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Research

Management Tourism Culture

**STUDIES AND REFLECTIONS ON
TOURISM MANAGEMENT**

Edited by
Łukasz Burkiewicz
Agnieszka Knap-Stefaniuk

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Introduction

We offer the Readers the monograph entitled *Management – Tourism – Culture: Studies and Reflections on Tourism Management*. The authors of the papers collected in this volume are economists, historians, cultural experts, as well as specialists in management, marketing, and tourism from various scientific centres, these being Lithuania, Bulgaria, Kyrgyzstan, Kazakhstan, Portugal, the Czech Republic, Poland, Italy, Georgia, Ukraine, Hungary, and Spain.

The editors are aware of a wide scope of the subject matter discussed in the volume, which does not exhaust all the issues indicated by the title. Nevertheless, these areas inspired the authors and editors to undertake a scientific discussion, which will result in the next volume devoted to tourism management.

On behalf of the editorial office, we would like to thank all authors and collaborators who have contributed to the enrichment of this publication with their valuable studies. The realization of this project would not be possible without the commitment and kindness of the Dean of the Faculty of Philosophy, Professor Tomasz Homa SJ, habilitated doctor. This monograph was published thanks to his support and engagement. At this point, we would also like to express our gratitude to the reviewer of this volume, Prof. Artur Jacek Kożuch and Prof. Zbigniew Widera, for the effort of reviewing such extensive material, and for all the valuable remarks concerning particular texts.

Finally, we would like to thank the team of Ignatianum University Press in Krakow: the director, Professor Anna Królikowska, habilitated doctor, the deputy director, Marta Majewska, and the secretary, Roman Małecki, PhD. Moreover, we would also like to express our sincere thanks to Mr. Dariusz Piskulak for his enormous and creative editorial work on the text.

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Marketing in Culture

Abstract: The fact that the cultural sector applies marketing mechanisms leads to the improvement of relations between consumers and cultural institutions which – by implementing modern market solutions – satisfy the needs and desires of a contemporary consumer. Free market forces managers of culture to adapt commercial solutions in the cultural environment. Cultural institutions must apply new technologies in order not to stay behind and must use modern marketing tools if they want to be attractive to new generations of their clients.

At present, one can observe the application of ‘the concept of the product,’ which is characteristic to marketing in cultural institutions offering high culture events, such as operas and concert halls, where it is still assumed that any amount of their product will be sold because of the scarcity of this product. The products of low culture, e.g. services offered by cultural institutions, require marketing management typical of contemporary marketing, i.e. demand management. This approach is a process, which: 1. determines which products, services and ideas are awaited in a given market; 2. sets measurable, specific marketing goals; 3. influences the development of cultural products which are not demanded in the market at a given moment; 4. stimulates communication and distribution of cultural products; 5. verifies whether set goals have been achieved. The success of the implementation of the process of marketing management in a cultural institution depends on adopting marketing as a model of building loyalty with clients, which is understood as long-standing and solid relations with them. These relations are influenced by numerous factors, such as the reputation of the institution, the quality of products and services offered, the quality/price ratio, or the level of commitment of employees working in a cultural institution.

Keywords: marketing in culture, product orientation, market orientation, culture, marketing

Today's marketization of culture and a systematically expanding role played by marketing in the activities of cultural institutions have been brought about by the following factors: changes in consumers' lifestyle, individualisation in consumption, the growing importance of non-governmental organisations in the distribution of public funds, internationalisation of the circulation of cultural goods and services, the increasing impact of cultural tourism, and the development of information society.

Ubiquitous digitalization, communication and globalisation have led to a fundamental transformation of the business world, which has triggered the need to introduce radical changes in organizations in the area of their activities and ways of creating values based on consumers' unique, personalized experiences. Organizations must learn to focus their attention on the individual consumer and his experience (Prahalad, Krishnan, 2010). A famous saying: "The customer is king" is gaining in importance (Kumar, 2010).

Taking the above arguments into consideration, it can be stated that marketing, a fascinating area of economic studies and practices, which is part of management, plays a vital role in the functioning of any organization, including cultural institutions (Mayaux, 1987). The increasing role of marketing in culture results from the fact that the mission of cultural institutions also changes with time. Liberalisation in the area of cultural activities traditionally reserved for the public sector, the termination of governmental control over certain cultural institutions, and the possibility to operate on the competitive market, have led to a situation in which the organizations functioning in the cultural sector had to acquire knowledge and skills necessary on the free market, including marketing (Wróblewski, 2014). The cultural market is a very broad concept and its marketing activities, as is the case with all other markets, should be differentiated depending on the type of product or service and the market segment to which they are addressed (Szczepańska-Woszczyna, Simińska, 2014). Since the middle of the 20th century, most cultural institutions, including museums, have ceased to be institutions only about "something," but have additionally become institutions for "somebody," which makes marketing a crucial element of their functioning (Cerquetti, 2011; Weil, 1999; Tobelem, 1992).

The global economic crisis which began in 2008 and affected almost all areas of the contemporary world, had not only economic but also political and social consequences, including those connected with culture. Undoubtedly, one of the most painful outcomes of the crisis was the reduction of both public and private spending and support offered to cultural institutions. On the one hand, it halted the development of numerous interesting artistic fields and

cultural initiatives, but, on the other hand, it improved bottom-up initiated management in the cultural sector, whose aim was to overcome its traditional inefficiency (Bonet, Donato, 2011).

In view of such a precarious economic situation, effective management of cultural institutions and a successful sale of their goods and services became a must. This is not a new topic: a kind of an intermediary (today its role is played by management and marketing in culture) between the artist and art and customers has existed for a long time, and a scientific and professional discussion devoted to this area appeared in the second half of the 20th century (Dewey, 2004).

Cultural economics

The implementation of market-based solutions in culture has increased its significance in various areas of life. “If I were to start building a united Europe again, I would start with culture” – this famous phrase uttered by the French politician and economist, the architect of European communities, Jean Monnet (1888–1979), at the end of his life, emphasizes the crucial position of culture, putting it on an equal footing with other fundamental areas of our life, such as economy. Studies conducted by the Canadian sociologist, Herbert Marshall McLuhan (1911–1980), revealed the merger between culture and economy, as a result of which they became complementary areas which should not be analysed separately (Throsby, 2001, 2010; *A Handbook...*, 2003; *Does...*, 1998; *Economic...*, 1997; Bevolo, 2010; Jackson, 2009; Towse, 2010). The convergence of economy and culture has allowed for introducing culture as an object of interest into such branches of science as economics and management. Economics, being of a theoretical nature, aims at discovering the regularities in economy, and culture economics deals with the theoretical areas of interactions between culture and economy. Management, on the other hand, is a branch of science devoted to developing practical solutions in organizations, including solutions in the area of marketing, at the border between culture and economy.

Initially, academic studies investigating the links between culture and economics and management were based on theories connected with the concept of cost disease developed by American economists W. Baumol and W. Bowen. They analysed the specific nature of cultural goods and the concept of cultural capital and observed that technological progress did not lead to an increase in productivity, i.e. did not decrease costs in the area of culture (Baumol, Bowen,

1966). The term “cultural economics” has entered the scientific lexicon after Baumol and Bowen’s theory became popularised (Doyle, 2010; Szomburg, 2002; Ilczuk, 2012; Evrard, Colbert, 2000).

After some time it was noticed that the application of solutions borrowed from other areas of economy created opportunities for greater efficiency also in the area of culture. Managing institutions which operate on the cultural market and introducing marketing solutions in them require high qualifications related not only to culture but also to the principles of rational management (Iwaszkiewicz, 2008). Academics became interested in culture management – a relatively new scientific discipline located on the border between economic sciences and cultural studies, which, in practical terms, could be compared to negotiations between the internal expression of artists and external audiences (Bendixen, 2000), and, in theoretical terms, to the effective use of the potential of culture by developing appropriate organizational and financial processes (Al Ghusain, Sommer, 1995; Bendixen, 2001; Lewandowski, 2010; Mandel, 2008). Thanks to modern organisational methods, today cultural institutions successfully operate in a market economy, react to new challenges quickly and flexibly, and offer services of a higher quality than before, while maintaining the same level of public financial support.

Marketing in culture

Although the beginnings of marketing date back to the first years of the 20th century, its vigorous development took place in the 1950s. Initially, marketing was introduced into the production of consumer and industrial goods, but it soon entered the sector of non-profit organizations and next culture. Generally, marketing is closely related to management, and Philip Kotler, now considered the best marketing specialist, defines it as a management process, emphasizing that it is more than just sales and advertising, which stands in stark contrast to the widespread opinion that marketing is the same as advertising (Michalski, 2003). Marketing can be described as a social process through which individuals or groups receive what they need and want by creating, offering and freely exchanging products and services (Kotler, 2005). Peter Drucker, an outstanding management expert, defines marketing in the following way:

There will always, one can assume, be need for some selling. But the aim of marketing is to make selling superfluous. The aim of marketing is to know and understand the

customer so well that the product or service fits him and sells itself. Ideally, marketing should result in a customer who is ready to buy. All that should be needed then is to make the product or service available (Drucker, 1974).

The influential organization *American Marketing Association* defines marketing as the planning and implementation of concepts, distribution, promotion, prices of goods, services and ideas aimed at meeting the buyers' needs (Colbert, 1993).

Although marketing is primarily used in business activities, its universal character allows for its successful implementation also in culture, where marketing principles and rules are used to produce, sell and offer cultural products and services. The application of marketing techniques in culture has become a natural consequence of the rapidly growing competition in the area of leisure activities. Cultural institutions must now compete for customers with shopping malls, restaurants, television, the Internet, and sports events (Kotler, Andreasen, 1987; Hausmann, 2012). The appearance of marketing in cultural institutions should also be attributed to four factors that vary from country to country and depend on the very nature of a given institution: the growing role of cultural institutions, the way of their financing, the development of competitive activities, and the need to understand customers better (Tobelem, 1992).

From a historical perspective, it should be observed that the discussion on the role of marketing in the cultural sector began in the late 1960s (Kotler, Levy, 1969). The above mentioned P. Kotler noted that it was necessary to introduce marketing into culture, especially high culture, with philharmonics, theatres, museums and libraries, to respond to the growing competition not only in the cultural sector itself, but also in related sectors, such as entertainment or tourism (Kotler, Scheff, 1997; Wróblewski, 2012; Book, Globerman, 1973).

In 1980s more studies investigating marketing in culture were conducted and they concluded that the traditional foundations that made up marketing in business could be successfully applied also in the non-profit sector (Mokwa et al. 1980). Shortly afterwards, managers of cultural institutions became interested in marketing tools, and in the early 1990s most British museums implemented marketing solutions in their activities (Mayaux, 1987; Blattberg, Broderick, 1991; Cuadrado, 1999; Tobelem, 1992).

Several years later, the Canadian professor F. Colbert summarized the previous reflections on the application of marketing in culture, arguing that it had undergone a remarkable transformation and differed from other sectors of economy. According to his interpretation, marketing in culture first creates

a product and only later looks for customers for it (the so-called product concept in marketing), which is the opposite of the most commonly used method of creating products targeted at a specific group of customers (Colbert, 1993). This theory was also supported by F. McLean, who additionally stated that, despite the fact that some cultural institutions did apply marketing solutions, most of them followed the principles of the product concept, believing that their products would always find customers, so they did not need to follow the principles of the marketing concept (which focuses on the customers' needs, and not on the product). The product concept is expressed by the statement "to do and sell," which today is an archaic approach in case of most goods and services offered on the market, and is called marketing myopia. The marketing concept, on the other hand, can be summarised by the words "to understand and react," which means to find the right product for the customer (McLean, 1995).

In comparison to non-profit organizations, cultural institutions have long refrained from introducing marketing solutions in their activities (Wróblewski, 2012). Moreover, a conflict seemed to exist (and, in a sense, still exists) between marketing and the ethos of artistic creation, as – in the opinion of many artists – "pleasing the crowd" decreases the value of art. This lack of appreciation of marketing activities, perceived as a sales technique used by private companies, resulted in resistance towards introducing it in the cultural sector; some people working in it even treat the market solutions as an element reducing the sector's elitism. In fact, marketing is a technique aimed at increasing the institution's revenue and the number of visitors, regardless of its scientific and educational mission (Tobelem, 1992). Therefore, contemporary cultural institutions fit squarely within the free market activities – by providing their services which meet the needs of society, and within social activities – by fulfilling their social mission.

The marketing mix in culture

Nowadays nobody equates marketing with mere advertising (Andreasen, 1985). This can best be understood by analysing the concept of the marketing mix introduced by N. Borden in the middle of 1960s (Borden, 1964; Colbert, 1993). In subsequent years the twelve ingredients of this mix were limited to four most important elements that today, in the general opinion, constitute the foundations of marketing: product, price, promotion, and place. This

concept, called the 4Ps, from the first letters of these elements, was popularized by E.J. McCarthy (1960).

The analysis of the application of the marketing mix in cultural institutions can be conducted taking museums as an example. Referring to the *product*, their main task is to preserve, protect and disseminate the common heritage, i.e. exhibits possessed by the museum and its mission. Other physical elements, such as acoustics, lighting, atmosphere and the name, allow the museum to be recognized on the market. Finally, the *product* also covers numerous additional elements, such as guided tours, seminars, courses, conference room rental, cafeteria, parking space, and other services that increase its value. Both private and public museums can enhance the value of their *product* by adding various services to their offer, including seminar and conference room rental, which nowadays is one of the most popular services. Spanish museums, such as the Museu d'Arqueologia de Catalunya, the Museu de Cera de Barcelona, and the Museu d'Història de Girona invite famous actors to perform on their premises. They also try to attract children and teenagers with interactive events during the festive season, e.g. in Museu de la Música in Barcelona they can build a musical instrument, while in the Museu Etnològic they can experiment with e.g. perfume, food and music from different eras, cultures and places (Mejón et al., 2004).

The second ingredient of the marketing mix, *price*, is of the greatest interest to the administrative personnel of cultural institutions. As museums are usually on a small budget and have limited financial resources at their disposal, including public money, they are forced to constantly look for sources of financing their ever-growing needs. Price management in cultural institutions reveals that, firstly, the price must be socially acceptable, and, secondly, it should be comparable to prices at similar museums (Mejón et al., 2004).

Place is the third ingredient of the marketing mix, and – as far as cultural institutions are concerned – it refers to their ability to inform customers of their offer in the right place and at the right time. Museums must use their services and exhibitions to encourage the public to visit them. Additionally, they should cater for people who are unable to visit the venue personally. Successful distribution depends on a range of various factors, such as location, access, labeling, information points, and ticket distribution systems (Mejón et al., 2004).

The last ingredient of the marketing mix is *promotion*. Promotional activities must reach customers through appropriate communication channels, and cultural institutions must use all available tools, tailored to customers, to make their message understandable and to reach as many of them as possible.

Marketing has evolved from being product-oriented to responding to customers' needs (Tobelem, 1992; Colbert, 1993). The current trend requires cultural institutions to reach their customer in a market-oriented manner. WOM marketing, i.e. word-of-mouth marketing or whisper marketing, plays a significant role in marketing in cultural institutions – it is created in order to reach customers by means of spontaneous oral communication (Hausmann, 2012).

Marketing in culture – the product concept or the marketing concept

When analysing the application of marketing in culture, attention should be paid to its specificity and differences in the approach of cultural institutions to marketing with reference to the above mentioned concepts: traditional (product-oriented) and modern (market-oriented). It can be assumed that the goals of marketing in culture include not only satisfying the needs of predefined customers, but also reaching such customers who will appreciate the artists' work. Reconciliation of the customers' preferences and the artists' needs should be the overriding objective of marketing in cultural institutions. Customer orientation does not always mean offering customers the products they want, but also predicting their future needs and wishes and finding a way to achieve the organizational objectives more effectively, both in the short and long run (Wróblewski, 2012).

It is also necessary to take into account difficulty in implementing marketing in culture, because, despite its development, people working in cultural institutions frequently do not see the need for introducing marketing tools in them, and sometimes even actively oppose them. Many people still identify marketing with sales and believe that marketing techniques diminish the value of their activities. While acknowledging that cultural products should not require a commercial approach, a balance should be struck between the view that art possesses an intrinsic value in itself and should be protected at all costs, and the view that culture, like any other form of human activity, must earn its keep, and therefore customers should be treated as more important than the product.

Cultural institutions differ greatly in terms of their size, structure, and the forms of art they represent. It often happens that the type of marketing appropriate for a given institution cannot be applied in a different institution.

Marketing accounts for the division of cultural institutions into those product-oriented and those market-oriented, and therefore the approach to marketing in culture is twofold. As an example, it is worth considering the approach to marketing adopted by museums. The main objective of marketing in museums is to fulfil their mission and to offer customers what they need, not what they want. Thus, museums uphold our culture and historical heritage and have an educational mission (Lewis, 1992; Mejón et al., 2004; Weil, 1992; Kotler, Kotler, 1998; McLean, 1997).

Undoubtedly, the product concept in marketing in cultural institutions is applied in high culture institutions, including, among others, opera or theatre, in which the task of marketing is to reach such customers who will appreciate the artists' work. In the product concept the starting point is the product, i.e. artistic creation. The product is subject to market verification, although earlier it is also evaluated by artists, critics and art experts (Wróblewski, 2012). Thus, the main task of marketing in culture is to attract a sufficient number of customers willing to buy the product which is the artist's creation, and which, consequently, will yield higher profit (Diggles, 1986). The aim is not to satisfy the needs of predefined customers, but to reach those who will appreciate the artist's work (Wróblewski, 2012). The role of marketing is not to tell the artist how to create art; the role of marketing is to ensure that artists and customers meet (Mokwa et al., 1980). Marketing must be tailored to the needs of cultural institutions, especially in relation to the specific product offered by these institutions, as it is the artist who imposes his vision of the product on customers, and not the other way round (Colbert, 1994). This view on marketing in culture is based on the conviction that customers' preferences should not be given precedence, because – if it happened – the world of art would become ever more constricted and sterile. Customers need to be attracted, inspired, and encouraged, and new artistic sensations should be imposed on them (Searles, 1980). Contemporary marketing regards the product concept outdated: its slogan "If we are to make a product, it will sell itself" is unrealistic, although it is still used in marketing in high culture.

Marketing in popular culture, also called low culture, reflects the latest market trends (Michalski, 2003). The marketing concept means that the cultural offer is matched to its customers' needs and expectations (Wróblewski, 2012). Marketing in those cultural institutions which create widely available cultural products should follow basic marketing principles, i.e. respond to customers' expectations. A good example of this approach is the art market and the institutions which sell works of art. They are market-oriented and use the traditional

marketing model, which is called marketing orientation (Michalski, 2003). In this model, the starting point is not the product, but the market, i.e. customers' needs. An institution selling works of art conducts relevant marketing research thought which it obtains information about customers' preferences and their expectations regarding e.g. the price or the distribution methods. However, the selection of the works of arts on sale should not be done at the expense of art as such (Wróblewski, 2012).

Conclusion

The introduction of marketing mechanisms in the activities of cultural institutions improves the relations between consumers and these institutions which, by implementing modern market solutions, meet customers' needs and desires. The free market forces managers of culture to adopt commercial solutions, which they successfully implement in the field of culture. Cultural institutions must adopt new technologies in order not to stay behind and must use modern marketing tools to be attractive to new generations of consumers.

Most high culture institutions, such as operas and philharmonics, base their marketing activities on the product concept, because they know that the supply of their product is insufficient, so it will easily find a buyer. On the other hand, the products of pop culture, including the offer of cultural institutions, require modern marketing techniques, i.e. demand management. This approach is a process which: 1. determines which of the products, services and ideas of culture are expected by a specific group of customers; 2. establishes measurable, specific marketing objectives; 3. influences the development of cultural products for which there is no demand at a given moment; 4. stimulates communication and distribution of cultural products; 5. verifies whether the objectives have been achieved. The success of the implementation of the marketing management process in a cultural institution depends on the adoption of marketing as a model of building loyalty of consumers understood as solid and long lasting relationships with them. These relationships are influenced by numerous factors, such as the reputation of the institution, the quality of products and services offered, the relationship between price and quality, or the level of involvement of people working in cultural institutions (Mejón et al., 2004).

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Approaches to Cultural Tourism Management

Abstract: Cultural tourism is a product with a strong development within the international tourism market. The consumption of the cultural offer in the destination is a common practice, both for tourists and residents, as it forms a pattern of consumption and behaviour typical of the so-called advanced societies. This paper will analyse the capacity of the tourism sector to manage the set of historical assets and cultural manifestations that build up the identity of a country, territory or town in order to ensure social and economic benefits while guaranteeing a responsible and sustainable consumption in tourist destinations.

Keywords: tourism, culture, service consumption and sustainable management

Introduction

The revolution of information and communication technologies is characterised by the phenomenon of globalization that promotes the homogenization and standardization of cultural models, values and lifestyles.

Cultural diversity, in terms of living manifestations of culture, tends towards uniformity and, therefore, to the impoverishment of cultural expressions. However, the technological environment, with its trend towards social alienation and tourist flows, generate new forms of diversity that constitute the differential fact along with the heritage and historical legacy of destinations today.

There has not been a single universally accepted definition of “cultural tourism” (Dolnicar, 2002; Hughes, 2002). It can be explained, in part, because

as Donaire (2008) proposes, cultural tourism is a confrontation between tourism and culture, and, like all contact areas, is an imprecise concept. Cultural tourism is a form of tourism which is characterised by the fact that visitors' eyes focus on cultural manifestations. From the point of view of culture, tourism can be considered one more kind of cultural manifestation. The tourist experience is one of the experiences that relate individuals with the different cultural manifestations. So, cultural management would consist of the management activities of visitors, their rehabilitation, preservation, research, and their cataloguing of information, or the dissemination of cultural spaces.

Cultural tourism can also be linked to a growing type of tourism, where an increasing number of tourists travel mainly to learn about a significant cultural resource of the destination they want to visit. Thus, cultural destinations can include sites as diverse as museums, festivals, architecture, heritage, and tourist attractions related to food, language, and religion (Stylianou-Lambert, 2011). Other times resources or cultural products that are used tangentially during their stay at the destination play a complementary role for tourists as well. In these cases, the cultural component is not the main motivation of the tourist to travel. However, all the manifestations, products, and cultural assets or facilities offered by a tourist destination boost the consumption of cultural offer, promoting and favouring, in this way, the development of the local economy. At the same time, and through the consumption of the cultural offer at the same place, the visitor and / or tourist, together with the resident, enrich each other, increasing their degree of intellectual knowledge through their interrelation and shared experience at the destination.

Cultural component and tourism management

Cultural component is at the base of any society or community. Societies have been characterised as groups inhabiting a given area where a series of specific cultural manifestations based on material and immaterial environmental resources have taken place and have evolved over time. According to Gosden (2004), an isolated culture does not exist. As all cultural forms are essentially in contact with others, cultural contact is, therefore, a basic human element (Gosden, 2004). Tourism is increasingly offering a range of cultural heritage products, from visiting monuments to discovering unique ways of life, as a response to increasing cultural and heritage tourism demand. UNESCO defines culture tourism as, "to create a discerning type of tourism that takes account of

other people's cultures" (UNESCO, 2006). Indeed, culture and heritage tourism has been gaining importance recently, not only for its economic gains, but due to more sustainable approaches. Tourists, as a floating population visiting a destination, inevitably interact with the local communities' patterns of behaviour, mixing cultural models, values, and lifestyles that gradually transform the cultural component of the local society. Simultaneously, tourists themselves often adopt particular local features as a part of the cultural component of the society they visit. Local language, customs, and traditions, among other current cultural manifestations of the community destination, are fundamental attractions of the cultural components that help to explain the patterns of tourists' conduct and the scope of the interrelations between tourists and residents.

From this perspective, we can affirm that the whole of the cultural offer of a certain geographic space conforms to the essence that permeates different social estates and characterises the idiosyncrasy of the tourist territory. The appeal of any tourist destination is, therefore, subject to its environmental and territorial dimension. It is in the tourist destination where the local social identity, heritage and its transforming landscape converge to produce a specific cultural offer with a given degree of authenticity (Cohen, 1988; Tilley, 2006; Feifan Xie et al., 2007).

The living culture of a specific destination society is, therefore, the result of a historical process that determines its resilience, vitality, and uniqueness in relation to global cultural manifestations linked to the technological and current predominant patterns of consumption. At the same time, the destinations of historical, artistic, and cultural heritage are subject to constant redefinition and reinterpretation for tourist's use by the locals and their social and political agents (Official Gazette of the Generalitat of Catalonia, 2006).

These same types of processes also take place at the municipal level where they also voluntarily recreate spaces of the past in search of a pretend authenticity. By means of the disposal of the old boats restored to the beach, an ideal beach landscape has been created. This process was given in an ideological context in which... the beach becomes an identity sign of the city, the place where tourists plant their beach parasols in the sand, as conquerors their flags (Carbonell, 2012).

Culture is also an essential component within the national state political discourse and its objective to operate effectively for the integration of a „national society" as a homogeneous totality. To avoid any negative effects on this objective to achieve a „national society," the quality of the design and the implementation of tourism policies and activities should be defined in order to

maintain the understanding of culture and its sustainability, which involves the participation of communities in the protection, preservation, and enhancement of cultural heritage in the long term (UNESCO, 2006). Otherwise, without good management, poorly planned tourism can lead to environmental degradation, the destruction of heritage resources, social alienation and the naturalisation of cultural stereotypes (UNESCO, 2000). This is important because, with good planning and policy making of tourism, it is possible to avoid overcrowded sites, exploitative tourism behaviour, hegemonic attitudes of some tour operators, local populations' poor awareness of ecosystems and the touristic value of heritage resources. All these situations can have effects that would be contrary to the cultural tourist destinations sustainability (UNESCO, 2006).

Delimiting physical and symbolic boundaries and exercising several degrees of public control and discipline through patronizing symbols, values, and legitimate language is an essential component as well (Yúdice, 2002). In other words, at present culture has been converted into a product or merchandise that is sold and bought just like any other physical good or service. In this sense, Yúdice understands culture as a phenomenon transformed by the current technological revolution characterised by devouring patterns of consumption that boost the development of the global capitalist economic system around the world.

According to Yúdice:

(...) the role of culture has expanded in an unprecedented manner in the political and economic sphere, at the same time as conventional notions of culture have been considerably cleared, (...) culture has simply become a pretext for sociopolitical progress and economic growth.

Cultural tourism and new forms of cultural diversity

In dynamic terms, cultural tourism implies the inevitable new spaces of cultural diversity and social regeneration characterised by the exchange of cultural components between tourists and residents in the destination. However, from a static and / or unidirectional analysis, cultural tourism can simply be interpreted as a large container of activities (see table 1) such as a visit to a monument or interpretation centre, an itinerary to know the historic centre of a city, the attendance at a concert or the enjoyment of the typical gastronomy of the destination.

Table 1. Components of Cultural Tourism

CULTURAL TOURISM	1	Contact and / or interest in heritage (monuments, museums and places of historical and artistic interest).
	2	Contact with assets and / or liabilities, such as intangible heritage (festivals, rituals, crafts, landscape, gastronomy, daily life ...) of the tourist destination visited.
	3	Consumption of the so-called culture of masses or culture of leisure (theatre, dance, concerts, festivals, shows ...) during the stay at the destination.
	4	Having a cultural attitude. Cultural tourism is also or can also be an attitude that occurs when the tourist looks „culturally” on an object, space, element ... In this case, the object is not important in itself (it does not need to be cultural), but the way it looks (the ability to read, interpret, understand, decipher the element). This is what some authors like Donaire (2008) have called cultured tourism.

Source: own elaboration from the Catalan Institute for Cultural Heritage Research (2009)

It should be noted at this point that cultural tourism, beyond the mere description of different patterns of conduct or purchasing attitudes related to the consumption of cultural products, services, or facilities, must be studied from the point of the analysis of the interrelations that occur between tourists and the local community at the destination through their constant interaction. In fact, cultural and social interrelations are the ones that determine in every moment the scope of cross-cultural experiences and their consequences for both tourists and residents in cultural terms. The multiplicity of interrelations generates new forms of authenticity and cultural diversity derived from mutual recognition. Therefore, cultural tourism is characterised by the result of shared experiences among tourists and the local community, generating and multiplying new forms of cultural diversity in time and space.

Some authors have also been interested in establishing a pattern of different cultural tourist profiles moving away from the concept of cultural tourism as a practice linked to the generation of cultural experiences. In statistical terms, and in order to be able to add, compute, and quantitatively analyse the evolution of the number of visitors to a specific cultural facility, these characterizations of the cultural tourists and their motivations have proved to be relatively useful – especially when it comes to the elaboration of feasibility studies and economic profitability (Ministry of Education, Culture and Sports, 2013) of some cultural facilities. However, this type of analysis – more directly linked to determining the consumption of cultural products – has a limited and biased character with respect to the practice that constitutes cultural tourism

and that is characterised by the experience of each tourist and its degree of interrelation to any cultural offer at the destination.

Cultural heritage: profitability of monumental, artistic and cultural legacy

On the other hand, the historical legacy in the form of monuments, historical urban centres or art collections – among others – is a permanent challenge in terms of its economic management and its use both in social, cultural, and tourist terms.

The so-called *knowledge and leisure society* has integrated these sets of cultural assets and facilities for the benefit of economic development (Bonet i Agustí, 2003; Barretto, 2007; European Commission, 2010), and, in particular, the tourism sector, promoting among tourists new patterns of behaviour and consumption linked to cultural travelling. As a result of the growth of the services economy and its high profitability, the market for equipment and cultural assets has multiplied in recent decades as a result of the strategy of local, social, and economic development, for both historical urban centres as well as for rural, coastal, inland and mountain areas.

However, the last economic crisis has slowed down the growth of some of the major projects linked to this type of assets of the cultural offer. A paradigmatic example, in the context of the deep economic crisis that hit Spain in the recent past, was the paralysis of the construction of the City of Culture of Galicia. This is a macro architectural, cultural, and entertainment complex, partially built and located in Santiago de Compostela. The construction of the complex was halted at the end of March 2013 due to a lack of money. Its objective was to reconcile and strengthen heritage in relation to knowledge, research, creation, and cultural consumption (El confidencial, 2013).

To avoid the waste of public resources linked to the promotion of culture, it is necessary to study, in depth, the relationship between culture and development (Rey, 2009; Mariscal Orozco, 2007). On the other hand, it is necessary to adapt heritage to tourist uses encouraging cultural tourism without compromising the economic viability of the equipment and products that make up this offer. It is crucial to implement some basic instruments in the processes of interaction between the tourism sector and the cultural heritage sector that allow not only for finding the balance between the two, but to improve the performance of the two sectors (Velasco González, 2009).

In this sense, some basic instruments such as analysis, planning, monitoring and evaluation, in the context of a systematic and integrated management and exploitation of cultural and natural resources and assets, must be put in place to successfully achieve the three fundamental dimensions of sustainable development.

It is, therefore, indispensable to balance the benefits and profits in socio-economic terms matching cultural offer with tourism activity in a sustainable manner over time.

Conclusion

Rapid social transformations derived from the advent of a glaring and full-fledged technological revolution alter the future integrity of cultures, compromising their identity. It is, therefore, necessary to invest in cultural diversity and dialogue between cultures (UNESCO, 2009) to ensure its continuity over time.

It is in the territory where cultural components, such as social identity, heritage and transformed natural landscape converge (Boyra, 2015), characterizing the fundamental offer of the tourist destination. The territory is the result of the use made by its economic, social and political agents. These agents organise and plan the tourist space determining their social and cultural character whilst ensuring the viability and the economic profitability of its resources in terms of production and consumption from a global capitalist economic system outlook.

The intrinsic value of cultural tourism lies in the cultural interrelation between tourists and the residents that inhabit the territory where the tourism destination is located. The scope of this interaction between tourists and the local community can be approached through the analysis of the degree of cultural authenticity of the tourist experience. This mutual interrelation generates new forms of authenticity and cultural diversity derived from the recognition of one's own culture, through contact with the one of the host community. Therefore, cultural tourism is based on personal experiences that continuously evolve into new forms of cultural diversity in space and time.

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