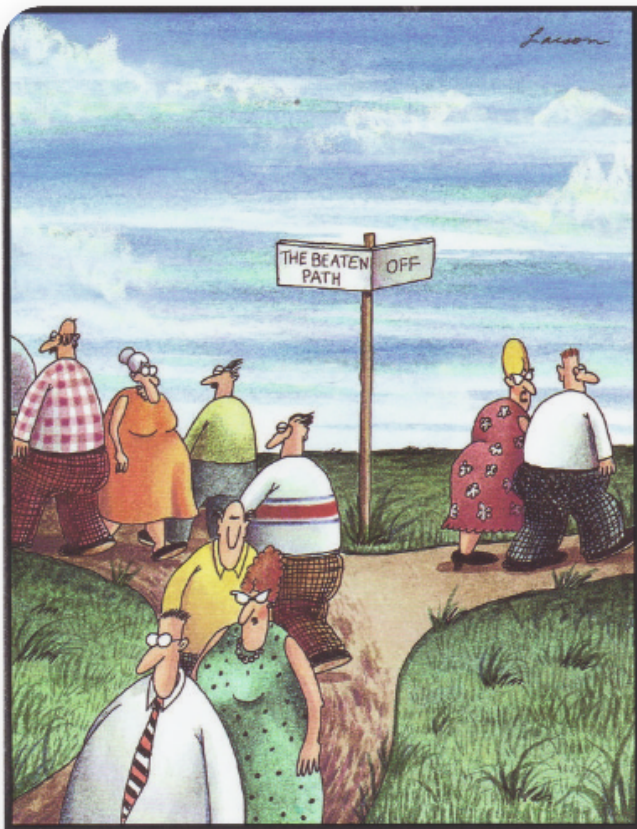
Pictures from Israeli team

Such combinations of different forms of tourism at the same time seem to be more and more popular — ANONYMOUS

Vranov chateau - combination of cultural, natural and recreation functions. — ANONYMOUS

ANONYMOUS SEP 07, 2020 09:45AM

KFU

"I don't know if this is such a wise thing to do, George."

ANONYMOUS SEP 07, 2020 09:45AM

KFU

Why is alcohol a big part of British culture?

I would say this becomes cultural tourism when British go abroad to become tourists. ;-) — NAJA MAROT

VASILIKI GEORGOULA SEP 07, 2020 09:44AM

CULTURE: broad definition, including tangible and intangible (material artifacts and common practices, rituals, customs etc., altogether comprising the ideational system at the basis of a human/social group's function and identity, as well as its expressions and accomplishments). (Definition: Williams, Raymond, 1976, 2011. *Keywords: A Vocabulary of Culture and Society*. Fontana Communications Series. London: Routledge).
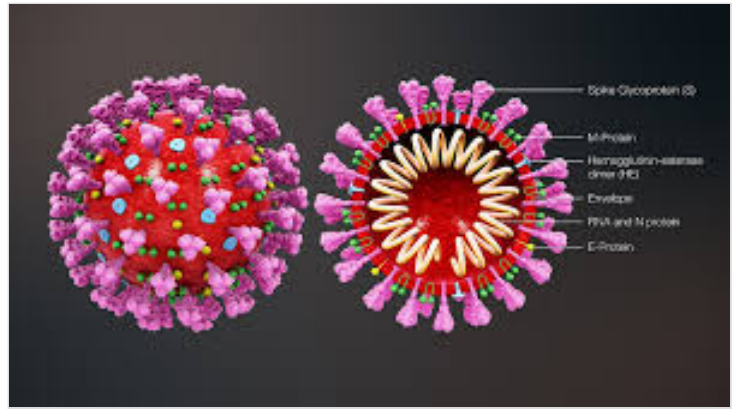
CULTURAL TOURISM: the type of tourism that caters to cultural interests and pursuits. It is one of tourism's several special-interest and special-purpose types. However, it very often combined with other types of tourism, or happens inadvertently in the course of the tourism activities, and thus it is often difficult to delineate, as such.

IN THE 21ST CENTURY, more and more emphasis is placed on cultural tourism that focuses on experiences (and activities), created for and consumed both by individuals (special-purpose traveling, solo traveling) and groups. More and more forms/types of cultural tourism are developing (niche tourism) catering to all needs and desires, on the basis of a broader definition of culture (also adopted by UNESCO). Cultural tourism is becoming greener, smarter, more digitized (e-tourism) and highly intertwined with and dependent on social media.

IMPORTANT TO NOTE: when we talk about cultural tourism, we are not referring to the cultural resources of a people/place, but to their 'packaging' into a product available and consumed by the customers/ users/ tourists.

CULTURAL TOURISM = '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' (Richards, Greg. 1996. *Cultural Tourism in*

Europe. CABI, Wallingford).

> *think that movement and this "However, it very often combined with other types of tourism, or happens inadvertently in the course of the tourism activities, and thus it is often difficult to delineate, as such* — JAANIKA VIDER

> *.. are very important!* — JAANIKA VIDER

> *Yes, I agree! As is the note that cultural tourism deals with packaging the culture/resources/etc. in a way that makes them accessible (and salable) to tourists or other incomers.* — ANONYMOUS

ANONYMOUS SEP 07, 2020 09:44AM

KFU

"There is almost nothing that cannot also be considered from the point of view of culture"
Lüddemann 2010, S. 7)

> *Humm I would discuss this...lying on the sun for hours is not exactly cultural tourism, sin't it?* — ANONYMOUS

> *It depends on particular poit of view, but if we consider cognitive function, it can be acceptable...* — ANONYMOUS

> *a particular mode of or approach to tourism not the same as cultural tourism?* — JAANIKA VIDER

ANONYMOUS SEP 07, 2020 09:44AM

KFU

MITRICA BIANCA SEP 07, 2020 09:43AM

Cocean, P (2006), Le tourisme culturel, Editura Presa Universitară Clujeană, 131 pg., 37 fig. Cluj Napoca,
http://www.editura.ubbcluj.ro/www/ro/book.php?id=708

MITRICA BIANCA SEP 07, 2020 09:45AM

1.RichardsG.1996
PDF document
PADLET DRIVE

UNIVR 🙄

Coronavirus... a globe...

> *could you explain the picture in some words?* — NAJA MAROT

ANONYMOUS SEP 07, 2020 09:46AM

KRTK - Hungary

Cultural tourism is a tourism product in which the tourist is motivated to learn about new cultures, participate in cultural events and visit cultural attractions, and the attraction that is a central element of the offer is the specific, unique culture of the destination visited.

> *Could one be a cultural tourist but not be motivated to learn?* — JAANIKA VIDER

> *yes, of course* — ANONYMOUS

> *For me participation is probably more important than visits.* — NAJA MAROT

> *How can we determine whether someone is or is not participating?* — JAANIKA VIDER

ANONYMOUS SEP 07, 2020 09:43AM

Stephanie (UNIABDN)

Media tourism to promote culture.

Outlander - Filming Locations in Scotland
If you have found yourself caught in the mystical and spell-binding Outlander saga and wish to be swept away to Claire and Jamie's world, come and experience the land that inspired the writer Diana Gabaldon and the TV series producers.

VISITSCOTLAND

ANONYMOUS SEP 07, 2020 09:43AM

KFU

"*...that cultural tourism is an extension of everyday life*" Theopisti Stylianou-Lambert (2010, p.418)

how do we distinguish between tourism and everyday life? do we need to? — JAANIKA VIDER

This is a very broad definition of the cultural tourism. To me it seems more like a definition of culture without tourism.
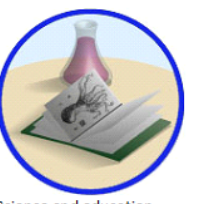— NAJA MAROT

I think this is precisely the issue - culture is a very broad concept with many different definitions, approaches. Anthropology is a practically whole discipline just about what culture is..
— JAANIKA VIDER

How do we recognise that breadth but retain some focus?
— JAANIKA VIDER

ANONYMOUS SEP 07, 2020 09:45AM

From IOER team, Ralf-Uwe / Peter

Cultural Ecosystem Services as an approach to cultural tourism?

This is very alternative understanding of the cultural tourism. Pictures relate more to the natural resources and tourism related to them then the cultural tourism. — NAJA MAROT

MITRICA BIANCA SEP 07, 2020 09:42AM

https://www.worldcat.org/search?qt=worldcat_org_all&q=tourisme+culturel
https://www.worldcat.org/search?q=cultural+tourism&qt=results_page

JAANIKA VIDER SEP 07, 2020 09:43AM

role of hybridity & power

ANONYMOUS SEP 07, 2020 09:43AM

KFU

Stonehenge can get crowded — especially during summer and winter solstice. Dylan Martinez/Reuters

ANONYMOUS SEP 07, 2020 09:47AM

Marcel Pleitje

"Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions." Adopted during the Twenty-second session of the UNWTO General Assembly in Chengdu, China (11 to 16 September 2017) (UNWTO, 2018:11)

MANCA KROŠELJ SEP 07, 2020 09:45AM

About place based cultural tourism. Experiencing authenticity and uniqueness of the place. To develop meaningful connections, experience, in a certain place. Deviation from atraction-based and event-based tourism.

Place-based Cultural Tourism: A New Planning Paradigm | EconomicDevelopment.org
For the past decade, my work has focused on destination planning for cultural tourism. Using principles and practices of cultural planning pioneered by my friend and colleague Greg Baeker of Millier Dickinson Blais, combined with an inclusive, holistic framework for identifying a community's cultural tourism assets, I've attempted to move communities beyond inserting their cultural icons - their flagship museums and galleries, arts events and festivals, historic sites and heritage attractions - into their leisure travel campaigns and calling the result, "cultural tourism".

ECONOMICDEVELOPMENT

ANONYMOUS   SEP 07, 2020 09:42AM

CULTURE: broad definition, including tangible and intangible (material artifacts and common practices, rituals, customs etc., altogether comprising the ideational system at the basis of a human/social group's function and identity, as well as its expressions and accomplishments). (Definition: Williams, Raymond, 1976, 2011. Keywords: A Vocabulary of Culture and Society. Fontana Communications Series. London: Routledge).CULTURAL TOURISM: the type of tourism that caters to cultural interests and pursuits. It is one of tourism's several special-interest and special-purpose types. However, it very often combined with other types of tourism, or happens inadvertently in the course of the tourism activities, and thus it is often difficult to delineate, as such.IN THE 21ST CENTURY, more and more emphasis is placed on cultural tourism that focuses on experiences (and activities), created for and consumed both by individuals (special-purpose traveling, solo traveling) and groups. More and more forms/types of cultural tourism are developing (niche tourism) catering to all needs and desires, on the basis of a broader definition of culture (also adopted by UNESCO). Cultural tourism is becoming greener, smarter, more digitized (e-tourism) and highly intertwined with and dependent on social media. IMPORTANT TO NOTE: when we talk about cultural tourism, we are not referring to the cultural resources of a people/place, but to their 'packaging' into a product available and consumed by the customers/ users/ tourists.CULTURAL TOURISM = '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' (Richards, Greg. 1996. Cultural Tourism in Europe. CABI, Wallingford).

ANONYMOUS   SEP 07, 2020 09:42AM

KFU

Selfie seekers and swarms of tourists drawn largely by social media are ruining the experience of

ANONYMOUS   SEP 07, 2020 09:44AM

Marcel Pleijte

Cultural tourism can be defined in different aspects (Richards 2018): cultural consumption, motivations, economic aspects, cultural heritage, creative economy/industry, emerging identities, governance, new technologies, mobility....

ANONYMOUS   SEP 07, 2020 09:41AM

Bas

"Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions." Adopted during the Twenty-second session of the UNWTO General Assembly in Chengdu, China (11 to 16 September 2017) (UNWTO, 2018:11)

ANONYMOUS   SEP 07, 2020 09:41AM

• "Cultural tourism is defined as the social aspects of the people and generally attempts to introduce cultural values such as customs, historical places and traditional behaviors (Cooper et al. 1993)

ANONYMOUS   SEP 07, 2020 09:45AM

UB team

Cultural tourism is about experiencing culture, values and norms different from those at home

consuming the 'other'?   — **JAANIKA VIDER**

yes Jaanika, among other things probably... I would say so...feeling British because you have tea at 5   — **ANONYMOUS**

JAANIKA VIDER   SEP 07, 2020 09:41AM

> **Culture** - "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." (E.B. Tylor 1871)
> - Flexible and dynamic
> - Located in meanings but also experiences

JAANIKA VIDER   SEP 07, 2020 09:41AM

Defining culture

"that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." (E.B. Tylor 1871)
- Flexible and dynamic
- Located in meanings but also experiences

ANONYMOUS   SEP 07, 2020 09:41AM

KFU

ANONYMOUS   SEP 07, 2020 09:41AM

UB

During the pandemic we have seen the arena of cultural tourism shift (necessarily) to the **digital realm**. Tourism activities have been relocated to the domestic and digital spheres during periods of confinement and physical activities have been restricted largely to the local/regional levels during the "new normal" phase. This is a marked change from the physical experiences and international nature of pre-pandemic cultural tourism.

MANCA KROŠELJ   SEP 07, 2020 09:41AM

"Besides experiencing cultural heritage, architecture and art, we also define as cultural tourism the experiences of culinary and way of life of the local community." (Visit Ljubljana organisation, strategy for cultural tourism in Ljubljana 2017-2020)

JAANIKA VIDER   SEP 07, 2020 09:41AM

Cultural tourism as a process

participation? observation?
both?

do locals and/or tourists change in the process?
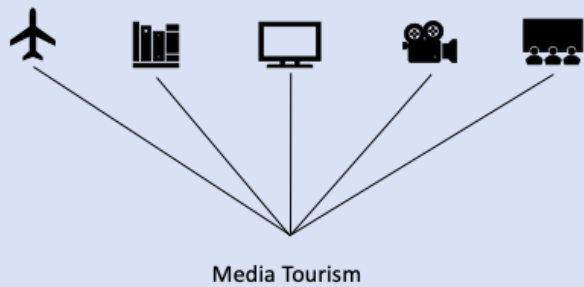
both!   — **ANONYMOUS**

ANONYMOUS   SEP 07, 2020 09:41AM

Stephanie (UNIABN)

Media Tourism and Cultural Tourism

What do you understand by cultural tourism in 21st century?

Media Tourism

JAANIKA VIDER SEP 07, 2020 09:40AM

Provocation: Cultural tourism from home?

We talked about it, too! — ANONYMOUS

ANONYMOUS SEP 07, 2020 09:40AM

UNIVR... Tourism before 2020... Against overtourism or against tourism at all...

ANONYMOUS SEP 07, 2020 09:41AM

KFU_Jasmin

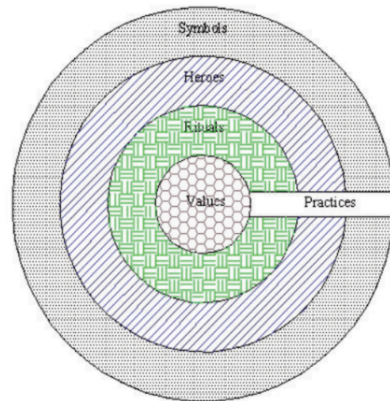*"...Research shows that culture is not a bounded and unchanging entity"* Csapo (2012, p.202)

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

JAANIKA VIDER SEP 07, 2020 09:39AM

Virtual tours (e.g. museums during the pandemic) Instagram Media: online performances, programs VR experiences

ANONYMOUS SEP 07, 2020 09:39AM

Stephanie (UNIABN)

Cultural tourism can include the use of different medias to promote a place.

Especially considering that the tourist itself is a promoter via social media. — MANCA KROŠELJ

ANONYMOUS SEP 07, 2020 09:38AM

bas

The diversity of known definitions and a complex relationship between culture and tourism underlines the problem of defining cultural tourism (Moussavi et al., 2016). Given that culture is a component of every aspect of human life, it can be assumed that everything is cultural, so all tourism is someway cultural tourism (Mousavi, Doratli, Mousavi, & Moradiahari, 2016, p. 70).

ANONYMOUS SEP 07, 2020 09:50AM

Robert Nartowski (AB, UK)

Includes tourism that explores all elements of cultural production; all of which give a tourist a deeper and more developed understanding of a given society.

25 Outlander Filming Locations Fans Must Visit In Real Life

The hit STARZ show Outlander - based on the novels by Diana Gabaldon - features Scotland in all its glory. Credited with helping along the recent tourist boom in the country, this British-American television drama series has become something of a cultural phenomenon.

MEDIUM

JAANIKA VIDER SEP 07, 2020 09:39AM

Provocation: Cultural tourism from home?

Very actual approach during the time of Covid 19 restrictions
— ANONYMOUS

UWr-cultural tourism - brainstorming
PDF document
PADLET DRIVE

Cultural tourism forms in the first 20 years of the 21st century – examples — ANONYMOUS

ANONYMOUS   SEP 07, 2020 09:38AM

Giovanna & Lorenzo - UNIVR, Italy

Tourism like a system of cultural practices linked to a hard system of symbolic representations
To balance value co-creation between tourists and destinations:
A form of tourism that allows tourists be immersed in local cultural related activities such as rituals and festivities
- opportunity for authentic cultural exchange between locals and visitors
- encourages local communities to embrace their culture and boost economic growth, developing culturally geared tourism programs;
- encourages destinations to celebrate and promote what distinguishes their communities for an authentic cultural exchange between locals and visitors (Alcoba et al., 2017)

ANONYMOUS   SEP 07, 2020 09:37AM

UB

Cultural tourism is a tourism of experience (with *active* tourists), relying on local cultural and heritage assets and involving the consumer in the process of consuming not only the key cultural sites of a location, but also its way of life.

ANONYMOUS   SEP 07, 2020 09:37AM

Malgorzata & Anna (UWr, Poland)

MANCA KROŠELJ   SEP 07, 2020 09:39AM

»Cultural tourism is a dialectical phenomenon that pays attention to not just 'things', such as events and attractions, but to relationships, meanings, symbols, activities, events and history.«(S. Smith. 2015. A sense of place: Place, culture and tourism)

Fostering a deeper sense of understanding and empathy with other cultures. Might this help with Europeanisation in the future?
— ANONYMOUS

NAJA MAROT   SEP 07, 2020 09:35AM

»Tourism and culture have been developed worldwide as a way to revitalize obsolete buildings and open spaces for contemporary purposes, in that it provides opportunity to sustain traditional culture and contemporary values. Cultural tourism has a number of objectives that must be met within the context of sustainable development such as preservation of cultural resources, accurate interpretation of resources, authentic visitor experience, and stimulation for revenues of cultural resources. The development of cultural tourism should pay attention also to the cultural heritage tourism, especially in the context of sustainable tourism.« (Lussetyowati, 2015, p. 404)

ANONYMOUS   SEP 07, 2020 09:40AM

Literature overview

Cultural Heritage and Tourism Basis for Regional Development: Mapping of Scientific Coverage
Article *in* Sustainability · October 2019
José Álvarez-García 1, Claudia Patricia Maldonado-Erazo 2, María de la Cruz del Río-Rama 3,*
and Francisco Javier Castellano-Álvarez 4

From Milada - Understanding Cultural tourism

Cultural tourism is an integral part of **culture** and **landscape**. It is connected with cognitive function. **Cultural tourism** (as heritage) is based on tangible and intangible drivers. The **intangible one** includes visiting places where everything that has no material essence, is passed down from generation to generation, and can vary depending on the external environment. These include thoughts, sayings, proverbs, quotes, performing arts (music), social customs, traditions, customs, knowledge and experience and skills in traditional crafts. **Tangible cultural tourism** includes visits of monuments and other material creations of man. These include architecture, sculpture, painting and graphics, applied art (e.g. ceramics or glassmaking), as well as literary works, clothing, inventions and dishes/meals.

✳✳✳✳✳✳

Annex 3: Relation Europeanisation and cultural tourism (result of internal SPOT workshop 7 September 2020)

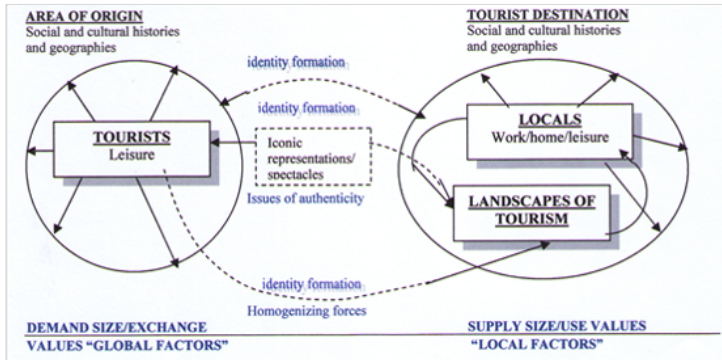# EUROPEANISATION AND CULTURAL TOURISM?

Describe, illustrate and comment! SPOT Symposium, September 7th 2020

NAJA MAROT AUG 21, 2020 01:46PM

ANONYMOUS SEP 07, 2020 10:32AM

The model of landscapes of tourism, by Theano, on issues of identity, in the context of tourism

We had circularity of tourism in our brainstorm. Great visualisation — JAANIKA VIDER

ANONYMOUS SEP 07, 2020 10:24AM

UNIVR provocation

MITRICA BIANCA SEP 07, 2020 10:12AM

Munteanu, M., & Servillo, L. (2014). Romanian spatial planning system: Post-communist dynamics of change and Europeanization processes. European Planning Studies, 22(11), 2248-2267.
https://www.tandfonline.com/doi/abs/10.1080/09654313.2013.830696

MITRICA BIANCA SEP 07, 2020 10:13AM

European Planning Studies
Publication details, including instructions for authors and subscription information:
http://www.tandfonline.com/loi/ceps20

Romanian Spatial Planning System: Post-Communist Dynamics of Change and Europeanization Processes

Mircea Munteanu[a] & Loris Servillo[a]

[a] Research Group Planning & Development, University of Leuven, Dep. ASRO, Kasteelpark Arenberg 51, B-3001, Heverlee (Leuven), Belgium
Published online: 23 Sep 2013.

To cite this article: Mircea Munteanu & Loris Servillo , European Planning Studies (2013): Romanian Spatial Planning System: Post-Communist Dynamics of Change and Europeanization Processes, European Planning Studies, DOI: 10.1080/09654313.2013.830696
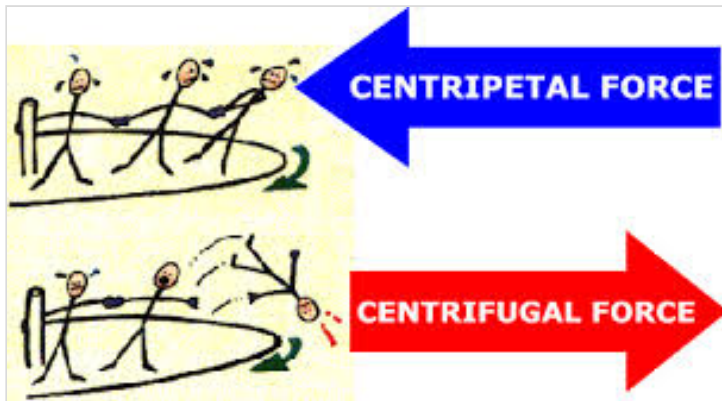
Munteanu Servillo (2012) Romanian spatial planning system (1)
PDF document

PADLET DRIVE

ANONYMOUS SEP 07, 2020 10:12AM

UNIVR team

How to learn to be a European citizen being a cultural tourist?

VASILIKI GEORGOULA SEP 07, 2020 10:10AM

Apollo theater in Syros (built in 1862-1864)

ANONYMOUS SEP 07, 2020 10:10AM

UNESCO World Heritage plays a special role in the internationalization of the cultural tourism. Such a places attract too many visitors which leads already to overtourism in some places. — ANONYMOUS

MITRICA BIANCA SEP 07, 2020 10:10AM

Estol, J., Camilleri, M. A., & Font, X. (2018). European Union tourism policy: an institutional theory critical discourse analysis. Tourism Review.https://www.um.edu.mt/library/oar/bitstream/1234567 89/29248/5/Tourism%20Review%20Camilleri.pdf

MITRICA BIANCA SEP 07, 2020 10:09AM

Olsen, J. P. (2002). The many faces of Europeanization. JCMS: *Journal of Common Market Studies*, 40(5), 921-952.

http://eu-wb.info/wp-content/uploads/2016/12/olsen-2002.pdf

MITRICA BIANCA SEP 07, 2020 10:12AM

Dobre, A. M. (2010). Europeanization and new patterns of multi-level governance in Romania. Southeast European and Black Sea Studies, 10(1), 59-70.
https://www.tandfonline.com/doi/abs/10.1080/1468385100360 6838

JAANIKA VIDER SEP 07, 2020 10:11AM

Europeanisation as a negative consequence for culture?

Seremetakis writes about the loss of taste and smell, the nostalgia for the past in the wake of changes brought about by the EEC market

"The erasure of one Greek peach poses the question: at what experiential level are the economic and social transformations of the EEC being felt" (p.3 in Seremetakis' Senses Still 1994)

What would be negative impacts? Can we name some?
— NAJA MAROT

ANONYMOUS SEP 07, 2020 10:12AM

Peter /IOER

Some aspects of the relationship between Europeanisation and Cultural Tourism.

Would you say this is the Europeanisation to cultural tourism impact or the other way around? — NAJA MAROT

ANONYMOUS SEP 07, 2020 10:08AM

KFU

"Europeanization is fundamentally reorganizing territoriality and peoplehood, the two principles of group identification that have shaped modern European order. It is the result of a new level and intensity of integration that has been a reaction to the destruction of this century's first and second world wars and the collapse of the cold-war division of Europe into an East and West. Driven above all by the organizational and administrative power of the European Union (EU), Europeanization is still distinct from the EU." (Borneman and Fowler 1997)

I would like to discuss further... I agree Europeanisation is different from EU but certainly, EU has contributed to Europeanisation, hasn't it? — ANONYMOUS

MANCA KROŠELJ SEP 07, 2020 10:09AM

Development of European identity:

"The validity of the concept can be questioned since Europeanisation in reality may be only a peripheral variant of a larger trend of globalisation."

development-of-european-identity-identities_en.pdf

PDF document

Europeanization_brainstorming(3)

PDF document

ANONYMOUS SEP 07, 2020 10:08AM

UNIVR - Cultural Routes Initiatives

Cultural Routes of the Council of Europe - Homepage

Skip to Content Avenue de l'Europe F-67075 Strasbourg Cedex Tel. +33 (0)3 88 41 20 00 www.coe.int Luxembourg, Luxembourg Between 17 September and 17 November 2020, an exhibition on "The Cultural Routes of the Council... Beijing, China On 5 September, an exhibition showcasing the 38 Cultural Routes certified by the Council of...

JAANIKA VIDER SEP 07, 2020 10:08AM

Europeanisation through governance (Radaelli 2004)

1. There is Europeanisation when the logic of domestic political actors changes. This happens when elements of EU policy-making become a cognitive and normative 'frame of reference' (Muller 1995; Surel 2000) and both the logic of action and the logic of meaning are guided by Europe. Think of Europe as the 'grammar' of domestic political action.(15)
2. Europeanisation is change both in the sense of responses to EU pressures and in the sense of other usages of Europe which do not presuppose pressure.
3. Europeanisation is a process consisting of complex sequences and time patterns.

ANONYMOUS SEP 07, 2020 10:07AM

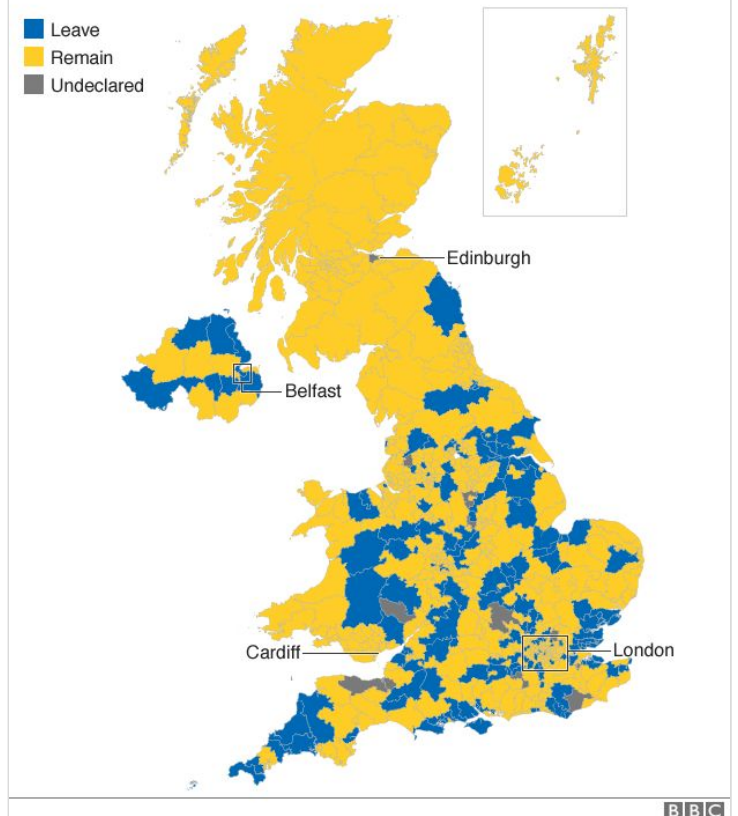## Anna & Malgorzata (Uwr, Poland)

ANONYMOUS SEP 07, 2020 10:08AM

Stephanie (UNIABN)

Europeanisation and national politics: Scotland votes to Remain- sees itself as part of Europe.

JAANIKA VIDER SEP 07, 2020 10:07AM

Conceptualizing Europeanisation in Cultural Tourism - packaging vs content

Theano's comment about European values in the promotion of cultural values is very relevant to this general idea we had and an arena in which we have noticed the relevance of Europeanisation
— JAANIKA VIDER

ANONYMOUS   SEP 07, 2020 10:07AM

Anna & Malgorzata (Uwr, Poland)

Europeanization_brainstorming(1)
PDF document
PADLET DRIVE

ANONYMOUS   SEP 07, 2020 10:07AM

Bas europeanisation should emphasise the diversity in cultures that together make up Europe to be recognised as one continent

As one continent or as one joint culture? — NAJA MAROT

MITRICA BIANCA   SEP 07, 2020 10:06AM

Schimmelfennig, F. and Sedelmeier, U. (Eds.) (2005) 'Introduction: Conceptualizing the Europeanization of Central and Eastern Europe', in Schimmelfennig, F. and Sedelmeier U. (eds.), The Europeanization of Central and Eastern Europe. Ithaca: Cornell University Press, 1-28
https://www.researchgate.net/publication/30528042_Introduction_conceptualizing_the_Europeanization_of_Central_and_Eastern_Europe

MITRICA BIANCA   SEP 07, 2020 10:06AM

Schimmelfennig, F., & Sedelmeier, U. (2020). The Europeanization of Eastern Europe: the external incentives model revisited. Journal of European Public Policy, 27(6), 814-833.

https://www.researchgate.net/profile/Frank_Schimmelfennig/publication/333182853_The_Europeanization_of_Eastern_Europe_the_external_incentives_model_revisited/links/5ce293efa6fdccc9ddbf241e/The-Europeanization-of-Eastern-Europe-the-external-incentives-model-revisited.pdf

MANCA KROŠELJ   SEP 07, 2020 10:06AM

UL

Europeanisation vs. globalisation?

ANONYMOUS   SEP 07, 2020 10:07AM

UNIVR: a classic approach to the dynamic of integration policies (Exadaktylos & Radaelli, 2015)
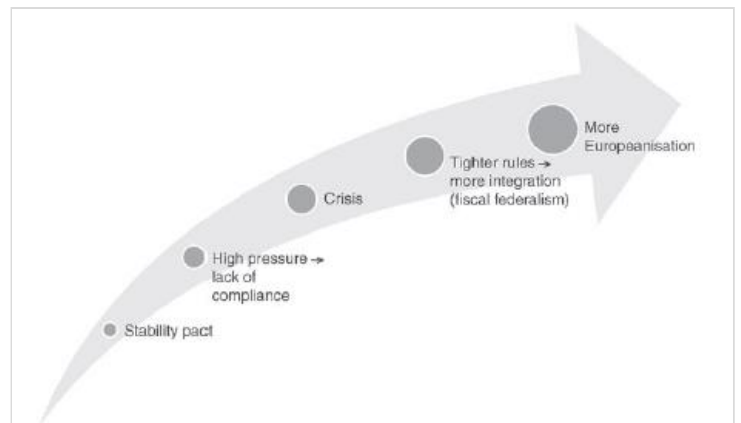

Figure 13.1 Using the classic model to explain the relationship between Europeanisation and integration

JAANIKA VIDER   SEP 07, 2020 10:06AM

Europeanisation as Westernisation

In our case study can also be viewed as counter to Russian influences and becoming more "Estonian"

This is interesting Jaanika... we can see there are many 'experiences' of Europeanisation. In the case of Spain, becoming part of the EU meant to leave the dictatorship behind!
— ANONYMOUS

ANONYMOUS   SEP 07, 2020 10:12AM

Robert Nartowski (AB, UK)

Europeanisation has as many definitions as the amount of people studying it ...but for me, the most interesting component is the development of supranational political, cultural and economic thought in all of the member states.

I agree with you (Malgorzata) — ANONYMOUS

KFU

Cultural policy is a relatively recent addition to EU competences, as part of the attempts to create 'a citizen's Europe'.

UB Team

Current plans for cultural tourism call for the greater development of **proximity tourism**, which will necessarily change the scale of cultural tourism (international to local/regional/ national) and will complicate notions of Europeanisation as local & national identity gain increased prominence.

-Will this result in an inward-looking (or nationalistic) future for the sector as proximity tourism adapts to the needs and desires of local residents, or can it still connect the local/regional/national with broader European values, particularly the value of cultural pluralism?
-Will this adaptation depend on each area in question? (i.e. is it easier to imagine the continued Europeanisation of cultural tourism in multicultural cities than in more homogenous cities or rural areas?)

UKF

> Q2_How would you define the Europeanisation of cultural tourism?
>
> *Padlet supported exercise – partners submit different definitions, pictures what for them is a cultural tourism, and comment on them*
>
> ✓ In general, Europeanization means the impact of EU membership on member states. Europeanization can be understood as:
> - historical phenomenon - in this sense it is understood as the export of cultural and social norms and patterns of behavior
> - transnational cultural diffusion – represents a variant of transnationalism, namely cross-border, i.e. dissemination of cultural norms, ideas, identities and patterns of behavior
> *(Kesner, L. a kol. 2008. Management kulturního cestovního ruchu. Praha: MpMR, 184 s.)*
> ✓ The purpose of the Europeanization of cultural tourism is to emphasize the richness and diversity of cultures in Europe, as well as to learn and experience common cultural aspects in Europe through tourism in order to contribute to the rapprochement of European nations and improve mutual understanding.
> ✓ One of the main forms of cultural tourism development taking place across Europe has been the organization of a growing number of cultural events.
> ✓ The European Capitals of Culture (ECOC) events are probably the best example of new trends in cultural tourism in Europe related to the strategy for developing cultural tourism managed by these events.
> ✓ In case of Nitra it is about for example:
> - construction of cycle paths with connection to international cycle routes,
> - participation in long-distance pilgrimage routes (European Way of St. Cyril and Methodius, St. Jacob's Way),
> - participation in the European Cultural Heritage Days event,
> - preparation of Nitra candidacy 2026 - European Capital of Culture, etc..
> ✓ The city actively uses EU financial resources for its development, especially for the development of (also) cultural infrastructure

Nitra_AJ_Q_2_How would you define the Europeanisation of cultural tourism

Word document

PADLET DRIVE

EUROPEANISATION OF CULTURAL TOURISM = the infusion, enhancement and development of aspects and elements (including processes and values/meanings etc.) of European culture(s) in tourism. APPROACH. There are two ways that our reading of the Europeanisation of cultural tourism may be approached: a) through awareness/ acknowledgement of and communication/ promotion of Europeanisation's manifestations and significance/ value and b) through the development (planning, management, use) of a destination's cultural resources and experiences into cultural tourism products/ packages. The latter, as said before, occurs through the manifestation/ promotion etc. of the variety of micro and macro cultures in the European world and through better practices of 'selling' cultural destinations/ sites, both expressing Europeanization. This is accomplished by a) achieving better quality/ state/ condition of the cultural tourist destination, b) by reaching a more effective level of communication ('story-telling'/ place branding etc.) and accessibility (also via ICTs and social media) of the cultural tourist destination and c) by 'selling' the cultural tourist destination successfully (including shops and performances in cultural sites). EUROPEANIZATION in this context (cultural tourism) refers to the acknowledgment, promotion and stewardship of European values, practices etc. (culture) a) in cultural sites/destinations etc. and/or b) the organization of cultural experiences at a tourism destination.

UL

Europeanisation refers to a number of related phenomena and patterns of change:
_ The process in which a notionally non-European subject (be it a culture, a language, a city of a nation) adopts a number of European features (Westernization).
_ Outside the social sciences, it commonly refers to the growth of an European continental identity of polity over and above national identities and polities on the continent.
_ Europeanisation may also refer to the process through which European Union political and economic dynamics become part of the organisational logic of national politics and policy-making.

Europeanisation as an interactive process

A situation where distinct modes of European governance have transformed aspects of domestic politics. (Buller & Gamble 2002)

> *Would be good to know what the modes of European governance are …* — NAJA MAROT

KFU

"Cultural heritage is a key issue in discourses on Europeanization because it relates to the history of Europe. It supplies the arguments of Europe existing long before its nations that are now tied together in the EU. The concept of Europe has been delineated by the history of the Celtic and Greek civilizations, the spread of the Roman Empire and of Christianity (Unwin 1998). Today there are different concepts of Europe, defined along territorial, cultural, symbolic, political and ethnic lines. Unifying concepts of Europe are grounded in a common view of a continent of great cultural diversity. This inherent dualism has been chosen as a motto for the European Union by the European Commission: "united in diversity". The concept of Europe of the Regions explicitly addresses this dualism. The discourse of Europe of the Regions

provides an interesting environment in which to discuss claims on cultural heritage that address the need for unification or alternatively emphasise diversity." (During 2010, p.2)

This view in itself has a complicated history and is linked to Greek national project where the Hellenic past was tied to broader European identity (see Friedman, J., 1994. Cultural Identity and Global Process, London: SAGE Publications Ltd. — JAANIKA VIDER

ANONYMOUS SEP 07, 2020 10:06AM

How to define the Europeanisation of CT? – and how can SPOT contritute?!

(from German team)

·   Cross bordering advertisement unter particular topics (wilderness, music, movies)

·   Special offers briging language barrier (movies, podcasts, flyers etc. in third languages)

·   Thematic culture routes crossing countries (e.g. Camper Route to/around the Baltic)

·   Cultural events happening every year in another country (e.g. int. nature exhibition)

·   TV formats informing about peculiarities in neighbouring countries (e.g. Galileo)

 Youtube: A desert in Germany

·   TV series in cooperation and two languages (e.g. Spreewald crime in bilingual audio format)

 TV crime in the Spreewald

ANONYMOUS SEP 07, 2020 10:05AM

Stephanie (UNIABDN)

Festivals with international visitors (mainly from mainland Europe)

Home | Edinburgh Festival Fringe Official website of Edinburgh Festival Fringe, the largest arts festival in the world. Find everything you need, whether you want to take part or book tickets. EDINBURGH FESTIVAL FRINGE	

ANONYMOUS SEP 07, 2020 10:04AM

UB Team

The Europeanisation of cultural tourism necessarily involves **mutual exchange** between local/regional/national cultures and the wider framework of European values, policies, and programmes.

It thus also relies on **territorial/cross-border cooperation** and/or the creation of themed **networks** of cultural tourism experiences that link areas both to one another and to the wider European framework.

VASILIKI GEORGOULA SEP 07, 2020 10:04AM

UAegean

MANCA KROŠELJ SEP 07, 2020 10:04AM

Europeanisation (or Europeanization) refers to a number of related phenomena and patterns of change: _ The process in which a notionally non-European subject (be it a culture, a language, a city of a nation) adopts a number of European features (Westernization). _ Outside the social sciences, it commonly refers to the growth of an European continental identity of polity over and above national identities and polities on the continent. _ Europeanisation may also refer to the process through which European Union political and economic dynamics become part of the organisational logic of national politics and policy-making.

Are there ways to promote Europeanisation without erasing the importance of national identity and culture? — ANONYMOUS

(Montse) I am totally convinced! — ANONYMOUS

ANONYMOUS SEP 07, 2020 10:05AM

Marcel Pleijte

We define europeanisation in terms of: one market, common heritage, common identity and a common used language (often English)

MANCA KROŠELJ SEP 07, 2020 10:04AM

UL

ANONYMOUS SEP 07, 2020 10:05AM

bas

europeanisation is related to the emerging feeling of being part of the cultural realm of Europe

yes, right, but also upholding European standards, principles, values in all aspects of life--both for European and non-Europeans — ANONYMOUS

ANONYMOUS SEP 08, 2020 03:32PM

UNIVR team

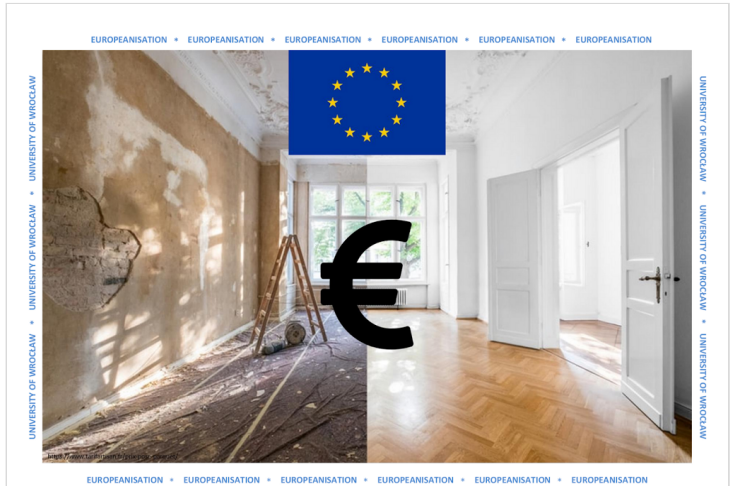Europeanisation = domestic effects of European integration?

JAANIKA VIDER SEP 07, 2020 10:04AM

Europeanisation through repair (TLU anthropology dept project)

we are interested in the visibility of EU in the advancement of CT and the support of and creation of particular values
— JAANIKA VIDER

ANONYMOUS   SEP 07, 2020 10:07AM

CZ team

'**Europeanization**' generally refers to the impact of the EU on nation-states, however, Cultural tourism can also influence the EU.

•People travel, share music, literature, and other forms of popular culture (festivals), and interact with people more formally in different associations like hobby, sports groups (cycling etc.), wine tasting, learning about nature etc.

•It brings cultural change, new identity formation, policy change, administrative innovation and even modernisation.

The picture illustrates the reconstruction of Austerlitz battle which takes place every year, attracting thousands of visitor and performers from the whole of Europe.

ANONYMOUS   SEP 07, 2020 10:04AM

Anna & Malgorzata (Uwr, Poland)

Europeanization_brainstorming
PDF document
PADLET DRIVE

ANONYMOUS   SEP 07, 2020 10:04AM

UB team

If cultural tourism is about experiencing different values and norms...the link between Europeanisation and cultural tourism should be to find out which European values and norms can be seen in the tourist experience

As well as how the cultural values, norms, activities, etc. from different areas may be linked together at a European level
— ANONYMOUS

absolutely! — ANONYMOUS

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