Proceedings

Heritage
Tourism &
Hospitality

International
Conference
2015

www.heritagetourismhospitality.org

BOĞAZİÇİ ÜNİVERSİTESİ · 1863

MUSEUM
GEELVINCK
HINLOPEN HUIS

MIDDEL BURG

ICOMOS
Netherlands

nelson group

consulting
marketing
communication

www.cabi.org

BEEMSTER®
PREMIUM BEEMSTERKAAS

hypsos. think.
design.
make.

AMSTERDAMSE SCHOOL MUSEUM
HET SCHIP

Table of contents

Foreword

It is our pleasure to introduce this proceedings book that collects the papers presented at the international conference on Heritage, Tourism and Hospitality hosted by University of Amsterdam and Vrije Universiteit Amsterdam and co-organized by Erasmus University and Elgin & Co. This event is to take place in Amsterdam, the Netherlands, between the 25th and 27th of November 2015. The conference aims at providing a forum for academicians and practitioners to share and discuss ideas and to identify the challenges that affect heritage tourism.

Heritage tourism, including the conservation, management and communication of the tangible and intangible assets in a community, may result in both positive and negative impacts. On the one hand, it may represent an important source of income to the community while helping reinforce the cultural identity and preserve the existing heritage. On the other hand, heritage tourism may also result in conflictuous development of the destinations leading to the destruction of heritage sites, and in the loss or damage of existing values and traditions. In order to ensure that the positive impacts prevail, all stakeholders need to work together and address the challenges that arise in the implementation of heritage tourism practices.

The articles in this proceedings book include a wide collection of both research studies and conceptual papers that address the topic from multi-disciplinary perspectives. Some of the issues discussed include identity and branding, heritage in the context of sustainable tourism development, challenges concerning the preservation and communication of heritage sites, partnerships and governance in the creation of heritage tourism. It is our hope that during the conference many and interrelated issues are identified and sound solutions to the problems will be posed.

We would like to express our gratitude to the members of the organizing committee, and particularly Karin Elgin- Nijhuis from Elgin & Co. who has spent countless hours putting this conference together. In her capacity as Chair of the Destination and Industry Committee, Karin has worked tirelessly to ensure that the conference is a practitioner-friendly event, in which scientific evidence is intermingled with best practices and experiences from around the world. We also thank the international scientific committee and the reviewers, who have worked to ensure the quality of the submitted papers. Additionally we would like to acknowledge the support of our sponsor and partners in ensuring the success of the conference.

This proceedings book contains high quality papers, research notes and abstracts from a cast of international researchers. We hope that you will enjoy and find this collection of use to broaden and deepen your understanding of the fascinating field of heritage tourism, concerned not only with the contemporary uses of our common past, but perhaps more importantly with making sense of where we are in an ever-changing world in which we must manage our interactions effectively.

Frank Go
Erasmus University
Conference Chair

Maria D. Avarez,
Boğaziçi University
Conference Chair

Rob van der Laarse
University of Amsterdam
Conference Chair

Linde Egberts
Vrije Universiteit Amsterdam
Conference Chair

The Fez Medina
Heritage, Tourism, and Resilience

Adam Abdullah

ABSTRACT

Morocco is geographically rather homogenous, but contains diverse cultural landscapes, including physical heritage assets. There are a total of 31 documented Medinas, or traditional Arab settlements, within Morocco, including the Fez el-Bali Medina. Moroccan Medinas have retained an authentic physical and experiential ambience over the centuries, an identity distinct from the dense urbanscape that often surrounds many of them. Although in some places dilapidated housing stock has been replaced by new constructions, renovation measures take into consideration the centuries of continuity in building techniques and ornamental styles so as not to encroach upon the stylistic traditions of the ancient city. This authenticity of ambience, away from the mechanized, mass produced developed world, also resonates with the vibrant social life of the old city. Spatial arrangements within the Medina are not merely utilitarian but shape personal and communal experience. The ever-eager locals look favorably upon foreign visitors, and tourists overcome linguistic obstacles in communication, bridging cultural inconsistencies, to the point that some of them even end up buying property within the Medina (Clarke, 2008).

But globalization is a strong dictating force for tourism planning. The denotation of a site as a tourism hotspot is as much dependent, if not more, upon fluctuating foreign tastes, as the inherent value of the asset itself. Consumer choices do favor certain ambiences and physical settings, and a standardization of even vernacular environments (e.g. by the provision of Wi-Fi inside old towns) seems to dictate which direction tourist destinations will eventually maneuver towards. Due to the recent pressures of global tourism, including the purchase of property within the Medina by foreigners, gentrification is becoming a common issue.

This paper will look at how the conservation of the Fez Medina has succeeded in maintaining an authentic physical, visual, and sensory ambience amidst these pressures, and how the inherent pluralism and traditional resilience of the Medina over the centuries can be extrapolated for sustainable tourism strategies for similar old cities.

An exaggerated importance given to overtly physical monuments at the cost of local authenticity can rapidly transform a distinct local ambience into just another superficial Disneyfied resort city with a cosmetic Vegas luster. This paradoxically makes the city less attractive to foreign visitors and thus negates the aim the city had set out to achieve, by making the city less representative of local culture (Smith, 2010). Fez, in Morocco, has been able to maintain a balance between catering to international tourists and conserving its local construction physical and social environment.

Keywords: Fez Medina; authenticity; resilience; conservation; heritage tourism

1. Introduction

Morocco is a developing Northwest African country, housing about 30 million. Although geographically homogenous, the country is home to diverse cultural landscapes. It contains 31 documented Medinas – traditional Arab settlements. The Medinas represent a continuity of tradition for both Islamic and pre-Islam North Africa. The Medinas today also form the essential basis for rapid urban growth, both of semi-developed Moroccan towns and of secondary cities contributing to the regional economy (Bigio, 2012).

Moroccan Medinas possess an identity distinct from the dense urbanscape that surrounds many of them. Most of the country's 31 documented Medinas have retained significant portions of their physical and intangible

experiential ambience over the centuries. Although in some places dilapidated housing stock has been replaced by new constructions, renovation measures take into consideration the centuries of continuity in building techniques and ornamental styles so as not to encroach upon revered stylistic traditions.

Medinas have historically been nodes specialized in particular sectors – a holy shrine, a commercial site, a traditional craft production center – that catered to regional or national demands. Even when providing a particular service to outsiders, a Medina is seldom solely dependent on external sources of revenue. Transcending a categorical urban utility, it is a self-sufficient community that can meet its residents' day to day needs from within itself, and only communicates with the surrounding city if a structural need arises.

Fez is the third largest city in Morocco, and is inhabited by about a million people. It is also one of the oldest imperial towns of Morocco. Right after its foundation in the early 9ᵗʰ century, it rose to prominence as a holy site and a trading hub, characterized by merchant lodges, warehouses, and funduqs. During the Marinid dynasty just three centuries later, the city was renowned for its intellectual and artistic endeavors, not just throughout the Islamic lands but also in Europe. The Marinids gifted the city some of its most significant public monuments, many of which stand to this day. These buildings represent the typical 9ᵗʰ-10ᵗʰ century Ibero-Moorish architectural styles and sensibilities which had seeped down into the African inland through Mediterranean trade routes.

Fez contains two Medinas: Fez el-Bali is the more ancient and larger in size of the two, and is acknowledged as a UNESCO World Heritage Site. The Fez el-Bali Medina is also one of the world's largest pedestrian-only vehicle-free urban area. Because of its outstanding historic significance and its impressive social diversity, Fez has been referred to in modern times as the Athens of Africa and the Mecca of the West by contemporary travelers and travel writers.

Keeping these parameters in mind, the research question I intend to pose here is: to what extent has the Medina of Fez managed to retain its authentic character over the years; and what could be the possible reasons contributing to its continued prominence as a regional and international tourist attraction? To answer this question I will examine historical records on the Medina, and literature that focuses on sustainable heritage management. I will consult travel accounts penned down by historical as well as contemporary writers on the Fez Medina in particular. I plan also to look at formal institutional regulations that have shaped the conservation practices in the Medina since its significance as a historical asset first came to light.

There have been various attempts at the regeneration or conservation of historic old towns in the Islamic world, and some of them have failed miserably. Through a multi-faceted approach I intend to discover how the conservation of Fez has succeeded, and what we, as planners, designers, and historians, can learn from this particular case.

2. History of Fez

Islamic History and the Context of North Africa

Fez goes back to the early 9ᵗʰ century. The establishment of the city is attributed to Moulay Idriss II. Idriss II was the son and successor of Idriss I, founder of the Idrisid dynasty in Morocco, after he escaped Abbasid persecution in the eastern Muslim provinces. Idriss I claimed the Abbasids to be usurpers and sought legitimacy to the throne once in Morocco. He eventually won the allegiance of the religious Muslim population of Morocco by tracing his lineage back to the Holy Prophet (Bloom & Blair, 2002). The tracing of one's lineage back to the Prophet's family has been, throughout Islamic history, a common starting point for many dynasties that rose to power by appealing to the religious sentiments of the Muslim masses. It was in this approach of appealing to religious sentiment and winning over followers that the first political and religious affiliations and consequently the first conflicts between the various contemporaneous Muslim dynasties became evident: similar cases can be made for the Umayyads, the Abbasids, the Fatimids, and the short-lived Zaidi Imamate.

North Africa has been especially active in these political and religious upheavals. The sporadically populated belt above the Great Sahara desert, the "Maghreb" as it came to be known later across the Islamic world, shared a lot of geographical and social similarities to the early Arab nomadic lifestyle that helped nurture Islam in its nascent years: a wandering lifestyle, a warrior occupation, and trade routes and fairs (Carver, 1989). But it was

apparently given little regard during the struggles for dominance within the early Islamic dynasties whose focus remained on acquiring and retaining power in the center, ensuring a custodianship of the traditional trade routes across the Middle East. The Maghreb soon proved an independent, economically and politically rising power, away from the centrally administered Hejaz and Levantine regions; a banner under which a different kind of Islamic society swept to: these were not the average well-fed, contented and civilized citizens of the agricultural lands of Fertile Crescent or the Nile, but the rough living, battle hardened nomads of the harsh desert environment. They had learnt to adapt, improvise, and survive against odds. Perhaps the greatest North African feat was the Berber ibne Ziyad's conquest of the Iberian peninsula in a dramatic encounter in 711, an event that has been romanticized in literature and popular culture ever since.

Building typologies, customs, and even the dialect of Arabic in North Africa were all quite distinct from mainland Islamic provinces. The Fatimid dynasty (909-1171) which ruled Egypt and North Africa from their capital at Cairo established a culture marked with scientific logic and reason. Up till the Fatimid era, power had always been in the hands of Orthodox Sunni rulers. The Fatimid dynasty was the first significant Shi'a dynasty, and hence gathered immense support from citizens against the central Abbasid regime (Daftary, A Short History of the Ismailis: Traditions of a Muslim Community, 1998). Hence where societies were divided across geographic or climatic zones, such as in this case, they managed to assert a unique identity and amassed a group of supporters large enough to take on central provinces (Daftary, The Isma'ilis: Their History and Doctrines, 1990). Idriss I was no different in founding an independent Idrisid empire along North Africa's west coast.

The Founding of Fez

On the right bank of the Oued Fez River was a settlement for Arab families migrating from Andalucía during the late 8th century. Idriss II attempted to settle the incoming migrants from Tunisia by the left bank of the same river. In time, the twin colonies grew into one large trading town, the Fez el-Bali (Ancient Fez). Yusuf ibne Tashfin of the Almoravid dynasty brought together both the settlements by disassembling the smaller town walls and uniting them under as a single fortification with bastions and defensive towers in the late 11th century. Fez served as a military base from which the Almoravids launched offensive strikes against tribes of Northern Morocco. At one point armies from Fez also ventured into Andalucía to help the resident Muslim population against attacks by impassioned Christian hordes. Fez hence rose in prominence during this period in political and economic power as well as a symbol of prestige for both its ruler and the local residents. By the end of the 11th century, Fez supported a population of about half a million people from very diverse backgrounds – Berbers, Jews, Turks, Moors, African aborigines, Christians, and converts to Islam.

In 1274, Fez (Fez el-Bali) was captured by the Marinids under Yaqub ibne al-Marini. Yaqub built a royal complex close to the original city, which included a palace, public buildings, and courts. This newer part of Fez is today called the Fez el-Jadid (New Fez). It was more formally planned and organized spatially in contrast to the organic, labyrinthine spatial distribution in the Fez el-Bali. Both the Medinas were bestowed with impressive architectural gems under the Saadis during the 16th century. Fez was further strengthened with the addition of the North and South Towers (Burj Nord and Burj Sud) and the Tamdart fortress, also under the Saadis, which made it almost impenetrable to armies. In 1666, Rashid of the Alawis gave Fez further military defenses, and also added cultural buildings to the city (Tourneau & Terrasse, 2007).

Thus, through the first few centuries after its establishment, as the city rose in economic significance, a corresponding military significance was accorded to it by the current ruling dynasties, increasing its military capacities in both attack and defense. This trend continued until Fez was overtaken by the Ottomans in the 16th century.

Modern History – Ottomans and French Colonialism

Fez was officially an Ottoman town by 1579. The Ottomans realized the locational advantage of Fez: it was an inland military post sheltered from European fleets, yet a replenishing camp for troops and resources near Ottoman naval outposts. This was an added bonus for wanting to keep holding on to Fez even though it was so far

out from the Ottoman capital: the Ottomans wanted to form a land front against any possible invasions from the Portuguese or Spanish Empire. Ahmad al-Mansur of the Saadis regained Fez in the early 17th century. Fez continued as a modest trading town and changed hands quite a few times. It became a settlement independent of the Moroccan throne in 1790, but five years later was reinstated into the crown. Two major rebellions, first in 1819 and then in 1832, could not give the city permanent independence.

Seeing the constant struggle for power in Morocco, the French colonialists were quick to occupy several cities in 1911, and established a French Protectorate in 1912. Fez was designated a capital of this state, and remained so until 1925, when Rabat became the capital. The French gave a modern touch to the conventionally informal development of the city and its related urban services. Theirs was an era of planned service provision and up-gradation in order to receive higher revenues from the city in return. New residential areas were planned further away from the Medinas, introducing for the first time gridded blocks and wide roads in this part of the world, suiting the European settlers' taste for aesthetics and civic convenience. The "white towns" of Dar Dbibgh and Ain Haroun were set up in Fez as examples of ideal urban living and as visions for the future expansion of the Moroccan towns. The French also enacted legislation regarding conservation practices and the upkeep of deteriorating heritage within the Medinas (Holden, When it Pays to be Medieval: Historic Preservation as a Colonial Policy in the Medina of Fez, 1912–1932, 2006). This included the 1918 categorization of the Medinas (el-Bali and el-Jadid) as a historic monument and hence a legally protected site. Conservation regulations ensured it was not adversely affected by modern development. Fez soon began to take on a more touristic appeal as an outcome of these deliberate efforts. Streets and public spaces were visualized as possessing the potential to attract outsiders who would then spend on local services and products. The Bab Bou Jaloud, a famous monumental gate that stands to this day, was especially erected by the French in 1913, just after the Protectorate was declared. This was a gift to the Medina's residents from the French administration. It was a significant move, but not without a motive: the Bab was a typical triumphal arch, recreated as a horseshoe arch to reflect the Moorish culture of the region. When it came to the embellishment of the Bab 3 years later, the French chose to decorate it with green and blue geometric tiles to reflect the Islamic artistic principles already in place in the city since centuries (Porter, 2000). Hence it is both an assertive power icon and a contextually relevant, pacifying gift to the populace.

In these ways, the French worked towards creating a romanticized image of a North African settlement, a quintessential folkloric town frozen in time (Holden, The Legacy of French Colonialism: Preservation in Morocco's Fez Medina, 2008). But it was not merely cultural or aesthetic reasons that motivated them to conserve the Medina. The administration itself stated one of the primary reasons for the conservation efforts as retaining employment for the many traditional craftsmen that inhabited the Medina – which was basically an economic policy meant to curb any political instability arising from unemployment or poverty. The conservation was hence a kind of win-win situation for both the colonists and the local populace (Holden, When it Pays to be Medieval: Historic Preservation as a Colonial Policy in the Medina of Fez, 1912–1932, 2006).

Modern History – Post-Independence

Soon after Morocco's independence, focus shifted to centrally implemented planning and development policies for the sovereign nation under the new King. Fez continued with rapid physical and economic expansion; by 1982 the Medina housed 55% of the total Fez population (Troin, 1993). The city has been politically and socially active since its inception. Its locals share a unique sense of pride (Clarke, 2008). The residents have always been fiercely loyal to the Moroccan throne, most significantly during the colonial era. Consequently, the movement for the liberation of Morocco and reinstating of the King also traces its roots back to Fez (Bainbridge, Bing, Ranger, & Clammer, 2011). As a continuity of this tradition in the postmodern world of today, protests or strikes in Morocco usually spring up form Fez and it is also in here that they are most strongly observable.

Recently, Fez has seen increased capital flowing in as a result of heightened tourism. Additionally, foreigners have started buying property within the Medina – dilapidated houses which they then renovate into modern dwellings while retaining a physical character and an ornamental scheme based on traditional designs.

3. Urban morphology of the medina

The modern Fez consists of two Medinas – the Fez el-Bali and the Fez el-Jadid. The Fez el-Bali is larger and more complex than the latter, and is the primary focus for this paper.

The Fez el-Bali Medina features categorical town planning principles which were in practice at a time when most of Europe was recovering from the Dark Ages. Streets were laid out in regular organic patterns and were marked distinctly for navigation. These streets lacked the essential grid iron configuration so characteristic of most western cities, or even developing cities of the east. Though the street form is apparently random and incongruent to an external observer, it contains within it landmarks and navigational elements that aid local residents in traversing their neighborhood, thereby creating and experiencing long lasting collective memories. This labyrinthine street network is defined by high walls of the buildings on either side of the street, increasing the intimacy of the pedestrian experience. This also provides a sense of privacy to the houses on the other side of the walls. Privacy is a much respected principle when it comes to home design in Muslim communities. The high walls also make the alleys darker during the evening hours, but in the day they serve the essential function of protection form the blistering summer heat. The narrow, meandering alleys make movement of large groups inconvenient through the Medina, and allow only bicycles or basic equestrian traffic besides pedestrians.

Mosques are interspersed throughout the Medina. Larger mosques occupy more significant locations. They are surrounded by a courtyard space, with shops along the courtyard walls. The street network offers unexpected surprises for the first time wanderer: apparently dead-ended alleyways suddenly open up into cozy little courts sporting central fountains, with the musical rhythm of coppersmiths' hammers adding magic to the air (Bainbridge, Bing, Ranger, & Clammer, 2011). The Medina presents an authentic visual and ambient representation of a medieval Islamic society frozen in time. A series of informal rest spots along the organic miscellany of streets can suddenly manifest itself along the pedestrian route – the equivalent of a grand, formally planned European plaza space. Within the Medina, such urban squares are smaller, more intimate, almost like communal courtyards: sometimes shaded by a tree, with several kiosks or shop counters, and ledges protruding from walls to serve as benches.

Fez as a UN WHS

The Fez Medina is regarded as an extensively conserved Arab-Islamic historic town. It has been acknowledged as a World Heritage Site (WHS) by UNESCO due to the impressive variety of building typologies within and the commendable degree of their preservation. The historic quarter contains architectural and ornamental elements and techniques that have survived and been improved through generations, and today stand as a testament to the longevity of tradition. According to the UNESCO regulations, the Medina meets the following criteria for it to be declared a WHS:

(ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design

According to Criterion (ii), the Fez Medina is a living testimony to an impressive Mediterranean culture of commerce and urban morphology during the 12th to 15th centuries. It set precedents for contemporaneous North African coastal trading cities in its development of architectural prototypes suited to the climate and trading activities of the residents of Morocco as well as merchants from across the Sahara and the Mediterranean. The Medina also set the way for future development of Moroccan and North African cities, and other Muslim colonies in Andalucía and sub-Saharan Africa.

(v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change (UNESCO, 2005)

According to Criterion (v), the Medina has captured the essence of one of the earliest Islamic settlements, which still lingers on within the town's streets and spaces. It has continually documented the processes that mark the growth and evolution of a town from its humble beginnings through modern developments into the current era. Religious and political monuments from various eras are interspersed within the Medina's dense fabric, representing a continuity of Moroccan culture from the 9th through to the 20th centuries.

Problems in the Medina

Several recurrent issues are observable in the Medina; these issues are not unique to Fez alone, but can be observed across many of the Arab-Muslim old towns and indeed across European old towns as well. The primary problems include rapidly deteriorating building stocks, inefficient utilities, overloaded infrastructure leading to congestion, and accessibility issues. Also of note is the physical and economic isolation of the Medina's residents from activities in the city center, and city dwellers consequently viewing Medina residents as poor, uneducated, and less civilized (Bigio, 2012).

The new Moroccan kingdom was not as mindful of conservation practices and the need to restore the authentic ambience of the Medina as were the French colonists. Hence, after several decades of natural degradation, a considerable number of houses in the Medina fell into disrepair. It was fairly recently that the imperial authorities have started getting involved in the conservation of the Medina at a formal platform. Buildings are being repaired and degenerated facades being replastered (Bainbridge, Bing, Ranger, & Clammer, 2011). A UNESCO publication (Darles & Lagrange, 1996) highlights the general conservation practices in the Fez Medina with a focus on residential typologies that have been salvaged after years of neglect. It presents some recommendations regarding the appropriation techniques that should be applied when restoring or renovating old structures in the Medina for residential or commercial purposes.

4. Social aspects of the medina

Population Composition

In its early years, the majority of people inside the Fez Medina were refugees from adjacent Muslim regions like Tunisia and Andalucía. Each ethnic group had set up their specific residential clusters. These enclaves were not necessarily in conflict with one another, but functioned as markers within the organic urban fabric (Joanna, 2014). They helped give the Medina an air of heterogeneity from very early on. After the French took over, most of the local population in Fez, regardless of their economic or social standing, preferred living within the designated Medina (Holden, When it Pays to be Medieval: Historic Preservation as a Colonial Policy in the Medina of Fez, 1912–1932, 2006). After the French colonists left Morocco, the larger urban centers within the country were still predominantly "white" towns, and therefore scarcely inhabited by the locals. Local populations preferred to snuggle inside the comfort zones of their own Medinas which were situated at some distance from the modern, formally designed urban settlements. It was mostly European residents who lived in the urban centers of Morocco. With gradual urban sprawl and demographic growth, the Medinas and their corresponding urban settlements grew to embrace one another in dense urban conglomerations.

Demographically, the Medina is mostly inhabited by the urban poor. The World Bank report (Bigio, 2012) cites the population working as daily wage earners, self-employed businesses, and home-based workshops as 40%. White collar workers, commuting out of the Medina daily, represent only 6.3% of the residents. There is also a high number of unemployed or minimum wage earners. It is hence understandable that these residents do not possess the necessary resources to maintain or upgrade the historical heritage they call homes with their own funds.

Jews in Fez

The Jewish community has been a passive but valuable asset that has added to the diversity of the Medina ever since its foundation. Most of the Jews who settled into Fez during its early years came from Andalucía. They were spread out throughout the town in the beginning, not concentrated in a particular part of town. This way, their trade and craft was available to various local markets across the Medina. The largest Jewish residential quarter settlement was near the Qarawiyyin Mosque. They also had workshops in the vicinity. After Fez el-Jadid was founded during the Marinid dynasty, the Sultan managed to convince the Jews to relocate entirely to the new town, to a Mellah (neighborhood) designated exclusively for them right next to the imperial palace. This was an act that initiated the establishment of similar Jewish Mellahs in other cities all over Morocco. The Moroccan Sultans were self-proclaimed protectors of minorities, and this enhanced their particular image. Interestingly, there were some further advantages of having the Jewish quarter right next to the palace: the Sultan had skilled artisans and craftsmen right at his disposal wherever he needed to commission a large private or public project. Some of these were refugees escaping from the Spanish Inquisition, and were hence familiar with Andalusian elite culture: fashion, royal music, ornamental interior décor, fine dining, and the latest in silk garments. The Sultan benefited from their rich cultural sensibilities. Also, the Jews, through their skill at managing financial resources, played a significant role in the Moroccan overland trade with the Christian kingdoms of Europe, and so were economic assets for the Sultan (Ross, 2013). The Jews did not always use vernacular styles for their own houses; they followed spatial and ornamental vocabularies similar to the traditional Muslim ones (Miller, Bertagnin, & Gottreich, 2010).

Modes of Transport

Housing more than 156000 people, the Fez el-Bali Medina offers a different kind of transportation network, one that is based inherently on the recently propagated urban ideals of walkability, proximity, and accessibility. Streets as narrow as 2 feet at places make it impossible for most vehicular transport to enter and navigate through the Medina. These alleyways remain effective even as commuting technologies evolve. The only practical way of traversing this constricted, organic streetscape is either on foot or on equines. Even riding a bicycle is impractical, as many uninformed tourists find out (MNN, 2014). Equines have played a vital role in the development of mercantile activity within the Medina. Almost everything that comes into the Medina, is transported, consumed, exchanged, or discarded out of it, spends at least some time traveling on equine back (Davis & Frappier, 2000).

The Qarawiyyin University

The Qarawiyyin University was established in Fez through an endowment fund donated by a woman named Fatima al-Fihri, in 859. It is the acknowledged as the "oldest continually operating university in the world" by the Guinness World Records Committee (GWR, 2014). The Qarawiyyin has an impressive alumni pool: al-Idrissi the cartographer, Maimonides the philosopher and expert on Torah jurisprudence, ibne Arabi the Sufi theorist, ibne Banna the astronomer and mathematician, ibne Khaldun, credited with compiling impressive historical accounts, and Leo Africanus the diplomat and geographer. During the Middle Ages, the Qarawiyyin was an institute of specialized learning renowned not just throughout the Islamic lands but also across the Mediterranean. There were hardly any popular institutes of higher learning in the European world during the 12th to 15th centuries, but there were several in the Muslim world: Jamia al-Azhar in Cairo, al-Zaytuna in Tunis, the Bait al-Hikma in Baghdad. It was not uncommon to find young European Christian men at these institutes.

Tourism

International tourism has increased in the Medina in the last few decades, due to the physical and cultural environment the Medina has to offer. Consequently, some foreign visitors do not merely return annually to the city, but have also bought properties inside the Medina. These properties are mostly dilapidated houses that the foreigners renovate with help from local craftsmen and store owners (Clarke, 2008). Apart from international tourists, some locals of Fez have also invested in the more decrepit buildings of the Medina and used their own resources to bring them back to life with authentic décor, lighting elements, and ornamentation schemes with traditional *zellij* tilework and fountain courtyards. Some of these are purely for personal accommodation, but others cater specifically to international tourists who prefer to stay in the heart of the city.

The trend of external hands purchasing property within the Medina might lead to gentrification. I see this as a positive venture that helps restore order and maintenance to a rapidly deteriorating heritage area. A few gentrified houses attract foreign visitors to the Medina, who in turn spend open-heartedly on the numerous food stalls, souvenir shops, and handicraft sellers inside the Medina. This is a mutually beneficial arrangement. Of course, it would not be very helpful if all or a majority of the old houses are converted into tourist lodges. That would create unprecedented crowds that the Medina would be unable to support. The thin line between economically viable conservation and sustainable tourism must be treaded lightly.

Fez Today

The Fez Medina offers a quaint charm to visitors with its narrow, meandering alleys; its semi covered bazaars offering respite from the heat while one browses through trinkets and souvenirs of all kinds; the alluring aromas emanating from its street food vendors; a number of small courtyard mosques densely woven into the organic fabric of the settlement; and the throngs of people brushing shoulders and exchanging greetings all day long, eyeing tourists with curiosity and amusement.

The Ville Nouvelle district is an upscale residential neighborhood in town. It contains the city's elite commercial activities and stands in sharp contrast to the more traditional Medina. The Villa Nouvelle gives some idea of how starkly different lifestyles can co-exist within the span of a few kilometers while still retaining a common identity.

When one analyzes the Fez Medina today, one does not look at each of its aspects in isolation. One can see multiple overlaying and dynamically interacting systems in harmony with each other. Like the physical systems that run the Medina, there are layers of history and tradition rubbing shoulders with the new advances of modern society. This can be observed as an equine transporter chatting merrily away on his cell phone as he takes down orders, or the silhouette of mud-colored rooftops dotted with satellite antennas. There is an active will to gel with the global consumerist culture, apparent in the dressing and fashion sensibilities of the youth of the Medina (Clarke, 2008).

The Medina runs on its traditional crafts and industries to this day – tanneries, textiles, soap manufacturing, flourmills, and handicrafts (Joanna, 2014). The nine-day Festival of World Sacred Music is held annually in Fez every June, and pulls in musicians and performers, as well as audiences, from around the globe (Ross, 2013).

CONCLUSION

Globalization manifests itself as an inescapable phenomenon in today's world. How has the Medina managed to retain an air of authenticity despite the mounting pressures of regional growth and the mobilized logic of global capital that seeks to exploit the town's tourism potential to the maximum? When left to external planners or developers, conservation efforts are usually geared towards a generic form of upgradation, led inevitably by basic capitalistic concerns: generating profit from heritage. This can quickly lead to "Disneyfication" (Lawless, 1980) of old towns, causing them to lose their authentic charm. Conservation measures that bring around drastic changes in a neighborhood are also not very helpful in retaining the original resident population within the old

city (Smith, 2010), due to reasons of increased prices of service provision and the social imbalance created by newcomers.

The historical Islamic city is not merely a visual artefact in today's world. It is not a ticketed roller coaster experience primarily serving the Oriental fantasies of overland travelers. It is an active, living organism, and its primary focus is on accommodating its own residents and facilitating the transformation of their lifestyles gradually from traditional to modernistic, as the city embraces new regional policies for development (Radoine, 2008). These policies put pressure for development on such historic cities and centers in order to align them with national economic goals and income levels. Conservation is a significant attempt in this regard, but one that must be addressed in a holistic, sustainable way – one that requires minimal external monitoring and can progress through local knowledge and actions. I believe it is the duality, the harmonious coexistence, between old and new, between the tethering guidance of tradition and the aspirations to achieve modern values, that helps bind the Medina together in a cohesive, coherent symbiosis. Fez has been inhabited by a multitude of peoples, cultures, and languages over the centuries, each wave of new migrants adding to the richness and cultural diversity of the town. Of course, where it helps open up new horizons for the Medina, this process of heterogeneous ownership also allows some functional conflicts and physical disrepair. Traditional spatial layouts in ancient cities are rapidly degenerating and being assimilated into the modern mass-produced urban spatial configurations of today (Carver, 1989). Yet some societies have managed to retain their original physical and experiential ambience despite pressures of urban growth. Where the Medina's romance and charm fails to impress its local populace, it finds appreciative patrons from outside who help sustain the medieval ambience. And it is in this synchronous symbiosis that the city has managed to prevail against the onslaught of regional development pressures and the demands of global capital.

The answer lies in non-conventional conservation practices. Focus should not necessarily be on general "modernistic" interventions, but on attempting to discover the specific traits of a settlement and using a specific local skill or craft to upgrade the settlement, involving the local population (Boussaa, 2010). I believe the Fez Medina presents a decent example of fragmentary yet successful conservation measures – a combination of legislation, local involvement and foreign catalysts. Our goal as planners or conservationists is to ensure harmony between old and new parts of the town by generating links between physically heterogeneous spaces and by tying them together not in a hierarchical power relationship but in cooperative and collaborative horizontal bonds.

BIBLIOGRAPHY

Bainbridge, J., Bing, A., Ranger, H., & Clammer, P. (2011). *Morocco* (10th ed.). Lonely Planet International: Lonely Planet Travel Guide.

Bigio, A. G. (2012). Towards a Development Strategy for Morocco's Medinas. In M. Balbo (Ed.), *The Medina: the Restoration and Conservation of Historic Islamic Cities* (pp. 193-238). London: I. B. Tauris.

Bloom, J. M., & Blair, S. (2002). *Islam: a Thousand Years of Faith and Power*. New Haven, Connencticut: Yale University Press.

Boussaa, D. (2010). Urban Conservation and Sustainability; Cases from Historic Cities in the Gulf and North Africa. *Conference On Technology & Sustainability in the Built Environment* (pp. 305-324). Riyadh: King Saud University - College of Architecture and Planning.

Carver, N. F. (1989). *North African Villages: Morocco, Algeria, Tunisia*. Documan Pr Ltd.

Clarke, S. (2008). *A House in Fez: Building a Life in the Ancient Heart of Morocco*. Bridgewater, NJ, USA: Simon & Schuster.

Daftary, F. (1990). *The Isma'ilis: Their History and Doctrines* (1st ed.). Cambridge: Cambridge University Press.

Daftary, F. (1998). *A Short History of the Ismailis: Traditions of a Muslim Community* (1st ed.). Edinburgh: Edinburgh University Press.

Darles, G., & Lagrange, N. (1996). *The Medina of Fez - Crafting a Future for the Past*. UNESCO.

Davis, D. K., & Frappier, D. (2000). The Social Context of Working Equines in the Urban Middle East - the Example of Fez Medina. *The Journal of North African Studies, 5*(4), 51-68.

GWR, G. W. (2014). *Oldest University*. Retrieved June 1, 2014, from http://www.guinnessworldrecords.com/world-records/3000/oldest-university

Holden, S. E. (2006, June). When it Pays to be Medieval: Historic Preservation as a Colonial Policy in the Medina of Fez, 1912–1932. *Journal of the Historical Society, 6*(2), 297-316.

Holden, S. E. (2008). The Legacy of French Colonialism: Preservation in Morocco's Fez Medina. *APT Bulletin, 39*(4), 5-11.

Joanna. (2014). *The History of the Fez Medina*. Retrieved 06 02, 2014, from http://www.journeybeyondtravel.com/news/morocco-travel/fez-medina-morocco.html

Lawless, R. I. (1980). The Future of Historic Centres: Conservation or Redevelopment? In R. I. G. H. Blake (Ed.), *The Changing Middle Eastern City* (pp. 178-208). London: Croom Helm.

Miller, S. G., Bertagnin, M., & Gottreich, E. (2010). *The Architecture and Memory of the Minority Quarter in the Muslim Mediterranean City*. Harvard University Graduate School of Design.

MNN, M. N. (2014). *7 car-free cities - The Medina of Fes-al-Bali, Morocco*. Retrieved 06 05, 2014, from http://www.mnn.com/green-tech/transportation/photos/7-car-free-cities/the-medina-of-fes-al-bali-morocco-pop-156000

Porter, G. (2000, June). The City's Many Uses: Cultural Tourism, the Sacred Monarchy and the Preservation of Fez's Medina. *Journal of North African Studies, 5*(2), 59-88.

Radoine, H. (2008, August). Urban Conservation of Fez-Medina: A Post-Impact Appraisal. *Global Urban Development, 4*(1).

Ross, E. (2013, October 11). *Presenting Morocco's Imperial Cities*. Retrieved 05 27, 2014, from Eric Ross, Academic: http://ericrossacademic.wordpress.com/2013/10/11/presenting-moroccos-imperial-cities/

Smith, A. (2010, March). The Role of National Identity and Tourism in City Planning: the Case of Valletta. *Urban Research & Practice, 3*(1), 63-84. Retrieved June 29, 2015

Tourneau, R. l., & Terrasse, H. (2007). Fez. In C. E. Bosworth, *Historic Cities of the Islamic World* (pp. 137-145). Leiden: Brill.

Troin, J.-F. (1993). Urbanization and Development: The Role of the Medina in the Maghreb. In S. S.-S. Hooshang Amirahmadi (Ed.), *Urban Development in the Muslim World* (pp. 94-108). New Brunswick: Center for Urban Policy Research.

UNESCO. (2005). *The Criteria for Selection*. Retrieved 06 02, 2014, from http://whc.unesco.org/en/criteria/

CORRESPONDING AUTHOR

Adam Abdullah

Middle East Technical University, Ankara, Turkey

Student – Masters in City Planning

101/1, Refika Aksoy Yurdu, Orta Dogu Teknik Universitesi

Universiteler Mahallesi Dumlupinar Bulvari / No: 1,

Cankaya, Ankara, Turkey – 06800.

Tel.: 00 90 507 035 8469

Email: adam8juneabdullah@gmail.com

Enhancing the Tourist Heritage Experience Through 'In – Situ', Customisable, 3D Printed Souvenirs

Constantia Anastasiadou, Samantha Vettese Forster and Lynsey Calder

ABSTRACT

This research set out to investigate whether technological innovations in design and the personalisation of tourist souvenirs through 3D printing, could offer opportunities to break away from stereotypically throwaway, low quality, mass manufactured products that souvenir consumption is often associated with. The study was undertaken within a historic environment in Stirling, Scotland, producing 3D printed souvenirs in situ and inviting visitors to comment on the finished item. The paper concludes by reflecting on the implications of the findings for heritage attractions in terms of sustainability, authenticity, intellectual property rights, engagement with technology and areas for future research.

1.Introduction

Most contemporary museums and galleries have 'gift shops' offering products that reflect and represent the collections or artefacts as 'souvenirs'.(Swanson and Timothy, 2012)Through the purchase of souvenirs, there is a chance to transform an intangible visitor experience within the museum or gallery into a tangible, solid memory of their engagement with the visited spaces and observed objects. (Collins-Kreiner and Zins, 2011).However, the mass market production of these souvenirs, through unsustainable, globalized manufacture, their disposability and their mixed up, interpretive styling (Errington , 1998) may actually detach the visitor from the actual heritage experience. Gift shop souvenirs are thus sometimes described as 'inauthentic' and 'homogenized' (Boorstin, 1961), 'commodified products', 'imitations', 'deceptions' (Greenwood, 1997),'staged' (MacCannell, 1973), 'socially constructed interpretation of the genuineness of observable things' or 'mass standardisations oriented towards the export market' (MacCannell, 1989).Technological innovation such as 3D printing could reconfigure the connection between visitors, the places they visit and their consumption of souvenirs.

This project examined whether the attributes of 3D printing, which allow an element of direct personalisation in the making of souvenir artefacts, firstly to be more successful in creating memories of place and experience that are authentic to the visitor and secondly, to engage them in the creation of meaning and interpretation through a creative process. The research team undertook a pilot study, funded by the Arts and Humanities Research Council in collaboration with Historic Scotland, in Stirling Castle in July 2014, producing 3D printed souvenirs in situ. The researchers then used semi structured surveys and ethnographic observations to capture the public reaction to having the artefacts and souvenirs printed out for them as part of their tourist 'visiting' and 'souvenir buying' experience and their interest in personalisation. The different motivation and ways in which they consumed souvenirs also became apparent.

The findings from this initial study have shown that by involving visitors in the design of souvenirs, in this case simply by choosing colour and scale and seeing the pieces made in real-time, the visitor is transformed from consumer to co-designer and co-producer. Interaction with the real-time making of the 3D printed souvenir has the potential to turn an act of consumption into a personal, memorable experience.Through this emotional engagement in the production of the souvenir, visitors may assign more emotional value and attachment to the personalised objects they have created whilst at the same time engaging with the collections and artefacts of the visited gallery or museum in a variety of ways. The paper concludes on the implications of the findings for heritage retail's relationship with the museum and galleries it supports.

2.1 Definition of 'Souvenir'

For this project, 'souvenir' has been defined in the context of tourism rather than historical heirlooms or gifts given to mark birthdays, Easter or Christmas. It is also defined as something different from a 'memento' which are 'individually saved, non purchased objects that have personal meaning' (Gordon, 2004: 135).
The most illimitable, current research in the area of souvenirs and tourism has been undertaken by Swanson and Timothy (2012: 490) who defined souvenirs as 'an object through which something is remembered' and 'tangible symbolic reminders of an event or experience'. They define souvenirs as messengers of meaning; tradable commodities; commoditisation of handicrafts and as a supply and demand aspect of production and consumption.

Goss (2004), defined souvenirs as 'material and mental' and as 'substance and essence'. In contrast to this, van den Hoven and Eggen (2008) discussed souvenirs specifically around their 'memory cueing' characteristics, as objects that symbolise a relation between people, moments, feelings, phases, locations and situations; things which have emotional value and things with which someone can consciously evoke memories. By providing a material point of reference for a specific memory, souvenirs create, recreate and mediate a multi-sensory tourist experience (Morgan & Pritchard, 2005). Souvenirs have the ability to be 'tangible, magical, sentimental, cherished objects of memorable experience, intangible reminders and golden memories (McKercher & du Cros, 2002).

Gordon(2004: 135), stated that '*the universality of the souvenir can be understood in light of its underlying role or function. As an actual object it concretizes or makes tangible what was otherwise only an intangible state. Its physical presence helps locate, define and freeze in time a fleeting, transitory experience and bring back into ordinary experience something of the quality of an extraordinary experience.*' A souvenir is 'a means of mediating or transferring messages from one reality to another'(Collins-Kreiner and Zins, 2011: 19). The object acts, foremost, as a memory holder for the person, but goes beyond being a reminder. The souvenir also functions to express a person's individuality and sense of self, group conformity, creativity and aesthetic taste (Anderson & Littrell, 1996; Fairhurst, Costello, & Holmes, 2007; Littrell, 1990; Littrell et al., 1994).

2.2 Souvenirs and Authenticity

The concept of 'authenticity' appears to be significant in contemporary tourism theory. Torrabain and Aria (2013) suggest that with the advent of tourism, changes occurred in the functions and forms of artworks, and artisans began to change their crafts based largely on tourists' expectations of what souvenirs should be. In Littrell's research into souvenir artefacts (1990), authenticity was defined as genuine handicraft, product uniqueness, cultural and historical integrity, aesthetics, quality of workmanship, the artist's connection to the product and having produced it with his or her own hands. Go, Lee and Russo (2003) argue that the way tourism products are packaged, promoted and sold leads to harmful commercialization of destinations, product commoditisation and a disintegration of local cultures. Local artworks can be superseded by the best-selling artefacts produced in a 'Westernized' form as souvenirs (Turner and Ash, 1976). Souvenirs are often described as being 'cheap, insubstantial, mass-produced, kitsch' and tourists have a 'misguided preoccupation' with them (Lasusa, 2007). Most tourists accept commercialised objects as 'authentic', if they are convinced that these objects have 'traditional' designs and have been made by members of an ethnic group, even if they have not (Cohen, 1988).Kopytoff (1986) and Appadurai (1986) add that some producers of souvenir commodities restrict products to small, exclusive markets, making them hard to find and exclusive, in order to create perceptible uniqueness.

Heritage experiences happen through understanding and emotional engagement with the visited spaces and embedded culture. Devices such as 'limited productions' and raised prices can make even commodities seem

exceptional or believed to be 'local art' and may also elevate the perception of authenticity. This can have the effect of detaching the viewer from the heritage experience embedded in the actual cultural memento. Torrabain and Aria (2013) suggest that authenticity is subjectively based upon individual connection to an object, their social networks, preconceived notions and cultural biases. Thus, it is the personal relationship that is formed between the tourist/visitor and the souvenir that gives it authenticity. New technologies can create opportunities where the relationship between tourists and their souvenirs are reconfigured.

2.3 Souvenir personalisation

This research has considered the reasons why individuals may be attracted to customisation and personalisation, in the context of souvenirs. Adhe (2007 : 153) argued that, '*People actually need significant and personal items in order to grow the feeling of safety and familiarity in their everyday experiences. People need personal adornments in their environment in order to make spaces and products their own'. This singularization is an everlasting process; it lasts as long as the possession itself, and afterwards it continues in memories and in stories*.' According to Spek'(2014: 1), ' personalisation allows the user to be presented with information based on his own preferences. It assumes that every user is unique. The term is often confused with customisation (allowing the user to customise), but is yet more powerful.'

A popular way of personalising souvenirs, either historically or in contemporary time, is through 'inscription'. When looking at the act of adding personalised text or 'inscription to an artefact, Silverstein and Urban (1996: 2) believe that this gives the object 'a decontextualized structure and meaning', so that the object stays important to the owner beyond their particular cultural experience. The added text work as 'building blocks or atoms of shared, transmittable culture', proving that the object owner was there, at a particular event and that this is 'set in stone' while the heritage site or event provision might change.

While customisation and personalisation might cause products to lose their exchange value, the significance of the products had true value to the participants (Adhe, 2007), In fact, Keinz and Steger's research (2009) showed that 'consumers are willing to pay a significant premium for these customized products relative to their comparable mass-produced counterparts' and this premium can be attributed not only to the superior fit with preferences that customized products provide, but also the sense of accomplishment consumers feel when they successfully complete the design process.

Personalization of souvenir objects, through 3D printing, offer opportunities for a different approach to manufacture and denotation.The personalization of the souvenirs, including size, colour, and material, through 3D printing technologies enables the visitors to create their own meaningful mementos of their visit. Héctor Serrano's 'Reduced Carbon Footprint Souvenirs' (Serrano, 2007) consist of a collection of souvenirs where the files are sent by e-mail and then 3D printed in a venue of the customers' choice. No transport or standard production methods are required so the object's carbon footprint is reduced to the minimum. In this way, the project questions the way objects are manufactured and new technologies are applied to propose alternative ways of reducing their impact on the environment.This project will become particularly applicable as 3D printers become smaller and more widely affordable and accessible.

Antej and Zavrl's researched, the role and usefulness of 3D printing in cultural heritage communication saying, '*monochrome or full colour 3D printed models in different scales are excellent pedagogical tools and with an added frame or pedestal they can become promotional gifts which are geometrically competent. (2011: 1)*The production of personalised souvenirs would then enable self-mediation and self-interpretation of the museum objects and collections.Personalised souvenirs could then transform the consumption of heritage from passive to interactive and redefine the notions of uniqueness and authenticity by allowing for greater flexibility and creativity on the part of the visitors.

The initial observational study took place in collaboration with Historic Scotland, in Stirling Castle. The research-ersproduced 3D printed souvenirs reminiscent of tourists' visit to the Castle in July and August 2014. These were unicorn heads – open access files downloaded from Thingiverse – based on unicorns forming part of Stirling Castle's branding. The souvenirs wereproduced in a variety of materials, colours and scales and were then made on an 'Ultimaker 2' portable 3Dprinter, set up within the castle next to one of the halls that formed part of a tour. The researchersinvited visitors to take part in the survey and then offered them a 3D printed unicorn at the end of the short survey.A pilot survey took place in situ to demonstrate the technology and processes involved with 3D printing,and to engage the public and staff with the design process of manufacturing a souvenir from start to finish using these technologies.

1 Example of display in Historic Scotland gift shop in Stirling Castle © DIGIMAKIT

A list of six closed answer questions were produced which were then slightly modified to reflectfeedback from the visitors after the initial pilot study. In total, 139 short surveys were completed by theresearchers over the course of four days on location- responses were also audio recorded to check foraccuracy. The printer was set up so that participants could see and hear the items being printed whilst theywere being interviewed. After the completion of the data collection process, the researchers also noted theirobservations of the visitors' engagement with the objects and their interactions with the printer in situ.

2 & 3. Examples of unicorn imagery in Stirling Castle © DIGIMAKIT

4. Location of display in Stirling Castle © DIGIMAKIT

5. 3D printer display at Stirling Castle © DIGIMAKIT

6. 3D printed 'give-away' unicorns © DIGIMAKIT

The participant sample achieved consisted of 75 females and 64 males. Respondents came from the UK(31%), with the USA (19%), Spain, Canada, France and Australia (6%) being the most popular. 90% of theparticipants had heard of 3D printing before through public media (The Big Bang Theory sitcom and thenews story of the 3D printed gun were the most possible associations/references made). Several participantshad seen or used 3d printers in their work environment (as designers, engineers, information technology andscientific researchers)- others also mentioned the use of 3D printers within a medicine/prosthetics purpose orthe construction of aeronautical parts. Some respondents explained that they had used 3D printers in their school or hada museum/festival science experience with the printers. Only two interviewees owned a 3D printer and oneinterviewee stated he was a prospective 3D printer buyer. A number of participants stressed that althoughthey had heard of 3D printing, this was their first time they were seeing a 3D printer in action.Next, the findings are synthesized including respondents' comments and the researchers' personalreflections of the visitor engagement with 3D printing in situ.

4. Results

4.1 Pricing of 3D Printed Souvenirs

The participants were asked about how much they would be willing to pay for the souvenirs with the attributes outlined in the study. Most said they would pay more than for a standard souvenir, particularly if there was the opportunity to either customise or interact with the designing and making process.

I suppose if it was customised I would be willing to pay maybe 10-20% more.	*(Male, Denmark)*
If it had the personalised quality, definitely more than a regular souvenir.	*(Male, USA)*
I'm not really a souvenir guy, but personalised gives you an extra option. If you could insert thepersonalised into the souvenir then that would be good.	*(Male, Spain)*
The experience itself is not as important. The personalisation would be much more interesting	*(Female, USA)*
Prepared to pay a bit more for the experience - unusual and unique.	*(Female, USA)*
More value, linking experience to the visit and the personalisation. It's educational.	*(Female, UK)*
Pay more for personalisation. Have a hand in the making. Seeing it produced at source is important. It's less tacky, more a souvenir as it's made there and not made in China.	*(Male, UK)*
I don't like souvenirs, I'd rather buy a book or a postcard, than a memento. Children would like it.	*(Male, USA)*

4.2 Engagement with 3D Printed Souvenir Production

An interesting observation from the project was that the interviewees and onlookers had a tangible interest in the 3D printing, souvenir making process.Having the 3D printer present and running appeared to add to the overall experience and added to the perceived value of the object. Researcher 1 observed 'people were very interested to watch the printer while it printed and some stood and watched for five minutes or longer without speaking at all. Many people pointed and tried to grab who they were with to also have a look. The general feeling was positive and engaged'. The table of responses reflect the visitors' views on the in situ display of the processes of 3D printing and the concept of being able to see an artefact, print and take home a souvenir of their visit.

Seeing it being printed - watching it in action with the software export, and a demonstration of what's happening becomes part of the experience	(Female, USA)
Difference is its made in front of you - not made in China	(Male, USA)
I think it would work for people like me who are a bit geeky. The process as well I'm interested in. Iwould say definitely for me it's important to see it in action	(Male, UK)
It's really clever, especially if you can see the items printed in front of you. It's so much cooler than those little coin machines.	(Male, USA)
I think it's a great idea, so you can say this is from here, and show people and see it being done.	(Female, USA)
See it happening makes it more significant, personalise it would be great, interactive process makes it more interesting, like a pressed coin.	(Female, Australia)
Fascinated by it, really neat idea. I saw that you were making it.	(Female, USA)

4.3 In-situ 3D Printed Souvenirs

Based on the observations and feedback from setting up the 3D printer and giving away the souvenirs, the researchers felt that the small memento of the visit had more meaning to the visitors than mere sentimentality.The immediacy of the experience was also one of the key attractions.This offered the recipient of the souvenir/memento a chance to have ownership and involvement suggesting that the process added to the memory of the visit. The responses in the table show the visitors' enhanced 'feelings' towards the object and concept.

Yes perhaps, I think maybe printing what you take a picture of, and location and date. I tend to buyuseful souvenirs with a purpose like a tea towel or socks.	(Female, Brazil)
Yeah I was here where my sister was born in Stirling, one of the statues or something printed to take back.	(Female, Australia)
It would be fun, maybe on a ring, time is always a concern. Do it at start, pick it up when you leave maybe?	(Male, USA)
I like the date and time on the bangle, I think if you put it on the jewellery its more sentimental. It's the type of thing you buy as a gift.	(Female, UK)
I can have anything I want? My moments of Stirling castle today? Because when anyone comes here, it's what it means to them.	(Female, UK)
It would be fun, maybe on a ring. Time is always a concern. Do it at start, pick it up when you leave maybe?	(Male, USA)
Yes I like this, because it's a memory.	(Female, China)

4.4 Emotional Engagement with 3D Printed Souvenirs

The low cost, mass produced, inauthentic reputation often associated with souvenirs is challenged through the process of 3D printing.Although the object is still mass produced, it is authentic to the individual and unique as it was printed for that person. The emotional engagement with the souvenir produced was higher.There was also a higher intrinsic value because of the personal engagement with the souvenir and a unique relationship between object- place- personis being formed. In addition, 3D printing seems to give the satisfaction of crafting without the user requiring the full craft experience which would be more demanding in terms of skill and time. The responses reflect the participants' views around digital making and hand craft.

A good idea, I like the idea of scanning items and making what you like.	*(Male, UK)*
I don't know, I think it would be cool to make a ring or something like jewellery. It wouldn't be easy but it would be cool to see how it turned out.	*(Female, Canada)*
There's as many options as there are ideas. What you see when you go into a gift shop, you've seen before. This is 3d it gives it more realism, it's tangible and I like the fact you can personalise it.	*(Male, UK)*
It's insane, it's awesome, absolutely incredible. I've seen stuff like this is necklace form, it's so cool. I can feel the ridges, I guess itis how it's done... Being able to create something sounds cool.	*(Female, USA)*

5. Discussion

Generally, the concept, processes, exhibit and souvenirs had a positive response from the visitors and participants.Although some interviewees suggested that they would not be particularly interested in 3D printed, customised souvenirs, they however, did not pass on the opportunity to collect an item as a thank you token for their time and effort. Such behaviour would suggest that the opportunity to have a uniquely produced item could still change their opinion, if the souvenir was more to their taste. The researchers also noted a few instances where participants had tried to help themselves to the extra printed items that were on display to share with friends and family.

The way that 3D printing allows for individual, on the spot production of souvenirs also gave a special quality to the memento, meaning that each souvenir was completely unique. It had been made for each visitor at that moment in time, witnessed by them which seemed to give the small talisman even more meaning. One researcher observed that the value that even sceptical visitors felt was clear from their comments overheard when they walked away, with one saying 'this is your very own 3D printed unicorn, printed today at Stirling Castle, hardly anyone else in the world will have one of these'. Unlike previous research that suggested that the mass production of souvenirs led to a detachment of the visitor from the heritage experience, 3d printing allows for a mass produced but personalised experience that increases the subjective authenticity of the produced souvenir.

The findings suggest that the consumer experience with the souvenir could be enhanced through the use of innovative technologies but the aspects of cost, feel and look of the final souvenir, in addition to the context were important dimensions in the consideration of value and desirability of the 3D printed souvenir. 3D printed, in situ souvenir production offered the visitors a human – product interaction with an aesthetic experience, an emotional experience and an experience of making personal, 'authentic' meaning. The successes of the model reflects Desmet and Hekkert's (2007 : 57) research into products with 'experiential impact' which have 'the capacity to delight our sensory modalities, assign personality and expressive characteristics to a product and , through interaction, the user is able to assess the symbolic and symbolic significance of them.'

6. Conclusions

This study examined how 3D printing souvenirs in situ could enhance visitorengagement with the site. It also sought to investigate the public's emotional engagement with the souvenir of their visit. An unintended outcomeof the study was that it was the real time printing of the souvenirs that most fully captured the imagination of thevisitors rather than the souvenir objects themselves. In addition to this, most participants indicated a willingness to pay more for personalisation and theopportunity to customise objects they had seen during their visit.People were very interested to know the process of how the design was developed from historical artefact and image tobecoming a 3D printed object. This reinforces the 'experiential' element of the 3D printing process and its ability tomediate the visitor's engagement with the place visited and the objects consumed.

The study also identified areas worthy of further investigation. In particular, the implications of 3Dprinting for intellectual property rights relating to heritage artefacts needs to be considered. Closely related to this is the complex issue of 'authenticity', where 3D printing might equate to trivialisation of the heritage and the memories and stories that these reflect. It could be that the opportunity to personalise might create more meaningful personal engagement with collections and exhibitions. The context of the museum, gallery or other visitor attraction could be significant in terms of the willingness of the individuals to personalise their souvenirs through 3D printing

Further implications exist in terms of sustainability. Previous research on souvenir had argued thatsouvenirs were mass produced and transported from great distances to the area of sale. In addition,unsold merchandise, planning of sales and storage of stock were other issues to be considered.Producing 3D printed souvenirs in situ or purchasing online and printing remotely at the visitor's preferred facility could offset the negative environmental effects of mass produced souvenirs. Finally, future research could consider the sustainability potential of 3D printed souvenirs in a variety oftourism and experience related contexts such as hotels, art galleries, airports and museums.

REFERENCES

Ahde, P. (2007) *Appropriation by Adornment – Personalization Makes the Everyday Life More Pleasant.*Designing Pleasurable Products and Interfaces Conference, 22-25 August 2007, Helsinki, Finland. pp. 147 - 157

Anderson, L. and Littrell, M. A. (1996) Group profiles of women as tourists and purchasers of souvenirs. *Family- and Consumer Sciences Research Journal* 25 (1):28 – 55

Antej, K. and Zavrl, V.F. (2011) The Use of 3D Technologies in Cultural Heritage Communication. The 12th International Symposium on Virtual Reality, Archaeology and Cultural Heritage. pp. 1 – 4.

Appadurai, A. (1986) Introduction: Commodities and the Politics of Value, in The Social Life of Things:Commodities in Cultural Perspective, ed. Appadurai, A. Cambridge, Cambridge University Press, pp. 3-63.

Baker, S.M. Kleine, S.S.Bowen, E. (2006) The Symbolic Meaning of Souvenirs for Children, *Research in Consumer Behaviour* (Volume 10) 213-252.

Baker, S. M., & Gentry, J. W. (1996). Kids as collectors: A phenomenological study of first and fifth graders. In: K. P. Corfman & J. G. Lynch (Eds), Advances in consumer research
(Vol. 23, pp. 132–137).

Boorstin, D. (1961) *The Image: A Guide to Pseudo-Events in America* New York: Harper and Row.

Clarke, A. Frederick, U. Williams, A. (2010), "Wish You Were Here: Historic Inscriptions from the North Head Quarantine Station, Manly, NSW" *Australasian Historical Archaeology*, 28: 77–84.

Cohen, Erik (1998) 'Authenticity and Commoditization in Tourism.' *Annals of Tourism Research* 15: 371–86.

Collins-Kreiner, N., & Zins, Y. (2011). Tourists and souvenirs: changes through time, space and meaning. *Journal of Heritage Tourism*, 6(1), 17–27. oi:10.1080/1743873X.2010.515312

Desmet, P. Hekert, P.(2007) 'Framework of Product Experience'. International Journal of Design, 1 (1) .

Errington, S.(1998) *The Death of Primitive Art and Other Tales of Progress*. Berkeley, CA: University of California Press.

Fairhurst, A. and Costello , C. and Holmes, A. F.(2007) An examination of shopping behavior of visitors to Tennessee according to tourist typologies. *Journal of Vacation Marketing* 13 (4):311-320.

Franke, P. and Keinz, P. and Steger C. J.(2009), "Testing the Value of Customization: When Do CustomersReally Prefer Products Tailored to Their Preferences?" *Journal of Marketing*, 73 (5), 103-121.

Go, F.M., Lee, R.M., and A.P. Russo Heritage in the Globalizing World: Reconstructing a Business Model.Information Technology and Tourism, Vol. 6, n. 1 (2004), pp. 55-6

Gordon, B. (2004) The Souvenir : Messenger of the Extraordinary. The Journal of Popular Culture, 20 (3) pp. 135 - 146

Goss, J. (2004) 'The Souvenir: Conceptualising the Object(s) of Tourist Consumption', pp. 327-336 in A.A. Lew ,C. M. Hall and A. M. Williams (eds) *A Companion to Tourism. Oxford: Blackwell.*

Greenwood, D. (1989) 'Culture by the Pound: An Anthropological Perspective on Tourism as CulturalCommoditization' pp. 171–86 in Valene Smith (ed.) Hosts and Guests: The Anthropology of Tourism. Philadelphia, PA: University of Pennsylvania Press.

Hollinger, R. E., John, E., Jacobs, H., Moran-collins, L., Thome, C., Zastrow, J., Metallo, A., Waibel, G., andRossi, V. (2013) Tlingit-Smithsonian Collaborations with 3D Digitization of Cultural Objects *. *MuseumAnthropology Review* 7(1-2), 201-253.

Johnson, S. (1997). *Interface Culture: How New Technology Transforms the Way We think and communicate*. San Francisco: Harper Edge.

Kim, S. and Littrell. M.A (2001). Souvenir buying intentions for self versus others. *Annals of Tourism Research* 28 (3):638-657.

Kopytoff, I. 'The cultural biography of things: commodification as process in Arjun Appadurai (ed.) *The social life of things: commodities in cultural perspective.* Cambridge UP, 1986 (reprint 2003), pp. 64-91.

Kosut, M. (2008). Tattoo Narratives : The intersection of the body, self-identity and society. *Visual Sociology,* http://www.tandonlne.com/loi/rvst19

Lasusa, D. M. (2007), Eiffel Tower Key Chains and Other Pieces of Reality: The Philosophy of Souvenirs. *The Philosophical Forum*, 38: 271–287. doi: 10.1111/j.1467-9191.2007.00267.x

Littrell, M.A. (1990) Symbolic Significance of Textile Crafts for Tourists. Annals of Tourism Research.17(2):228-245.

Littrell, M. A. and Baizerman, S. and Kean, R. and Gahring, S. and Niemeyer, S. and Reilly, R. and Stout, J. (1994) *Souvenirs* and tourism styles. *Journal of Travel Research* 33 (1):3-11.

MacCannell, D. (1973) Staged Authenticity: Arrangements of Social Space in Tourist Space *The American Journal of Sociology*, 79(3): 589-603.

MacCannell, D. (1989) *The Tourist: a new theory of the leisure class*, New York: Schocken Books

McKercher, B. and du Cros, H. 2002 *Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management*. The Haworth Press, Binghamton, New York.

Morgan and Pritchard (2005) On souvenirs and metonymy: Narratives of memory, metaphor and materiality *Tourist Studies* 5(1): 29-53.

Serrano, H. (2007) *Reduced Carbon Footprint Souvenirs*, URL:

http://www.hectorserrano.com/index.php?id=41&m=lab&grupo=souvenir, accessed 15/09/2014

Silverstein, M. Urban, G. (1996) Natural Histories of Discourse, University of Chicago Press, Chicago.

Spek, S. (2014) *Personalisation*, Institute for Knowledge Exchange and Technology, University Maastricht. pp. 1 – 4.

Swanson, K. K., & Timothy, D. J. (2012). Souvenirs: Icons of meaning, commercialization and commoditization. *Tourism Management*, *33*(3), 489–499. doi:10.1016/j.tourman.2011.10.007

Turner, L. and Ash, J. (1975) *The golden hordes: International tourism and the pleasure periphery*. London: Constable: London.

Torabain, P. & Aria, S.M. (2013) Tourist Perceptions of Souvenir Authenticity : An Exploration of Selective Tourist Blogs. Current Issues in Tourism, Taylor & Francis Online

van den Hoven, E, and Eggen, B, (2007) Informing augmented memory system design through autobiographical memory theory Personal and *Ubiquitous Computing*, 12: 433- 443.

California Press.

CORRESPONDING AUTHORS

Dr Constantia Anastasiadou

Reader in Tourism, Edinburgh Napier University,Craiglockhart Campus

219 Colinton Road, Edinburgh, EH14 1DJ. Tel: 0131 455 4635. Email: c.anastasiadou@napier.ac.uk

Dr Samantha Vettese Forster

Reader in Applied Art and Design, Edinburgh Napier University, Merchiston Campus, 10 Colinton Road, Edinburgh, EH10 5DT.Tel: 0131 455 2256. Email: s.forster@napier.ac.uk

Dr Lynsey Calder

Post Doctoral Research Assistant, Edinburgh Napier University, Merchiston Campus, 10 Colinton Road, Edinburgh, EH10 5DT. Tel: 0131 455 2678l. Email: calder@napier.ac.uk

Sustainability in Cultural Tourism Destinations: A Demand-Based Perspective

Begüm Aydın and Maria D. Alvarez

ABSTRACT

This study aims to create a model of sustainability from a demand-based perspective, in order to better comprehend how tourists perceive and communicate to other customers various sustainability attributes of a destination. The study takes on a qualitative approach, based on in-depth interviews to travel experts used to refine the conceptual model derived from the literature, followed by an analysis of the comments from tourists on Cusco, Peru, posted in the TripAdvisor web site during the last year. Thus, the research attempts to understand which sustainability attributes in cultural tourism destinations are most mentioned in these evaluations, and therefore may be considered as most visible and important for tourists. This information is essential in order to provide guidance to destinations wishing to better market their sustainability efforts to their current and potential customers. The research focuses on the case of Cusco, Peru, a mainstream cultural tourism destination that is currently trying to become more sustainable, in reaction to problems of exceeding capacity and environmental degradation, and which has invested on obtaining sustainability accreditation.

Keywords: Sustainability, Cultural tourism destination, demand-based perspective, Cusco.

CORRESPONDING AUTHOR

Prof.Dr. Maria D. Alvarez, Boğaziçi University, Dpt. of Tourism Administration, HisarKampüs, Bebek, 34342 Istanbul, Turkey. Tel: + 90 212 359 6987; Fax: +90 212 265 2119; E-mail: alvarezm@boun.edu.tr

Emerging technologies for cultural heritage: the "consumer's" perspective

Nicola Bellini, Massimo Bergamasco, Marcello Carrozzino and Joelle Lagier

ABSTRACT

This paper is the result of cooperation between technologists and scholars of tourism marketing and analyses in an exploratory way the innovative impact of some emerging technologies in the field of cultural heritage. In particular, we refer to a "family" of technologies developed within one research group in Pisa (Italy): this allows to look at a consistent path of technological development, rooted in perceptual robotics research and based on the use of virtual environments.
Three pilot projects were analyzed:
- the digitalization of a masterwork painting and the set-up of an immersive information system for the communication to the public;
- a Virtual Reality system where, thanks to haptic technology, visitors can interact with digital models of sculptures through the sense of touch;
- a non-interactive, semi-immersive Virtual Reality panoramic installation, reconstructing the first performance of Puccini's opera "Turandot".
Based on information available (including some preliminary reporting on the events where these technological solutions were implemented), we attempt to present a few hypotheses concerning the potential impact on the "consumer". In particular two dimensions are explored: the "democratization" and the "biasing" effects.
Baed on this, we describe the following research steps and some potential managerial implications.

Keywords: Virtual reality; Museums; Cultural Tourism

Introduction

This paper is the result of the joint work of scholars in engineering and scholars in marketing. Its aim is to analyze in an exploratory way the innovative impact of some emerging technologies in the field of cultural heritage, providing the visitor with different levels and features of interaction and immersion with regard to the work of art (Guerra, Moreira Pinto, and Beato 2015). In particular, we refer to a "family" of technologies developed within one research group in Pisa (Italy: http://percro.sssup.it/marcello/page/vh/): this allows to look at a consistent path of technological development, rooted in perceptual robotics research and based on the use of virtual environments and other digital techniques to reconstruct and preserve historical monuments and artifacts, with a variety of technological solutions, involving immersive environments and high-level user interaction (Carrozzino and Bergamasco 2010).
Three pilot projects were analyzed:
- the digitalization of a masterwork painting and the set-up of an immersive information system for the communication to the public;
- a Virtual Reality system where, thanks to haptic technology, visitors can interact with digital models of sculptures through the sense of touch, allowing also visually impaired users to access artworks;
- a non-interactive, semi-immersive Virtual Reality panoramic installation, reconstructing the unity of opera elements (acting, sounds and images).
Literature survey
Marketing literature has already investigated to some extent the role of new technologies in the field of culture

and tourism. Here we will look more specifically at the concepts of immersion and interaction of the visitor. In this context, concepts such as consumer experience (Bourgeon and Filser, 1995; Filser, 2002; Holbrook and Hirschman, 1982) and museum visit (Doering et al., 1999; N'Gary and Petr, 2012; Pallud and Monod, 2010; Walls et al, 2011) as well as interactivity (Adams et al., 2004; Dierking and Falk, 2000) were investigated in a variety of disciplines (Jarrier and Bourgeon, 2014).

The work of Doering et al. (1999) is mainly focused on museum visitor experience and identifies four types of experience: the experience of the object, the cognitive experience, the intimate experience and the social experience. Any tourist or cultural experience can also be categorized, according to Walls et al. (2011), along two axes: the extraordinary-ordinary axis and the cognitive-emotional axis.

Duke's research (2010), in turn, looks at the museum experience in a more holistic way more generally and leads to a reappraisal of previous findings. This approach is consistent with the definition given by O'Neill (2007) of the museum visitor experience, as a discovery experience leaving deep marks in their life experience and in their understanding of the world. This cannot be reduced to a simple list of acquired knowledge.

These complementary works allow us to consider more broadly the cognitive aspect of the visit of an exhibition. They do not tell us much, however, about the contribution and potential impact of interactive tools in this specific universe.

In recent years, marketing research has given increasing attention to the overall influence of new technologies on the experience. Candito and Miege (2007) have analyzed the behavior of the public, particularly their body movements, during a visit to an exhibition incorporating participatory mechanisms by identifying five types of behaviors grouped into two broad categories: on the one hand, the players (zappers, curious and studious) and, on the other, the passive ones (opportunists and observers). This led to identify four theoretical dimensions of the museum experience: corporal. playful / recreational, aesthetic and immersive. Tsitoura (2010) also took into account the impact of interactivity on all the components of the museum experience. He points out that our interactive tools develop discussion, debate, meetings, social cohesion as well as cooperation (social dimension), experimentation (active dimension) and finally the increase of knowledge (cognitive dimension).

Dierking and Falk (2000) propose a conceptualization of interactive museum experience: the "Contextual Model of Learning". This model assumes that the learning that results from the museum experience is the result of the interaction of three visit contexts: personal, socio-cultural and physical. This interaction can take three possible forms: an interpersonal interaction, a symbolic interaction with the contents and a physical and spatial interaction with the interface.

The definition of interactivity given by the Smithsonian Institution is even broader: interactivity requires physical activity, stimulates the visitor intellectually and emotionally and relies on access to new technologies. Moreover, academic research has dealt with the classification of interactive tools in museology and in the information systems field (Adams et al 2004; Belaen, 2005; Collin-Lachaud and Passebois, 2006; Pallud, 2008 ; Stogner, 2009; Tsitoura, 2010). The work of N'Gary and Petr (2012) is especially noticeable as it highlights two main criteria: the degree of the tool's perceived interactivity and its nature (fixed vs. mobile).

Parallel works in museology, information and communication sciences, educational sciences, and more recently in marketing, were also interested in the impact of interactive tools and multimedia on museum visitor experience. In this context, Collin-Lachaud and Passebois (2006) state that new technologies, and namely interactive tools, help to give a certain atmosphere to an exhibition place. Interactive tools are in fact extremely rich mediation tools, implying both a human element (qualified personal contact) and a hardware component (written or multimedia accompanying the artwork). Moreover research has shown how this type of mediation impacts on the appreciation of the experience (Chazaud, 1997; Ben Asr et al., 2015).

Research from these areas sometimes provides conflicting results. E.g., a first research stream (Adams et al, 2004; Caro et al 2009) points out that the use of interactive devices by visitors (both adults and children) may divert the attention from the cultural object or may even hamper learning for those visitors that are less familiar with new technologies (Jovet, 2003; Mick and Fournier, 1998). To some authors, the phenomenon of virtual museums proceeds in parallel with the culture of fast food, of "disneylandization of culture" (Ballofet et al, 2014.).

However, other studies emphasize the fact that interactive tools facilitate the identification of the artworks by the public (Dierking et al., 2004). E.g., they highlight the existence of a significant positive correlation between the time spent within an exhibition or in front of an artwork and the understanding of its contents. In broadening

the approach to learning, Packer (2006) is thus interested in the inherently playful component of learning. Interactive features make learning complex concepts by offering information for educational purposes but in a fun way (Joy and Sherry, 2003; Doray and Bibaud, 1999).

According to Adams (2004), interactive devices try to meet the expectations of visitors who do not seek only a technical interactivity, but also a social interactivity with other individuals. Heath and vom Lehn (2005) point out that the engagement of an individual with an interactive device during the visit is momentarily to the detriment of the connection with the other members of the group. Interactive devices that allow simultaneous access to several individuals, can avoid this effect of de-socialization. More recently, Pallud (2008) stressed the impact of audio-guides and interactive terminals on hedonic expectations.

Belaen (2005) confirmed, moreover, the existence of five types of possible responses to an immersive museography, from its appropriation to its rejection by the public: resonance (full compliance with the devices), submersion ("drowning" of the individual in his emotions), critical distance, trivialization, rejection (when the individual thinks that technology prevents him to learn as much as desired).

Virtual Environments

Virtual Environments (VEs) are nowadays a mature technology. It is nowadays effectively used in specific sectors such as industry, medicine and design, because of its unique features in terms of immersion and interaction. *Immersion* can be defined as the *physical feeling* of being in a virtual space. Usually it is achieved by means of sensory interfaces, which "surround" the user. *Interaction* is related to the user's capability of modifying the environment and receiving a feedback to his/her actions. Both immersion and interaction concur to realize what is one of the main goals of a virtual experience: *presence*, i.e. the *belief* of actually being in a virtual space. Delivering a high sense of presence has been proven useful (Schuemie et al., 2001), not to maximize task performance *inside* the virtual environment but rather because it can better evoke the same reactions and emotions as a real experience. This has an obvious impact on strong emotional experiences, such as those related to art and culture, and, at the same time, a relevant effect on the transferability of the skills acquired in the VE *into* the real world and, consequently, on the efficacy of VEs used in learning contexts.

In recent years VE technologies have been arousing a great interest and enthusiasm also in the field of Cultural Heritage, particularly as an education, divulgation or storytelling tool, as information is not mediated by linguistic codes but conveyed mostly by sensory feedback and therefore easily understood even by non-specialized users. However, these virtual experiences are often confined to laboratories and research centers, with a limited availability to the public in cultural institutions, primarily museums, which are still striving to adequately exploit the potential of this appealing technology.

Carrozzino and Bergamasco (2010) suggest a classification based on the level of immersion and interaction provided by VR systems. On the horizontal axis systems are classified in increasing order of "naturalness" of interaction, while on the orthogonal axis systems are classified depending on the provided level of immersion, starting from desktop systems up to highly immersive systems. Systems located in the top-right sector are therefore able, in principle, to generate a high sense of presence and, consequently, a strong emotional response. In the following paragraphs we will present and discuss three exemplary VE installations hosted in museums, aimed at different purposes and with different technological solutions: an immersive information system; a fully immersive system; and a non-interactive, semi-immersive panoramic installation.

Simone Martini's Polyptich (http://www.mnemosine-culturadigitale.it/#/applicazioni-multime-diali)

a) Description
On the occasion of the restoration of Simone Martini's Polyptich in 2012, the National Museum of San Matteo in Pisa, the institution hosting the artwork, commissioned a technology-based tool for communication, involving immersive multimedia and interactive information access. Since the restoration works were planned to last more than two years, the Museum sought to find a solution to compensate for the absence of one of the most renowned pieces of its collection for such a long time. One of the requirements was therefore the use of a large

screen to be put in place of the painting (the Polyptich being a quite majestic artwork). The second requirement was to make the installation a container of information related to the artwork, to the artist and, not less importantly, to the restoration itself. Given that most of the available information was relevant only to researchers and scholars, another important requirement for the installation was to enable user interaction, in order to allow visitors to setup custom-tailored paths.

These requirements were addressed by designing an installation composed of a touch-screen console directly accessible by visitors and synchronized with a large screen on which a digital representation of the Polyptich was depicted in high resolution on a 1:1 scale. The console interface was structured on five main levels providing information about the artwork, the depicted characters, the technique, the diagnostic data and the restoration works. The selected information was presented on the console screen in the form of text descriptions, images, or movie clips. The large screen was devoted to more immersive content, such as 3D animations or the interactive exploration of the painting. Using the touch console it was indeed possible to pan/zoom the painting image and to watch the effects of this exploration on the big screen, making it possible to view details not visible to the naked eye.

b) Evaluation

The Museum deemed this experience meaningful and satisfactory. This solution allowed, in absence of the original painting, to see it in its entirety, offering at the same time the opportunity of expanding the perception of the artwork by means of a huge amount of structured information, otherwise impossible to retrieve without an expert guidance. The system is currently still active, side-to-side to the real artwork, albeit only in the touch console part.

The installation has been appreciated not only by visitors (Carrozzino 2014) but also by the specialists involved in the restoration, as they had the opportunity to evaluate complex diagnostic data with a visual approach. Moreover, the installation has become an important educational tool for the museum, which has been able to provide custom-tailored lectures stressing different aspects depending on the audience.

c) Replicability

Given the good reception of the installation, the same approach has been proposed in other contexts too, both to document other restorations (such as in the case of a work by Giorgio Vasari, hosted in the church of Santo Stefano dei Cavalieri in Pisa) or for museums exhibitions, either temporary ("The Colors of Popkov", held at the beginning of 2014 in the exhibition spaces of Ca' Foscari in Venice), or permanent, such as the one currently hosted at the GAMC Gallery in Viareggio, enabling the interactive access to the whole digital archive of the Gallery.

The Museum of Pure Form (http://www.pureform.org)

a) Description

Funded by the European Commission under the 5th Framework Programme, the Museum of Pure Form (MPF) aimed at exploring new paradigms of interaction with sculptural pieces of arts. In traditional museums visitors can only observe the exposed statues because, for security reasons, it is not allowed to touch them. However, using the haptic/tactile perception represents the most immediate way of interacting with physical objects. In the perception of sculptures, the mere observation by sight is therefore a limit, which prevents the observer from fully appreciating their artistic value and intrinsic beauty. Moreover, any fruition of artistic works is denied to blind and visually impaired users. Through VEs, the Museum of Pure Form aimed at giving to the physical perception of artistic forms the same essential role it had for the artist when creating them.

The use of haptic technologies allowed users to perceive suitable tactile stimuli able to simulate the hand while in contact with the digital copy of a real statue. Besides this, the realism of the virtual simulation was increased and integrated by the immersive visualization of digital models, giving users the real feel of touching the object being visualized and placed (co-located) in the space under their own hands.

A selected set of sculptures belonging to the collection of partner museums was digitally acquired to create a digital database of 3D artworks copies, constituting the core of a web-based computer network among partner museums and other European cultural institutions. Two specifically devised Haptic Interface systems, compos-

ing the MPF system, were validated in a CAVE[1] structure and installed in temporary exhibitions of partner museums. In PURE-FORM installations, visitors could navigate in 3D through a virtual museum, select a sculpture and interact with it by using the haptic interfaces to virtually touch it.

b) Evaluation

Most of the visitors in general found the experience of the haptic display amusing. Mean high judgments were also obtained for questions about the instructiveness of the experience, with a majority of positive judgments concerning the questions about "suggesting friends to visit" and "wanting similar devices in other museums" (Loscos et al., 2004).

c) Replicability

Several installations of the Museum of Pure Form have been realized in cultural heritage institutions across Europe. A permanent installation was opened at Museo dell'Opera Primaziale in Pisa, where the Museum of Pure Form was for the first time presented to the public. The Pure Form system was also exhibited at CGAC of Santiago de Compostela, where more than 400 users explored the potential of haptic interfaces. The exhibition of PURE-FORM at National Museum in Stockholm was arranged in connection with the larger exhibition "False and Genuine" featuring genuine works of art and different kinds of copies. As of 2015, PURE-FORM has been further showcased in other temporary installations in several European locations, among which the Mercati di Traiano in Rome, the GAMC Gallery in Viareggio (Italy) and the Museum of History of the Olympic Games in Olympia (Greece).

Turandot (http://percro.sssup.it/ace/#Turandot)

a) Description

Virtual experiences, albeit commonly focused on the visual feedback, are inherently multi-sensorial. Hearing is one of the most significant and important sensory modes in human perception and, for this reason, acoustic feedback is often present in many virtual environments related to cultural heritage. Sound has often a functional role for the specific experience, either to deliver essential information (e.g. the noise of an engine in a driving simulator, or the narration accompanying a virtual exploration of a site) or as a complementary detail (e.g. background music or environmental sounds). When virtual environments are used for the promotion of musical heritage, for either education or entertainment, music is not a means but *the* content to be communicated, and the underlying technology is at its service, using the appeal given by immersion and/or interaction in order to effectively convey it.

This was the starting point of the installation "Exploring the work of Galileo Chini: the sketches of Turandot", exhibited in the context of an event lasting more than three months. The installation was based on a semi-immersive panoramic display system showing a virtual environment based on the reconstruction of the sets of the opera "Turandot" by Giacomo Puccini, as they appeared in the sketches created by Galileo Chini. The visualization system provided a dynamic overview of the sceneries through appropriate viewpoint animations, bringing users inside the scene. The temporal flow of the virtual reproduction of the sets was corresponding to the real one, in order to realize a sort of guided tour of the opera through the immersion in its environments, its music and its details.

The installation was completed by two additional projection surfaces, made of semi-transparent screens of smaller size, suspended at an appropriate distance from the panoramic screen and providing a holographic effect. These screens enable displaying footage of opera actors executing two of the most important arias from Turandot. This solution has allowed to reconstruct the unity of opera elements (acting, sound and images) These additional projection surfaces enhance the three-dimensional character of the system, since singers appear on plans physically distinct from the rear virtual set.

---

[1]   A CAVE (acronym for "cave automatic virtual environment") is an immersive visualization system, i.e. a small room where each wall is a projected screen.

b) Evaluation
The exhibition witnessed a good acceptance of this kind of installation. The lack of interaction was not considered a big issue, as it was counterbalanced by the possibility of gathering in small groups and discussing about the opera and this virtual representation as in a real theatre.

c) Replicability
The installation, on a smaller scale, was proposed again 8 years later in the context of the exhibition "Beyond the Perception", held at the GAMC Gallery in Viareggio.

Hypotheses for further exploration

This section is based on some preliminary reporting on the events where these technological solutions were implemented. In fact, no systematic "customer satisfaction" analysis was performed and the main focus has been on technical feedbacks. Yet the researchers involved in the experiments did collect a large number of "scattered" pieces of evaluation that were shared with the other co-authors of this paper. On this basis two main hypotheses can be put forward and proposed for further exploration.

a) The democratization effect
A "democratization" effect may result from the greater accessibility to cultural heritage that these technologies make possible. However this effect may be constrained by two factors: the cost of devices and the barriers deriving by the technical complexity of the usage. Both factors are in fact decreasing their impact. Costs are rapidly diminishing (as it will be discussed later), but also technical complexity seems less and less relevant. As the baby-boom generations enter the elderly groups of our societies (having already widely experienced information technologies in their professional and personal life), the number of computer illiterate, that would be excluded from the new virtual experience, decreases (Styliani et al. 2009): age is no longer a limiting factor, even if younger generations are of course readier and more experienced.

The quick diffusion through the Internet and mobile devices speeds up this trend (Casemajor Loustau 2012; Kounavis, Kasimati, and Zamani 2012; Yovcheva, Buhalis, and Gatzidis 2012), especially in connection with the spreading of touch screens that nowadays make certain manipulations (e.g. pinching to zoom) very familiar and almost instinctive. As far as VEs are concerned, the most significant contribution comes from the diffusion of video games and from availability for home use of increasingly sophisticated systems (such as Microsoft X-Box, Sony Playstation, Nintendo Wii etc.) that allow a large number of customers to familiarize with concepts and gestures typical of VEs.

As a result the time of learning is becoming very short. In the case of a highly complex installation, such as the Museum of Pure Form, the time of learning (with the assistance of a dedicated person) is less than one minute. (To this, a time of physical adaptation of the feelings to the VE must be added, but this can hardly be compressed.) In the next future, we may expect that this familiarity will regard also other aspects of VEs, such as the touch feedback.
Furthermore, not all VEs require complex interactions. E.g., in the very "immersive" environment of the Turandot installation, the level of interaction was very low.

b) The biasing effect
A new "augmented" experience in the interaction with the artwork substitutes for or complementing the traditional one, and this may "re-authenticate" (Cohen and Cohen 2012) the experience in a significant way. The question is that it may also bias the visitor's perception, as a result of the limited number of available reconstructions and interpretations provided to the user (Styliani et al. 2009). In other words, new technologies may "pre-package" and therefore limit the freedom of the visitor's experience. To the extent technology does not limit the quantity of information, however, the problem is rather in the quantity and quality of the production of information that is compatible with the new devices. This may in turn become a policy objective, as governments may support and thus speed up such production of qualified contents.

A biasing effect may also result from the loss of socialization of the experience (Carrozzino and Bergamasco 2010), compared to the traditional pattern of visit that may happen in groups or anyway lead to some (even just emotional) interaction with other visitors admiring at the same time and in the same place the same work of art. This is an open issue. The use of headsets is in itself leading to isolation from the "real" context and highly constraining. Nonetheless VEs are by no means contradictory with interactions. In learning environments, e.g. in the medical sector, collaborative discussion is an inherent element of the new environment. "Caves" are technically predisposed for use by more than one individual. Yet there is still much to be done. One obvious way of development, already in place, is, of course, also the *remote* sharing of experience through social networks, by messaging, sending images etc. Ironically this is the time when in some European museums *selfies* are being prohibited…

Further research and possible managerial implications

The above-mentioned hypotheses will be tested in the near future in the occasion of the opening to the public of new VE systems in the field of cultural heritage. A detailed questionnaire will be proposed and in-depth interviews will be performed on a limited sample of visitors. Based on previous experiences, we expect that a number of managerial implications may be articulated, around two main issues:
- the cost of the VE systems;
- and the relationship between the "real" and the "virtual" dimensions of the museum experience.

The cost issue includes both the cost of the technological tools and the availability of appropriate spaces for the innovative kind of interaction (Carrozzino and Bergamasco 2010). Today this is still an important barrier to further development, but its relevance may diminish quite rapidly. The cost of production of the VE tools decreases to the extent that parts and components are not to be built on purpose, but may be found on the market, usually from the videogame industry, and require only limited customization. This trend will be accelerated by the emergence of new companies and the introduction of a new generation of increasingly sophisticated products (like the "Rift" produced by Oculus VR, a company acquired by Facebook in March 2014 for US$2 billion!). Also the increasing ability of users in dealing with VEs will help, as less R&D time will be devoted to design in search of "simplicity".

On the contrary, a serious threat to the cost effectiveness of investments in VEs may derive from the rapid obsolescence of devices. Museum visitors often face the disturbing feeling of dealing with devices that are inferior and older than the ones they own and use in their daily life. Apparently the only remedy might be that the quality of contents makes up for the obsolescence of the device.

An important cost factor is the dedicated space: a CAVE may be especially demanding in this respect. On the one hand, also these costs may be reduced as a consequence of technological innovations. E.g., more compact devices, including CAVEs, will be increasingly available. Headsets may make the availability of dedicated space less relevant. On the other hand, it is precisely through VE systems that some of the space problems of museums could find a solution. A large number of museums today are unable to show their entire collections and keep many artworks in storage places where the visitors cannot see them. VE can help in increasing the display capability.

A second set of issues concerns the possible physical separation of the new from the old kind of interaction. What are the implications of the possibility to create virtual and yet "authentic" (even if temporary) museums in distant places? Technologists warn about the fact that real and virtual experiences are not comparable, at least at the present state of the art. Consequently VEs must be designed as complementary to and fully integrated with the "real" visit to the artwork, i.e. "as 'digital reflections' of physical museums that do not exist per se, but act complementarily to become an extension of physical museums exhibition halls" (Styliani et al. 2009). Complementarity may work in different ways: by augmenting the amount of information available about real artworks; by allowing comparisons and links with other distant (or not displayed) artworks; by introducing a time dimension (i.e. visualizing the real artwork or monument or urban environment in different moments of their history).

Nonetheless, VEs allow spatial distance from the "real" artwork and seem to anticipate the idea museums "without walls" (following the vision of André Malraux (Schweibenz 2004)). One may question to what extent

this may be used to better spread the flows of visitors in highly congested museums. For sure the "fully virtual" exhibition may have a special meaning when seeing the real artwork is not possible, e.g. when the artwork is under restoration or in the context of cultural promotion in distant countries.

REFERENCES

Adams, Marianna, Jessica Luke and Theano Moussouri (2004), "Interactivity: Moving Beyond Terminology", Curator, 47, 2, 155-170.

Ballofet, Pierre, François Courvoisier and Joëlle Lagier (2014), From museum at the amusement park: opportunities and risks of eduvertissement, International Journal of Arts Management, 16, 2, 4-18.

Belaën, Florence (2005), «L'immersion dans les musées de science : médiation ou séduction», in *Culture et Musées, Du musée au parc d'attractions*, Vol. 5, Serge Chaumier, ed, Arles : Actes Sud, 91-111.

Ben Asr, Imed, Joëlle Lagier and Yousra Hallem (2015), Technologies mobiles : impact et consequences sur la valorisation de l'expérience muséale, *14èmes Journées Normandes de Recherche sur la Consommation à Angers*

Bourgeon, Dominique and Marc Filser (1995), « Les apports du modèle expérientiel à l'analyse du comportement dans le domaine culturel : une exploration conceptuelle et méthodologique », *Recherches et Applications en Marketing*, 10, 4, 5-25

Candito, Nathalie and Delphine Miege (2007), «Expérience de visite et dispositifs participatifs : La place du corps dans la perception du propos de l'exposition», in *La place des publics : De l'usage des études et recherches par les musées*, Jacqueline Eidelman, Mélanie Roustan and Bernadette Goldstein, ed., Paris : La documentation française, 213-223.

Caro, Florence, Stéphane Debenedetti and Anne Krebs (2009), "I'd Rather Play than Look at the Statues: The Experiences of Children with Art Works and Interactive Devices at an Art Exhibition", *International Journal of Arts Management*, 11, 3, 46-58.

Carrozzino, Marcello, and Massimo Bergamasco (2010), "Beyond virtual museums: Experiencing immersive virtual reality in real museums", *Journal of Cultural Heritage*, 11: 452-58.

Casemajor Loustau, Nathalie (2012), «Diversifier les figures du public : l'appropriation du patrimoine culturel sur le Web», *Communication*, 29.

Chazaud Pierre (1997), «Marketing de la visite culturelle et implication du public», Revue Publics & Musées., Vol.11-12, pp. 39-65.

Cohen, Erik, and Scott A. Cohen (2012), "Authentication: Hot and cool" , *Annals of Tourism Research*, 39: 1295-314.

Collin-Lachaud, Isabelle and Juliette Passebois (2006), «L'impact des NTIC dans la valorisation de l'expérience culturelle : le cas du Paléosite», (accessed September 1, 2013), [available at www. http://leg2.u-bourgogne. fr/CERMAB/z-outils/documents/actesJRMB/JRMB11-2006]

Dierking, Lynn and John H. Falk (2000), *Learning from Museums: Visitor Experiences and the Making of Meaning*, AltaMira Press.

Dierking, Lynn, John H. Scott, Leonie Rennie, Mika Cohen Jones (2004), "Interactives and Vistitors Learning", *Curator*, 7, 2, 171-198.

Doering, Zavada D., David A. Karns and Andrew J. Pekarik (1999), "Exploring Satisfying Experiences in Museums", *Curator*, 42, 152-173.

Doray Pierre et Julie Bibaud (1999), «Quel avenir pour les musées ? ou quelques points de repère au sujet de l'usage des nouvelles technologies par les musées», 2èmes rencontres francophones Nouvelles technologies et institutions muséales, pp. Actes électroniques.

Donnat, Olivier (2009), *Les pratiques culturelles des français* à l'ère numérique : Enquête 2008, ed, Paris : La Découverte.

Duke, Linda (2010), "The Museum Visit: It's an Experience, Not a Lesson", *Curator*, 53, 271-279.

Filser, Marc (2002), «Le marketing de la production d'expérience. Statut théorique et implications managériales», *Décisions Marketing*, 28, 13-22.

Guerra, José Paulo, Miguel Moreira Pinto, and Cláudia Beato (2015), «Virtual Realty shows a new vision for tourism and heritage», *European Scientific Journal*: 6.

Holbrook, Morris B. and Elizabeth Hirschman (1982), "The Experiential Aspects of Consumption: Consumer Fantasy, Feelings and Fun", *Journal of Consumer Research*, 9, 2, 132-140

Jarrier E. et Bourgeon-Renault D. (2014), "Assessing the museum visiting experience", 13th *Marketing Trends Conference*, Venice, January 24-25.

Jovet Viviane (2003), Le multimédia dans l'exposition : la double problématique de l'appropriation et de l'intégration d'un média marginal, *Conférence internationale sur l'hypermédia et l'interactivité dans les musées*, Paris, Actes électroniques.

Joy Annamma et John F. Jr Sherry (2003), "Speaking of Art embodied imagination : A multisensory approach to understanding aesthetic experience," *Journal of Consumer Research*, Vol.30, september, pp. 259-282.

Kounavis, Chris D., Anna E. Kasimati, and Efpraxia D. Zamani. 2012. 'Enhancing the Tourism Experience through Mobile Augmented Reality: Challenges and Prospects', I*nternational Journal of Engineering Business Management*: 6.

Loscos, C., F. Tecchia, A. Frisoli, M. Carrozzino, H. Ritter Widenfeld, D. Swapp, and M. Bergamasco (2004), "The Museum of Pure Form: touching real statues in an immersive virtual museum", P*roceedings of VAST 2004*.

Mick David Glen et Susan Fournier (1998), "Paradoxes of Technology: Consumer Cognizance, Emotions, and Coping strategies", *Journal of Consumer Research*, Vol.25, September, pp. 123-143.

N'Gary, Elise and Christine Petr (2012), «L'oeuvre vue à travers une tablette mobile: quid des comportements d'appropriation culturelle et des modes de réception artistique? «, *10ème séminaire de Marsouin*, *Usage & NTIC*, Brest, 24-25 mai.

O'Neill, Marie Clarté (2007), «Chaque visite d'exposition est-elle une expérience unique ? La réception de quatre expositions aux Galeries nationales du Grand Palais» in *La place des publics : De l'usage des études et recherches par les musées*, Jacqueline Eidelman, Mélanie Roustan and Bernadette Goldstein, ed, Paris : La documentation française, 223-237.

Packer, Jan (2006), "The Unique Contribution of Educational Leisure Experiences", *Curator*, 43, 3, 329-344.

Pallud, Jessie and E. Monod (2010), "User Experience of Museum Technologies: The Phenomenological Scales", *European Journal of Information Systems,* Vol. 19, 562-580.

Schuemie, M. J., Van Der Straaten, P., Krijn, M., & Van Der Mast, C. A. (2001), "Research on presence in virtual reality: A survey", *CyberPsychology & Behavior*,4(2), 183-201.

Stogner, Maggie Burnette (2009), "The Media-enhanced Museum Experience: Debating the Use of Media Technology in Cultural Exhibitions", *Curator*, 52, 4, 386-397.

Styliani, Sylaiou, Liarokapis Fotis, Kotsakis Kostas, and Patias Petros (2009), "Virtual museums, a survey and some issues for consideration", *Journal of Cultural Heritage*, 10: 520-28.

Tsitoura, Angelina (2010), "Socio-cultural visions of interactivity within Museums", *Cadernos de Sociomuseologia, Centro de Estudos de Sociomuseulogia*, Volume 38, (accessed September 1, 2013), [available at http://revistas.ulusofona.pt/indew.php/cadernosociomuseologia/article/view/1647].

Walls, Andrew R., Fevzi Okumus, Youcheng Wang, David Joon-Wuk Kwun (2011), "An Epistemological View of Consumer Experiences", *International Journal of Hospitality Management*, 30, 1, 10-21.

Yovcheva, Zornitza, Dimitrios Buhalis, and Christos Gatzidis. 2012. "Overview of Smartphone Augmented Reality Applications for Tourism", *e-Review of Tourism Research,* 10: 4.

AUTHORS

Nicola Bellini, La Rochelle Business School / Groupe Sup de Co La Rochelle, 102 Rue de Coureilles.
17000 La Rochelle (France). La Rochelle (France). E-mail: bellinin@esc-larochelle.fr

Massimo Bergamasco, PERCRO Lab, Scuola Superiore Sant'Anna, piazza Martiri della Libertà 33, 56127 Pisa (Italy). E-mail: m.bergamasco@ sssup.it

Marcello Carrozzino, PERCRO Lab, Scuola Superiore Sant'Anna, piazza Martiri della Libertà 33, 56127 Pisa (Italy).
Joelle Lagier, La Rochelle Business School / Groupe Sup de Co La Rochelle, 102 Rue de Coureilles.
17000 La Rochelle (France). La Rochelle (France). E-mail: lagierj@esc-larochelle.fr

Corresponding author:
Nicola Bellini, Groupe Sup de Co La Rochelle, 102 Rue de Coureilles.
17000 La Rochelle (France). E-mail: bellinin@esc-larochelle.fr

Heritage conservation, urban development and tourism in China since 1949: a regime approach

Lingling Bi, Dominique Vanneste and Jan van der Borg

ABSTRACT

Heritage tourism has become the most widespread and remarkable, but at the same time the most debated form of tourism, particularly in the developing world where economic motives tend to overshadow its endeavor for heritage conservation. Set against a background of rapid urban and tourism development in the developing world, the interdependence and friction among heritage conservation, heritage tourism and urban development has become an issue of much academic interest and endeavor.
Adopting a regime approach, the paper discusses the relation among heritage, tourism and urban development in China since 1949 and analyses the ways in which economy, policy and culture are embedded in the heritage regime and the resulting regime change as a result of their dynamics. In its attempt to answer the questions of 'what' and 'how', the paper hopes to provide a panoramic view of the relation among heritage conservation, heritage tourism and urban development, and the unique dialogism among them that underlines the appropriation and practice of heritage and tourism in China today.

Keywords: heritage conservation, tourism, urban development, regime, China

Introduction

Cities and towns in developing countries have gained growth momentum recent decades. This rapid and sometimes uncontrolled urban development process presents great pressure on urban built heritage (Oren et al. 2002, Timothy and Nyaupane 2009). Among the many links between heritage conservation and urban development, tourism has taken a central stage (Teo and Huang 1995). On the one hand, tourism is viewed as a useful tool to stimulate urban development (Robinson 2001, Munasinghe 2005, Nyaupane et al. 2006); on the other, heritage tourism constitutes a very popular and substantial part of the tourism industry (Di Giovine 2008).
As a matter of fact, tourism has become a major economic force driving urban development in the developing countries (Sinclair 1998, Milne and Ateljevic 2001) through either direct tourism revenues and job creations or indirect investment opportunities. To a lesser but increasingly important extent, tourism is highlighted for the social and cultural role played in urban development. The harness of cultural resources through tourism helps alleviate urban poverty on the one hand, and enhance life quality and create identity and social cohesion on the other, a shift from solely economic concern to overall development of local communities (Al-hagla 2010). Similar approaches have been proposed by Keiner (2005) and Tweed and Sutherland (2007), emphasizing the interrelation between sustainable urban development and sustainable cultural tourism through harnessing the cultural heritage resources in socially, culturally and economically sustainable way. However, reality is more complex than envisioned and there exists no single unified reality either, involving complex issues related to the perceived role of tourism in urban development, heritage commodification, heritage tourism management and governance, institutional capabilities, etc.
The paper explores the ways in which the relations among the three are perceived and practiced in China and the role of tourism in heritage conservation and urban development in particular. A regime approached is adopted to analyze the ways in which economy, policy and culture are embedded in the heritage regime and the resulting regime change as a result of their dynamics.

Theoretical Framework
The Regime Concept

The regime concept came to prominence in the 1980s, first in the field of international relations with the publication of the special issue of *International Organization* on international regimes in 1982, and later in urban studies with the publication of *Regime Politics: Governing Atlanta 1946 – 1988* by Clarence Stone in 1989, although efforts in both fields were already made earlier (Keohane and Nye 1977, Haas 1980[a], Haas 1980[b], Young 1980, Fainstein et al.1983, Elkin 1987). Since then, the concept has been applied in different issue areas, research disciplines, and contexts, at various scales, which have contributed to its further development (Inbar 1995, Stone 1998, Henig et al. 1999, Mossinghoff 1999-2000, Porter 2002, Burns 2003, Mason 2003, Stokke et al. 2005, Cullet 2007, Gjerde et al. 2008, Konrad et al. 2008, Edwards and Prins 2014).

Regime stability

A regime is relatively stable structure, with a distinctive policy agenda out of the conjunction of convergent expectations or common interests. But it neither implies that actors will always comply with the norms and rules (Young 1982), nor indicates uniformity or consensus over values, perceptions or practices. Tensions and frictions may emerge any time. In other words, the uniformity does not exclude negotiations or dynamics. And as explained below, it is the dynamics under uniformity that lead to cooperation among actors.

> Regimes are formal or informal institutions that limit state behaviour to acceptable parameters. Regime members voluntarily accept limits to state sovereignty and regimes are islands of stability and predictability in an anarchical environment. There is an extensive literature on hegemonic leadership in regime creation but even hegemonic regimes usually include considerable negotiation and bargaining. (Maswood 2000, 358-359)

Regime (trans)formation

DiGaetano and Klemanski (1993) attribute regime (trans)formation to contexts, which could include the social, economic, political environments. For example, the change of the national and economic environment may lead to national heritage regime transformation. However, academics also begin to acknowledge the interaction among different scales. For example, the study of a specific national regime formation will necessarily involves the discussion of the regime at the supranational level, though may not consider it the basic causal factors.

As early as the start of the international regime analysis, three schools of thoughts have been identified: conventional structural, modified structural and Grotian (Krasner 1982).[1] According to Krasner (1982), supporters of a Grotian perspective accept regimes as 'a pervasive and significant phenomenon in the international system'; while those of a structural realist orientation regard regimes as 'a phenomenon whose presence cannot be assumed and whose existence requires careful explanation' (194). The major difference among the 3 schools of thoughts lies in the degree of regime significance, or institutionalism, the most debated issue in international regimes. All three acknowledge the basic causal factors at work, but they disagree on the extent that regime makes a difference: insignificant for conventional structuralism, moderately significant for modified structuralism and significant from the Grotian perspective. Most of the research adopts a middle position, the modified structural point of view, which acknowledges the significance of basic causal factors, but at the same time confirms that

---

1. Haggard and Simmons (1987) have identified four schools: structural, game-theoretic, functional, and cognitive, which correspond to what Krasner (1982) has formulated: conventional structural, modified structural, modified structural and Grotian in Krasner's (1982) formulation. Later on, Hasenclever et al. (1996) have summarized different schools of thoughts as realism, neoliberalism, and cognitivism with power-based, interest based and knowledge-based approaches respectively.

Figure 1 regime formation and regime significance

Basic causal variables → **Regimes** → **Related behavior and outcomes**
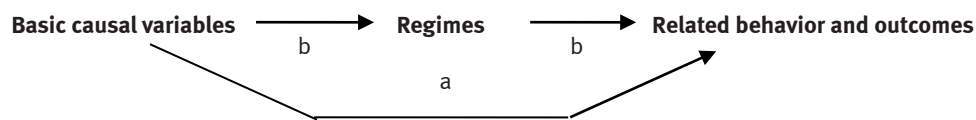
a. direct link between basic causal variables and related behavior
b. regime plays a role
(*Source*: Krasner 1982, 192)

regime does play a role. This position is the starting point of the current research.

Heritage Regime

Literature review

Drawing on these various approaches, the authors propose to explore the dynamics among heritage conserva-tion, urban development and tourism from a 'heritage regime' perspective.
The international heritage regime discussion in academics touches upon UNESCO and its various conventions adopted (Maswood 2000, Forrest 2002, Musitelli 2002, Affolder 2007[a], 2007[b], Burns 2009, Rao 2010). However, most of them deal with heritage regime as a background without taking regime formation and analysis as the central issue. The rare exception is Maswood's (2000) discussion on how World Heritage Committee regime put the site Kakadu on, but later off, the list of site in danger in face of pressure from Australia. Maswood not only refers to concepts like regime maintenance, but makes a try in understanding the interactions between inter-national heritage regime and state. Another valuable contribution concerning international heritage regime and state interface is the publication *Heritage Regimes and the State* edited by German anthropologists Regina F. Bendix, Aditya Eggert and Arnika Peselmann. The book, as the title indicates, focuses on the interpretation and implementation of international heritage regimes at the national level.
Literature on the heritage regime at the national or local level is not as rich as at the international level. The most cited comes from Macintosh and Wilkinson (2012), who discuss Australian national heritage regime based on the new National Heritage List and identify its governance defect. The current work, taking the national heritage regime in China as its core, hopes to further contribute to its application at the national scale.

Heritage regime model

As discussed earlier, regime trans(formation) is conditioned by multiple forces, with the social-political-eco-nomic context constituting the most basic one. In China, the social-political-economic environment exhibits 3 distinctive periods since 1949, namely 1949-1978, 1978-2000, and 2000 onwards. The proposition is heritage conservation, urban development and tourism display relatively stable but distinctive relation in each period due to particular social settings. What are the causal factors at work that determine heritage regime (trans)for-mation? What features the current heritage regime in China? What relations exist among heritage conservation, urban development and tourism in each period? The authors believe that regime approach provides a useful framework to understand the evolutionary relations among the three elements.

The heritage regime model drawn from the regime framework provides an integrative perspective for address-ing the heritage-tourism-development relation which features internal dynamics and undergoes changes in response to the changing social-economic-political contexts, internal processes and other external influences (Ploberger 2012). This frame argues for the interlocked spatial scales with the existence of mega-discourses on

the one hand, and the resistance and negotiation at the local scale on the other, by taking into account strategies, policies, and conflicts generated by the mega-discourses. Translated into the current research, the negotiations between international heritage regime and the heritage regime in China and between national and local dynamics among heritage conservation, urban development and tourism can be examined. This paper focuses mainly on regime (trans)formation out of the change of basic causal factors (broader social setting), arguing that three distinctive heritage regimes exist since 1949, where different relations among heritage conservation, urban development and tourism exist.

Figure 2: Heritage regime model
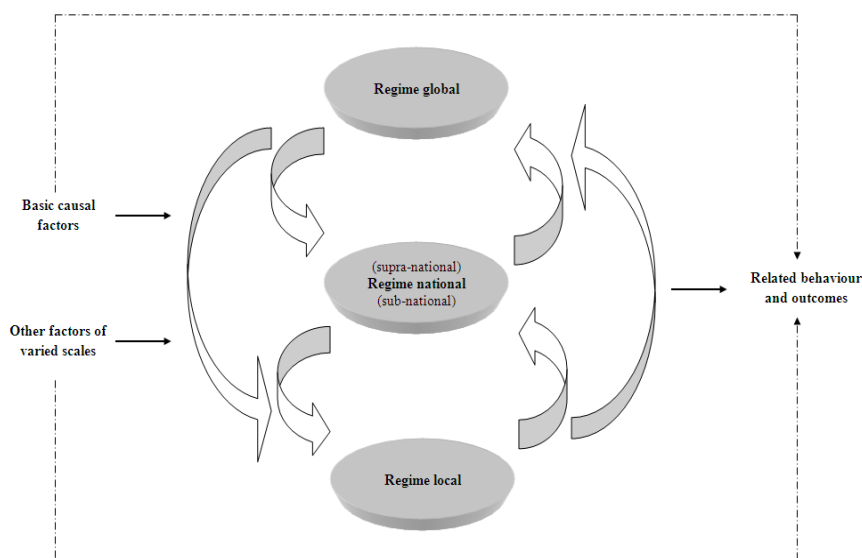
Societal Evolution since 1949

1949-1978: Political/Ideological Fervor in Mao's Era

In the early years, the new China was faced with very complex internal and external environment. Internationally, due to the ideological confrontation, there was a strong hostile sentiment from the western world towards this newly founded communist state; domestically, the country was in a state of paralysis after years of wars. Accordingly, two themes were on top of the agenda: political struggle and industrialization.

Embraced with the legacy of its revolutionary past, the country exercised strong political control, which came to its peak in the Cultural Revolution movement. Against this backdrop, the past was not promoted but instead discarded as being considered old feudalist draff. In terms of development strategy, socialist industrialization was prioritized in order to achieve self-reliance and to establish sound social and economic order (Hiniker and Farace 1969). Envisioned as places of production, cities became the center of industrialization effort of state socialism and service center to agriculture for the provision of both machinery and techniques, and 'their future was no longer shaped by investment criteria which were based on cost-efficient allocational factors' (Andors 1978, 537). Many ex-treaty port cities were transformed from centers of consumption to centers of production. Cities as industrial center were given priority in limited resource allocation, often at the expense of agriculture and urban consumption. However, rapid urban expansion did not occur due to tight migration control, youth rustication movement in the first half of 1960s and Cultural Revolution (1966-1977) (Lin 2002).

1979-2000: Economic Priority in Deng's Era

'The Cultural Revolution was so great a disaster that it provoked an even more profound cultural revolution, pre-cisely the one that Mao intended to forestall (MacFarquhar and Schoenhals 2006, 3).' But this time, the political culture has been shifted to an economic one. China's reform and opening up set up a socialist market economy, accompanied by a process of decentralization, commercialization and privatization, and a series changes at varied levels (Wei 2001, Shen 2006).

In the previous redistributive economy, cities compete for state resource allocation; while in the market econo-my, cities are more autonomous in regulating their economy and therefore compete for resources in the mar-ketplace. To build up their capacity, cities struggle to grow larger by expansion and agglomeration. Their quest is well responded at the state level through a series of measures, such as the annexation of suburban which further strengthened the territorial power of cities (Ma 2005) and the land reform which authorizes the paid transfer of use right for urban land while leaving state ownership intact (Yeh and Wu 1996, Lin and Ho 2003). These measures enable municipal governments to generate large amount of revenue through land leasing and renewal. As a result, cities are motivated in expansion and development. New high-rise buildings of residential or commercial use, infrastructure construction, and urban regeneration projects are flooding the cities, dramat-ically transforming China's urban landscape.

With cities being envisioned as main drivers of rapid urban development, the economic reform has shifted from an anti-urban to a pro-urban development strategy. Under great urban development momentum, the lack of human capital has brought about the relaxation of rural-urban migration. Since the economic reform in 1978, China has undergone significant urban development process, with the urbanization rate rising from 18% in 1978 to 37.04% in 2000 (Shen 2006). The new labor force undoubtedly has injected cities with new diversity and vitality, but at the same brought cities a series of new challenges, like the provision of public welfare, housing, transportation, economic polarization and labor market segmentation (Fan 2002)

2000 Onwards: Towards an Integrated Development Strategy

As advocated by Deng, economic development was the only hard truth. Undeniably, the market-oriented economic reform since 1978 has brought China to rapid socio-economic development in its pursuit of socialist modernizations (in the fields of industry, agriculture, national defense, and science and technology). However, along with the rapid economic development, the socio-cultural problems also became more acute. For example, the growth of the ex-port-driven economy is at the expense of natural resources depletion and environmental deterioration. Therefore, two important shifts have been made with China approaching the new century: to change from an export-oriented economic growth model to a consumer society, and to develop the society on the basis of human need. In 2003, the concept 'scientific outlook on development' was proposed, which assumes a 'people-centered' approach to a comprehensive, coordinated and sustainable development. Cities are no longer considered solely center of produc-tion or an economic entity, but as an agglomeration of people. Social and cultural dimensions start to be considered together with economic development, which leads to the possible integration among heritage conservation, urban development and tourism. One example is the ruins park practice, which aims not only for conservation, but also for neighborhood regeneration and improvement of living environment via tourism. Though still heatedly debated, it symbolizes China's searching for a balanced relation among heritage conservation, urban development and tourism. Two decades of rapid economic development has brought China into good contact with the rest of the world. China now has been deeply involved in the globalization process and become one of the important players in the international arena. Further decentralization is required in the process, which has further promoted the local entrepreneurship (Ma 2005). The local governments act as an vital economic actor in the market, which on the one hand helps boost local economic development, but on the other might be detrimental to an integrated local development if still economy-driven. The local autonomy leaves room for its own interpretation and operation of nation policy and strategy. Therefore, though cultural heritage has been greatly promoted by the central state since the new century, the destruction of heritage for economic development or over-commercialization of heri-tage for tourism development are still practiced.

Heritage Conservation, Urban Development and Tourism Dynamics in the Three Heritage Regimes

Heritage Regimes

In general, the Maoist era exhibited a neglect of its past heritage. However, it doesn't mean that nothing progressed in the field. Shortly after liberation, the State Administration of Cultural Heritage (SACH). The first nation-wide survey of cultural relics was conducted in 1956 for inventories and conservation management and the Provisional Regulations for the Conservation and Management of Cultural Relics was promulgated in 1961. A few legal documents were issued in the period of 1950-1965. Since everything starts from scratch, the legal documents mainly cover regulatory measures on the protection of different types of *wenwu* and the national conservation units in terms of scale.[2] The protection of *wenwu* of revolutionary spirit and regulations concerning the export of *wenwu* are also on the agenda. In the period of 1966-1977, only 11 documents are issued, focusing on archaeological excavation management and rules on the export of *wenwu*, especially books (SACH 2009). Since not many legal documents available, even without a law on heritage, heritage was really at the mercy of administrative orders. The conservation efforts focused on the important enlisted *wenwu* at the national level - national heritage conservation units (Zhu 2002).

Since 1978 reform and opening up, China is back to the development track. There is a shift in looking at its own past. Unlike in Mao's ear, many of its past was purposefully discarded, such as the demolition of the City Walls in many cities, which are considered as 'fortifications of an outdated feudal empire' (Whiteland and Gu 2007). The reform and opening up started to reevaluate its past. The first Law on the Protection of Cultural relics was issued by the State Council in 1982. More legal regulations were introduced since then. A study of the Law, as argued by Shepherd (2013), shows that heritage conservation serves to 'encourage a national consciousness, reflect socialist values, and aid with material development in the present' (17). In addition, China has moved towards international heritage discourse since 1980s, especially with its ratification of the UNESCO World Heritage Convention in 1985 and its ICOMOS membership in 1993.

With a decade of economic foundation, China achieved a high economic growth in the 1990s with the enshrined doctrine of economic growth as the only hard truth. Accordingly, compared to the 1980s, less legal documents are issued in this period. Led by the economic development and modernization, China has witnessed mass destruction of cultural heritage, especially historic buildings, in the name of urbanization and urban renewal. According to Xie, a distinguished heritage specialist, throughout history heritage has been the most seriously damaged since around the 1990s (Zhen 2009). In addition, it's not only the forms that are lost but also peoples' memory. Spurred by the market economy, the already weak and vague cultural heritage awareness in the public is decreasing, which, together with the pursuit of a modern life, has contributed to the public's neglect to heritage conservation.

It's only since the new century that heritage protection is on the agenda, being aware of the great loss of its past heritage in the process of economic development on the one hand, and of the cultural soft power in promoting nationalism and gaining competitiveness (Lee 2008). The scope of protection is far extended. Apart from *wenwu* protection, the Conservation Regulations on Famous Cities, Towns and Villages of Historical and Cultural Value takes effect in 2008 and ensures a forceful protection of this broader scope. The concept of *wenhua yichan* is elaborated and the intangible cultural heritage is legally protected, which gradually leads to the promulgation of the Intangible Cultural Heritage Law in 2011.[3] As shown in Graph 1, the legal documents published in the first decade has exceeded the total sum of the previous 5 decades. In addition, China has moved even closer to the world in the heritage field. The China Principles was promulgated in 2000 as a result of international collabora-

---

2. *Wenwu*, literally cultural objects, has been used since the Tang Dynasty (618-907), referring to relics from the past. It is still in use today interchangeably with *wenhua yichan* (literally cultural heritage) which was officially promoted in 2005.
3. Compared with *wenwu*, *wenhua yichan* denotes public involvement and heritage continuity. The shift signals not only a self-reflection, but also global-local negotiation on cultural heritage conceptualization in China.

tion among China ICOMOS, the Getty Conservation Institute and the Australian Heritage Commission. The document and the compiling process shows that China is working more actively and assertively with the rest of the world in heritage conservation collaboration (Sullivan 2001).

## Heritage Conservation and Urban Development

In the period of 1949-1978, though the tensions did exist, no close relation was identified between heritage conservation and urban development due to the lack of conservation awareness both from the government and among the public. The main theme in this period was political struggle. Due to the 'political color' inscribed on the past heritage, a symbolic of old feudalism, heritage protection was hardly an issue of national agenda. Under the ideology of political struggle and four modernizations, heritage was greatly threatened and severely damaged in urban construction process (Tang 2013).

The period of 1978-2000 saw the close relation and the intensification of conflicts between heritage conservation and urban development. Economic development took the place of political struggle since 1978. Two results were brought to heritage accordingly: the intense conflict between heritage conservation and economic development; and the acknowledgment of the importance of heritage as an economic tool. For the latter, due to the lack of legal formulation and elaboration, this recognition often resulted in the destruction of heritage at the name of economic construction, thus further intensifying the conflicts. Moving towards a socialist market economy, the administrative orders that once worked became less effective. Therefore, China endeavored to build up the legal system for heritage protection, which started with the protection of *wenwu*, and extended to cities, towns and villages, and then to the historic neighborhoods. The close relationship between heritage conservation and urban development was acknowledged with the rapid urban development process and legal measures were formulated and taken to tackle the issue.

Conservation started to be considered in a broader urban context since 1980s. In the Law on the Protection of Cultural Relics 1982, the protection of cities of great historical value is proposed, which signals the extension of conservation scope from individual buildings to the entire city. The Law also stipulates that the conservation measures of the national conservation units shall be integrated into urban planning, which for the first time brings conservation into urban planning domain. This idea is echoed in the 1984 City Planning Ordinance. In the Ordinance, the conservation planning for famous cities of historic value are proposed. It also stipulates that the protection of heritage of great historical and cultural value in the restoration and reconstruction of the old urban core shall be given full attention. In 1986, the concept of conservation area was formally proposed. Till then the three-level conservation scope has been realized, which was formally endorsed in the 2002 version Law on the Protection of Cultural Relics. However, interestingly, compared to the 1984 Ordinance, there is a lack of conservation consideration in the City Planning Act 1990. Throughout the Act, there is only one sentence in this regard: 'in city planning compilation, attention shall be paid to the protection of historic and cultural heritage, and urban and natural landscapes' (SCNPC 1990). Since 1994, Ministry of Construction and SACH started to compile the Conservation Planning Regulations for famous cities of historic value, but in vain. The Regulations was released till 2008. These may provide an explanation for Graph 1, where the legal documents released in the 1990s were even less than then 1980s and 1970s since seemingly heritage conservation was not given due consideration. All these factors account for the fact that heritage was most seriously destroyed in the 1990s throughout history (Zhen 2009). If to finish this causal relation, the economic focus and the intense conflicts of interest inherent in urban development to the detriment of cultural heritage in this period is supposed to be the answer.

After 2000, the internal and external environments work together to bring an integrative relation. In the global arena, cultural hybridization has brought nation states sensitivity to cultural identity and diversity. Culture becomes an important part of a country's competitiveness and tool of nationalism. As an important cultural resource, heritage's cultural value is redeveloped, especially in relation to social development via tourism. Since the new century, the Law on the Protection of Cultural Relics has been amended three times, and it is currently under revision. The current draft version shows a more integrated approach between heritage conservation and urban planning. As mentioned earlier, the Conservation Regulations on Famous Cities, Towns and Villages

Graph 1: Number of legal documents issued for cultural heritage protection at the national level
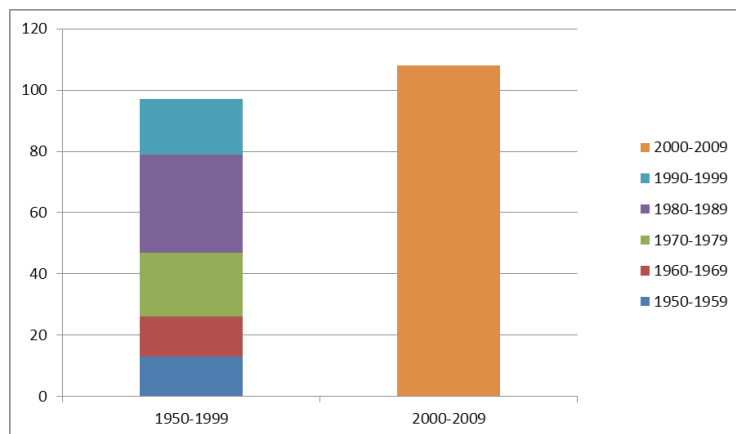
of Historical and Cultural Value was released in 2008, and since then famous cities, towns and villages, and historic neighborhoods to a lesser extent, are under legal protection. The rapid urban development process in China explains such a concern. However, it is foreseeable that this is still an urgent issue in the field of heritage conservation in the coming years (Gruber 2007).

Tourism Development and Its Role in between

1949-1978

In the first 3 decades of new China, tourism was not given due attention. For one thing, consumption was shadowed by the great desire of production. Second, interaction with the outside world was much restricted out of ideological consideration, thus international mobility under strict control. As noted by Richter (1989), 'travel to the PRC was forbidden by the United States and many other western governments. China reciprocated by generally denying entry to most foreigners'(24). The existing tourism is basically of two types, but none of which is of economic nature. One serves as a political tool to develop friendly relations and to promote state policies (Ryan, Gu and Meng 2009) and it is managed by Ministry of Foreign Affairs. The other type serves Chinese outside of Mainland China. The travel conditions were rather poor in terms of infrastructure, management, and service.

1978-2000

Tourism started to develop when China shifted from political struggle to economic reconstruction since the reform and opening up. Undoubtedly Deng Xiaoping is the most active promoter. As reported by Xiao (2006), Deng gave five talks that addressed tourism as a tool of economic development in a short period of 10 months. Under the suggestion of Deng, the first National Tourism Conference was held in 1979, focusing on the development of tourism in the light of foreign currency earning (Fan and Hu 2006, Xiao 2006). Tourism then is considered as a proper economic activity of its own right rather than affiliated to foreign policy. Tourism planning started to be made, although bearing little relation with economic planning at the beginning (Ryan, Gu and Meng 2009). Since the mid-1980s, tourism has been considered in the overall national development plan.

With the socio-economic development, domestic tourism started to boom in the 1990s and outbound tourism also started to develop, which was echoed by the relaxation of mobility regulations previous imposed. 1990s saw the most rapid development of mass tourism without being aware of its potential long-term impacts. Be the end of 1998, 24 out of 31 provinces, autonomous regions and cities directly under the State Council had tourism industry as one of their leading or pillar industries (He 1999). In this period, tourism's relation with urban development concerns mostly economic growth, generating revenue and job opportunities. Its relation with

heritage was more negatively felt due to poorly managed mass tourism and over-commercialization of heritage. The economic imperatives in both urban development and tourism development had made tourism's mediating role hardly possible in reality.

2000 onwards

China's embrace with the world goes deeper in the 21 century. Its further opening up to the outside world leads to more international tourism development from international business (Lew et al. 2003) on the one hand, and more cultural awareness and nationalism on the other. As a result, heritage tourism has constituted as the basis of the rapidly expanding tourism industry (Sofield and Li 1998). Rather than promoting the self to others like in the first 3 decades, Heritage tourism in the new century is promoting the self to oneself. In 2009, the National Tourism Administration and the Ministry of Culture jointly issued the Guide for the Integrated Development of Culture and Tourism. In line with this first policy document on cultural tourism, heritage consumption and heritage tourism development have been greatly promoted.[4]

The people-centered approach to development is translated in tourism, with tourism as a tool for local development and poverty reduction (Ryan, Gu and Meng 2009). In this sense, heritage tourism displays the potential for heritage protection under constant threat from urban development. At the same time, many heritage projects are integrated into local development via the lens of tourism. the most talked integration project would be the theme park practice. Daming Palace National Heritage Park in Xi'an was such an example. Daming Palace was once the imperial palace complex of the Tang Dynasty (618-907AD), but later damaged and burned down in wars. It has been protected by the state since 1961 and was turned into a heritage park in 2010. Concerning social benefit, it provides public space and improves the neighborhood environment. However, many other voices are also heard, like the gentrification of the area or the threat of the heritage out of over-commercialization. Nevertheless, the ruins park model is being practiced in many other cities. Through trial and error, China is searching its own way of balancing heritage conservation and all kinds of benefits, be it social, cultural and economic.

CONCLUSION

Set against a backdrop of rapid urban and tourism development in the developing world, the interdependence and friction among heritage conservation, heritage tourism and urban development has become an issue of much academic interest and endeavor. From a regime perspective, the paper disentangles the relation among the three by situating them within the political, economic and social systems.

Three distinctive periods are identified, featuring different relations among heritage conservation, urban development and tourism. In the first 3 decades of the new China, though frictions between heritage conservation and urban development did exist, it was not considered an issue for the past heritage was not duly valued. Tourism industry in the real sense did not exist in this period. The post-reform period saw the rapid urban development and tourism development. With economic growth being the only hard truth, heritage was greatly threatened in the process of urban development, although more conservation efforts were made compared to the previous regime. The economy-first logic had rendered the theoretically sounded mediating role of tourism hardly in place. Cultural development has become an important theme in China in the new century. The identification of the cultural and social value of heritage has greatly strengthened awareness and conservation efforts. In addition, the shift of development model from economic growth to integrated development also helps to rectify the commercial line of thinking. It is under such circumstances that the mediating role of tourism is made possible. The recent development of cultural industries since 2002 has also contributed to this cultural turn, but a double-edged sword for heritage conservation at the same time. It promotes cultural appreciation and conservation

---

4. 'Integrated Development of Culture and Tourism to a New Level,' Economic Daily, 1 January 2009, http://paper.ce.cn/jjrb/ html/2009-11/01/content_85816.htm, in Chinese.

awareness, while at the same time prioritizes the economic value to the detriment of heritage conservation. In those waves of thoughts and practices, the question on how heritage and culture can find their own way out has to be addressed in this new century for China.

Heritage and heritage tourism are very complex phenomena. This becomes even truer when linked with urban development process, esp. in the developing countries. What has been discussed constitute only a small part of the complexity concerning the role of tourism between heritage conservation and urban development. More real case studies are needed for a better understanding and healthy management of the relations among the three.

REFERENCES

Affolder, N. (2007[a]). Democratising or demonising the World Heritage Convention? *VUWLR*, 38, 341-362.

Affolder, N. (2007[b]). Mining and the World Heritage Convention: Democratic legitimacy and treaty compliance. *Pce Environmental Law Review*, 24 (1), 35-66.

Al-hagla, K.S. (2010). Sustainable urban development in historical areas using the tourist trail approach: A case study of the Cultural Heritage and Urban Development (CHUD) project in Saida, Lebanon. *Cities*, 27, 234–248.

Andors, S. (1978). Urbanization and urban government in China's development: Toward a political economy of urban community? *Economic Development and Cultural Change*, 26 (3), 525-545.

Ayala, H. (2005). Vaka Moana—a road map for the South Pacific economy. In A. Hooper (Ed.), *Culture and Sustainable Development in the Pacific* (pp.190–206). Canberra: Asia Pacific Press at the Australian National University.

Bendix, R.F., Eggert, A., & Peselmann, A. (Eds.) (2012). *Heritage regimes and the state*. Göttingen: Universitätsverlag Göttingen.

Burns, P. (2003). Regime theory, state government, and a takeover of urban education. *Journal of Urban Affairs*, 25 (3), 285–303.

Burns, W.C.G. (2009). Belt and suspenders? The World Heritage Convention's role in confronting climate change. *RECIEL*, 18 (2), 148-163.

Cullet, P. (2007). Liability and redress for humaninduced global warming: Towards an international regime. *Stanford Environmental Law Journal & Stanford Journal of International Law*, Symposium: Climate Change Risk, 26A/43A (1), 99-121.

DiGaetano. A., & Klemanski, J.S. (1993). Urban regimes in comparative perspective: the politics of urban development in Britain. *Urban Affairs Quarterly*, 29 (1), 54-83.

Di Giovine, M.A. (2008). *The heritage-scape: UNESCO, world heritage, and tourism*. Lanham, MD: Lexington.

Edwards, A., & Prins, R. (2014). Policing and crime in contemporary London: A developmental agenda? *European Journal of Policing Studies*, 2 (1), 61-93.

Elkin, S.L. (1987). *City and Regime in the American Republic*. Chicago: University of Chicago Press.

Fainstein, S.S., Fainstein, N.I., Child-Hill, R., Judd, D., & Smith, M.P. (1983). *Restructuring the city: the political economy of urban redevelopment*. New York: Longman.

Fan, C.C. (2002). The elite, the natives, and the outsiders: Migration and labor market segmentation in urban China. *Annals of the Association of American Geographers*, 92(1), 103–124.

Fan, Y., & Hu, Q. (2006). *The development of tourism planning and research in China. Tourism Tribune, Chinese Tourism Research Annual, 2001-2004*. Beijing: Social Sciences Academic Press.

Forrest, C.J.S. (2002). Defining 'underwater cultural heritage'. *The International Journal of Nautical Archaeology*, 31 (1), 3-11.

Gjerde, K.M., et al. (2008). *Regulatory and governance Ggaps in the international regime for the conservation and sustainable use of marine biodiversity in areas beyond national jurisdiction*. Gland, Switzerland: IUCN.

Gruber, S. (2007). Protecting China's cultural heritage sites in times of rapid change: Current developments, practice and law. *Asia Pacific Journal of Environmental Law*, 10 (3-4), 253-301.

Haas, E.B. (1980[a]). Technological self-reliance for Latin America: the OAS contribution. *International Organization*, 34(4), 541-570.

Haas, E.B. (1980[b]). Why collaborate?: Issue-linkage and international regimes. *World Politics*, 32 (3), 357-405.

Haggard, S., & Simmons, B.A. (1987). Theories of international regimes. *International Organization*, 41 (3), 491-517.

Hasenclever, A., Mayer. P., & Rittberger, V. (1997). *Theories of international regimes*. New York: Cambridge University Press.

He, G.W. (1999). Speech at the National Conference of Tourism. *China Tourism News*, January 7.

Henig, J.R., Hula, R.C., Orr, M., & Pedescleaux, D.S. (1999). *The color of school reform: Race, politics, and the challenge of urban education*. Princeton, NJ: Princeton Univ. Press.

Hiniker, P.J., & Farace, R.V. (1969). Approaches to National Development in China: 1949-1958. *Economic Development and Cultural Change*, 18(1), 51-72.

Inbar, E., (Ed.) (1995). *Regional security regimes: Israel and its neighbors*. Albany: State University of New York Press.

Keiner, M/ (2005). History, definition(s) and models of sustainable development. ETH e-Collection. http://e-collection.ethbib.ethz.ch/cgibin/show.pl?type=bericht&nr=416.

Keohane, R.O., & Nye, J.S. (1977). *Power and interdependence: world politics in transition*. Boston: Little, Brown.

Konrad, K., Truffer, B., & Voß, J. (2008). Multi-regime dynamics in the analysis of sectoral transformation potentials: Evidence from German utility sectors. *Journal of Cleaner Production*, 16, 1190-1202.

Krasner, S.D. (1982). Structural causes and regime consequences: Regimes as intervening variables. *International Organization*, 36 (2), 185-205.

Lee, Haiyan. (2008). The ruins of Yuangmingyuan or, how to enjoy a national wound. *Modern China*, 20(10): 1–36.

Lew, A.A., Yu, L., Ap., J.. & Guangrui, Z. (2003). Introduction. In A.A.Lew, L., AP, J. Yu, & Z. Guangrui (Eds.), *Tourism in China*. Bridghampton, NY: Howarth.

Lin, G.C.S. (2002). The growth and structural change of Chinese cities: A contextual and geographic analysis. *Cities*, 19 (5), 299–316.

Lin, G.C.S., & Ho, S.P.S. (2003). China's land resources and land-use change: Insights from the 1996 land survey. *Land Use Policy*, 20 (3): 87–107.

Ma, L.J.C. (2005). Urban administrative restructuring, changing scale relations and local economic development in China. *Political Geography*, 24 (4), 477-497.

Ma, L.J.C., & Wu, F. (Eds.) (2005). *Restructuring the Chinese city: Changing society, economy and space*. London and New York: Routledge.

MacFarquhar, R., & Schoenhals, M. (2006). *Mao's Last Revolution*. Cambridge: Belknap Press of Harvard University Press.

Macintosh, A.K., & Wilkinson, D.L. (2012). Best practice heritage protection: Australia's national heritage regime and the Tarkine. *Journal of Environmental Law*, 24 (1), 75-101.

Mason, M. (2003). Civil liability for oil pollution damage: examining the evolving scope for environmental compensation in the international regime. *Marine Policy*, 27, 1–12.

Maswood, S.J. (2000). Kakadu and the politics of world heritage listing. *Australian Journal of International Affairs*, 54 (3), 357-372.

Milne, S., & Ateljevic, I. (2001). Tourism, economic development and the global–local nexus: Theory embracing complexity. *Tourism Geographies*, 3(4), 369–393.

Mossinghoff, G.J. (1999-2000). National obligations under intellectual property treaties: The beginning of a true international regime. *The Federal Circuit Bar Journal*, 9 (4), 591-603.

Munasinghe, H. (2005). The politics of the past: Constructing a national identity through heritage conservation. *International Journal of Heritage Studies*, 11(3), 251–60.

Musitelli, J. (2002). World heritage between universalism and globalization. *International Journal of Cultural Property*, 11 (2), 323-336.

Nyaupane, G.P., Morais, D. B., & Dowler, L. (2006). The role of community involvement and number/type of visitors on tourism impacts: A controlled comparison of Annapurna, Nepal and Northwest Yunnan, China. *Tourism Management*, 27(6): 1373-1385.

Oren, U., Woodcock, D.G., & Var, T. (2002). Sustaining tourism development: A case of Cumalikizik, Turkey. *Tourism Analysis*, 6, 253–57.

Ploberger, C. (2012). Analysing complex political change by applying the concept of regime change: Identifying the transformations within the Japanese political-bureaucratic-business Regime. *Asian Social Science*, 8 (15), 12-23.

Porter, T. (2002). Politics, institutions, constructivism and the emerging international regime for financial regulation. *The Review of Policy Research*, 19 (l), 53-79.

Rao, K. (2010). A new paradigm for the identification, nomination and inscription of properties on the World Heritage List. *International Journal of Heritage Studies*, 16 (3), 161-172.

Richter, L. K. (1989). The politics of tourism in Asia. Honolulu: University of Hawaii Press.

Robinson, M. (2001). Tourism encounters: Inter- and intra-cultural conflicts and the world's largest industry. In N. AlSayyad (Ed.), *Consuming tradition, manufacturing heritage: Global norms and urban forms in the age of tourism* (pp. 34–67). New York: Routledge.

Ryan, C., Gu, H., & Meng, F. (2009). Destination planning in China. In:C. Ryan & H. Gu (Eds.), *Tourism in China: Destination, cultures and communities*. New York and London: Routledge.

SACH (2009). *Legal documents on heritage conservation in China: 1949-2009*. Beijing: Cultural Relics Press, in Chinese.

SCNPC (Standing Committee of the National People's Congress) (1990). *City planning act of People's Republic of China*. http://www.law-lib.com/law/law_view.asp?id=565 [Accessed 21 October 2014], in Chinese.

Shen, J. (2006). Estimating urbanization levels in Chinese provinces in 1982-2000. *International Statistical Review / Revue Internationale de Statistique*, 74 (1), 89-107.

Shepherd, R.J., & Yu, L. (2013). *Heritage management, tourism, and governance in China: Managing the past to serve the present*. New York: Springer.

Sinclair, M.T. (1998). Tourism and economic development: A survey. *The Journal of Development Studies*, 34 (5), 1-51.

Sofield, T.H.B., & Li, F.M.S. (1998). Tourism development and cultural policies in China. *Annals of Tourism Research*, 25, (2), 362-392.

Stokke, O.S., Hovi, J., & Ulfstein, G. (Eds.) (2005). *Implementing the climate regime: International compliance*. London: Earthscan.

Stone, C.N. (1998). Introduction: Urban education in political context. In C.N. Stone (Ed.), *Changing urban education* (1-20). Lawrence: University Press of Kansas.

Sullivan, S. (2001). A Well-baked Charter. *Historic Environment*, 15 (3), 11-19.

Tang, Y. (2013). Analysis on modes of urban cultural heritage protection in China and its enlightenment. *City Planning Review*, 37 (11), 39-46, in Chinese.

Teo, P., & Huang, S. (1995). Tourism and heritage conservation in Singapore. *Annals of Tourism Research*, 22 (3), 589-615.

Timothy, D.J., & Nyaupane, G.P. (Eds.) (2009). *Cultural heritage and tourism in the developing world: A regional perspective*. London and New York: Routledge.

Tweed, C., & Sutherland, M. (2007). Built cultural heritage and sustainable urban development. *Landscape and Urban Planning*, 83 (1), 62–69.

Wei, Y.D. (2001). Decentralization, marketization and globalization: the triple processes underlying regional development in China. *Asian Geographer*, 20 (1&2), 7-23.

Whitehand, J.W R., & Gu, K. (2007). Urban conservation in China: Historical development, current practice and morphological approach. *TPR*, 78 (5), 643-670.

Winter, T. (2007). Rethinking tourism in Asia. *Annals of Tourism Research*, 34: 27–44.

Xiao, H. (2006). The discourse of power: Deng Xiaoping and tourism development in China. *Tourism Management*, 27, 803–814.

Yeh, A.G.O., & Wu, F.L. (1996). The new land development process and urban development in Chinese cities. *International Journal of Urban and Regional Research*, 20(2): 330–353.

Young, O.R. (1980). International regimes: Problems of concept formation. *World Politics*, 32 (3), 331-356.

Young, O.R. (1982). Regime dynamics: The rise and fall of international regimes. *International Organization*, 36 (2), 277-297.

Zhen, J. (2009). Xie Chensheng: I Have Determined to Die on Duty. *South Reviews*, 10, 66-69, in Chinese.

Zhu, B. (2002). Cultural heritage conservation and China's practice. *Journal of Hubei Administration Institute*, 3, 79-81, in Chinese.

CORRESPONDING AUTHORS

Lingling Bi
PhD fellow, Division of Geography & Tourism, KU Leuven
Tel. +32 16 322942
Email: Lingling.Bi@ees.kuleuven.be

Dominique Vanneste
Professor, Division of Geography & Tourism, KU Leuven
Tel. +32 16 322442
Email: Dominique.Vanneste@ees.kuleuven.be

Jan van der Borg
Professor, Division of Geography & Tourism, KU Leuven
Tel. +32 16 322431
Email: Jan.vanderBorg@ees.kuleuven.be

The effect of gastronomic heritage on visitors' decision making process: festivalscape as an antecedent of attitude

Antonio Botti, Mara Grimaldi, Aurelio Tommasetti, Orlando Troisi and Massimiliano Vesci

Abstract

The study aims to develop a theory-based model in predicting behavioral tourists' intentions to revisit a destination which has in gastronomic heritage its principal reason of attraction. The paper underpins the idea that, in some context, general theories that have been employed to explain human behavior are not really completely adequate. Probably it is necessary to include specific factors derived from the context. In particular in the case of gastronomic heritage tourism, general theories must include the specific contextual elements necessary to take into account the specificity of the traditional food. Probably in that context the quality of that food, linked with the food-festivalscape, became a fundamental element of choice. Underpinning that idea, the study tests the appropriateness of model of Theory of Planned behaviour (TPB) and the disconfirmation theory in explaining gastronomic heritage tourism choices. The proposed model incorporates the contextual factor of food-festivalscape. The proposed research model is tested through an empirical survey conducted at a food-festival in Sant'Antonio Abate a small village near Naples (Italy). The food-festival was focused on tomatoes that is a typical cultivation in that area so that it is defined as "the red gold". A confirmatory factor analysis is conducted in order to assess reliability of multi-item scales. The overall model and constructs relationships are tested through a Structural Equation Model (SEM). The added value of the work lies in the attempt to contaminate the relatively "new" concept of festivalscape with the well-known model of TPB: in particular the path analysis carried out validates the hypothesis that festivalscape in an important antecedent of attitude. Such a result can be interpreted emphasizing the need to enhance the contextual aspect of festivals' location, as the distinctiveness of this kind of events lies in the ability to imbue the atmosphere with local culture.

1. Introduction

Among the numerous motivators influencing final tourists' choices, food and wine heritage plays a key role, progressively giving birth to an autonomous field of interest named *culinary tourism* (Hall & Mitchell, 2001; Hjalager & Richards, 2002; Long, 2004) which focuses no longer on simple food products' purchase, but particularly on the experience, the cultural assets and the background involved in it.

For this reason, specific events such as cultural and/or local festivals, which combine traditional foods and lifestyle of a certain population with the creation of a pervasive and unique consumption environment, are becoming one of the most widespread types of touristic attractions (Getz, 1991; Gursoy et al., 2004). Since festivals can be fully included in the category of services, to stress the importance of the provision of holistic experience in order to gain differentiation and visibility (Mason & Paggiaro, 2012), the term *festivalscape* (Lee et al., 2007) has been introduced.

Despite the large number of works investigating the concept in question, from the existing research a theoretical lack emerges. In fact, one can notice the presence of separated analyses on its impact on customer loyalty (Chen & Gursoy, 2001; Lee et al., 2007; Anil, 2012) and on its influence on consumers' behavior (Mason & Paggiaro, 2012; Song et al., 2012; Song et al., 2014), with the consequent omission of psychological features in the first case and of repurchase in the second one.

Therefore, to address this gap in literature, the aim of this paper is to propose a combined approach which extends TPB with *confirmation/ disconfirmation theory*, accenting the peculiarities of both models and going beyond the only pre- delivery motivations to include also post- delivery behavior. This integration not only allows to

grasp a deeper insight of the phenomenon, but also permits to identify and directly link the centrality of human interactions (festivalscape) to behavioral intentions in the short term and to loyalty in the long run.

Current analysis examines, through the use of a Structural Equation Model (SEM), a food- festival organized in Sant'Antonio Abate, a small village near Naples, then collocated in a context- that of South Italy- equipped with a great natural, cultural and wine and food heritage in which the factor of festivalscape is often underestimate and not promoted in an appropriate way.

2. Festivalscape and consumer behavior theories: a literature review

2.1 Festivalscape

As an emblem of the abovementioned *shift* towards the immaterial aspect of consumption, occurred in managerial and marketing literature, in service marketing the notion of *servicescape* (Bitner, 1992, p.65) has been elaborated, referring to "the dimensions of the physical surroundings (of a service environment) that can be controlled by the firm to enhance (or constrain) employee and customer actions" (ivi). This theory pivots on the assumption that the environment of delivery strongly influences service quality, satisfaction and, in line with the focus of present work, consumer behavior. The servicescape is composed of three dimensions (ambient conditions; spatial layout and functionality; signs, symbols and artefacts), which affect customers' and employees' attitude.

This construct has been adopted by a series of studies applied to diverse contexts, such as banks (Reimer & Kuehn, 2005), retail settings (Wirtz et al., 2007), hospitals (Newman, 2007), to later be transformed into a more specific concept on the basis of the uniqueness of the single research background. Such a phenomenon is gradually resulted – as well as other conceptualisations like *winescape* (Peters, 1997), *shipscape* (Kwortnik, 2008) and *musicscape* (Oakes & North, 2008)- in *festivalscape* (Lee et al., 2008, p.57), that is "the general atmosphere experienced by festival patrons" (ivi).

Indeed, literature concerning servicescape in general is marked by a dichotomy that counterposes a restricted approach, which focuses only on tangible elements of supply (from layout to design and decoration), to a holistic approach which enriches the perspective adding intangible elements (atmosphere and human relations).

In the first perspective, three main contributions can be included: Wakefield & Blodgett (1999), Lucas (2003) and Newman (2007). According to Wakefield and Blodgett (1999)- who conduct a study of customers' leisure activities at professional baseball games, football games, and in casinos-, "the tangible physical surroundings (building design, equipment and ambience) may more directly influence consumers' affective responses" (ibidem, p.52). In the same way, in an empirical research on casino environment, Lucas (2003) demonstrates that features such as cleanliness, seating comfort, interior décor and ambient conditions all produce a significant effect on users' satisfaction. Finally, Newman (2007) develops an exploratory and conceptual framework that delineates the dimensions of service environments, revealing that the legibility of the setting (e.g., clear signage and spatial appearance) influenced peoples' moods generally and their images of service providers.

The basic assumption of second view affirms that despite being defined independently, the dimensions of festivalscape are perceived by customers as a holistic pattern of interdependent stimuli. In particular, for Bitner (1992) servicescape is made not only of ambient conditions, spatial layout and functionality, but is particularly based on sign, symbol and artefacts involved in the interactions with suppliers. What is more, Baker et al. (1994) show that both ambient and social elements in the service environment provide cues that buyers use for their quality inferences.

Such a holistic pattern is entirely reflected in the festivalscape construct. In connecting material and incorporeal dimensions, the notion introduced by Lee et al. (2008) constitutes a synthesis of the two viewpoints, putting together tangible factors of settings and the event atmosphere and including both functional and affective components of customers' perception (Darden & Babin, 1994). Furthermore, the notion perfectly conforms to the systemic logic herein espoused and to the proposition of a model that aspires to emphasize the psychological and interactional aspects of consumption (Tommasetti et al., 2015).

2.2 Attitude behavior models: the theory of planned behavior and the confirmation/ disconfirmation theory

As previously stated, several attitude theories have been employed in tourism literature as a theoretical basis to test relationships including the variable of travelers' behavior (Lam & Hsu, 2004; Quintal et al., 2010; Hsu & Huang, 2012).

One of the most popular is the *theory of planned behavior* (TPB, Ajzen,1985). The framework represents an extension of the *theory of reasoned action* (TRA, Azjen & Fishbein, 1980) which suggests that behavioral intention mediates the relationships between attitude, subjective norms and behavior (Fishbein & Ajzen, 1975; Eagly & Chaiken, 1993; Perugini & Bagozzi, 2001).

The first dimension, *attitude*, refers to the beliefs and to the set of subjects' positive or negative feelings associated with performing a specific behavior (Azjen, 1991). The second one, *subjective norm* is the perceived social pressure to engage or not to engage in a concrete activity, presumably determined by the normative beliefs concerning the expectations of important referents (Ajzen, 1991).

To resolve the limitations of TRA model, in TPB the concept of *perceived behavioral control* (PBC) is introduced, pointing out that behaviors are grounded not only on personal attitudes and social pressures but also on a sense of control (Ajzen, 1991; Eagly & Chaiken, 1993). This construct is added to include users' perceptions of their ability to accomplish a certain action, thus contemplating the extent to which potential buyers have complete control over their conduct.

This scheme provides a robust theoretical basis for testing whether attitudes are indeed related to intent to carry out a particular act of consumption, which itself should be linked to actual and possible future actions.

Nevertheless, considering the fulfilment of behavior as the final step of the scheme, TPB does not account for the entire process of purchase that, after users' final choices, ends with the contingent intention of re-purchase. So, in line with the purpose of this paper of incorporating the marketing construct of *loyalty* in order to individuate the festivalscape's drivers facilitating visitors' revisiting, TPB is integrated with *expectation/confirmation theory* (ECT, Oliver, 1980).

This paradigm is widely used in *consumer behavior* literature to study consumer satisfaction, post-purchase behavior (repurchase, complaining, etc.) and service marketing in general (Oliver, 1980, 1993; Anderson & Sullivan 1993).

The process by which consumers reach repurchase intentions in an ECT framework is explained in five stages (Oliver, 1980). First, users build an initial expectation of a specific product or service prior to delivery and secondly they accept and enjoy that product or service, forming perceptions about the performance. Third, they compare this impression and evaluation to their original expectation, establishing the extent to which it is confirmed. Then, customers develop a given level of satisfaction, based on their confirmation level and finally satisfied consumers generate a repurchase intention, while dissatisfied consumers suspend subsequent consumption.

In conclusion, seeing as this paper aims at investigating the direct effect of festivalscape on tourists' attitude and the indirect relationship with revisiting intention (afterwards with loyalty), the two models examined allow to understand how individuals manage their decision making process and how their overall judgement on festival experience could drive to reiteration of buying.

3. Research model and hypotheses

As formerly discussed, the empirical research conducted in this context proposes a contamination of the construct of festivalscape with some of the most important models of consumer behavior (TPB e ECT).

Specifically, it will be studied the existence of a direct relationship between festivalscape attributes, formalized by Lee et al. (2008), and users' general attitude toward the food and wine festival in question (TPB) and of an indirect relation with revisiting intention (ECT). It will be also tested the direct influence of attitude toward festival, subjective norms and perceived behavior control (TPB) on revisiting intention and the indirect connection with loyalty. Lastly, it will be tested the capability of PCB to predict loyalty (fig. 1).
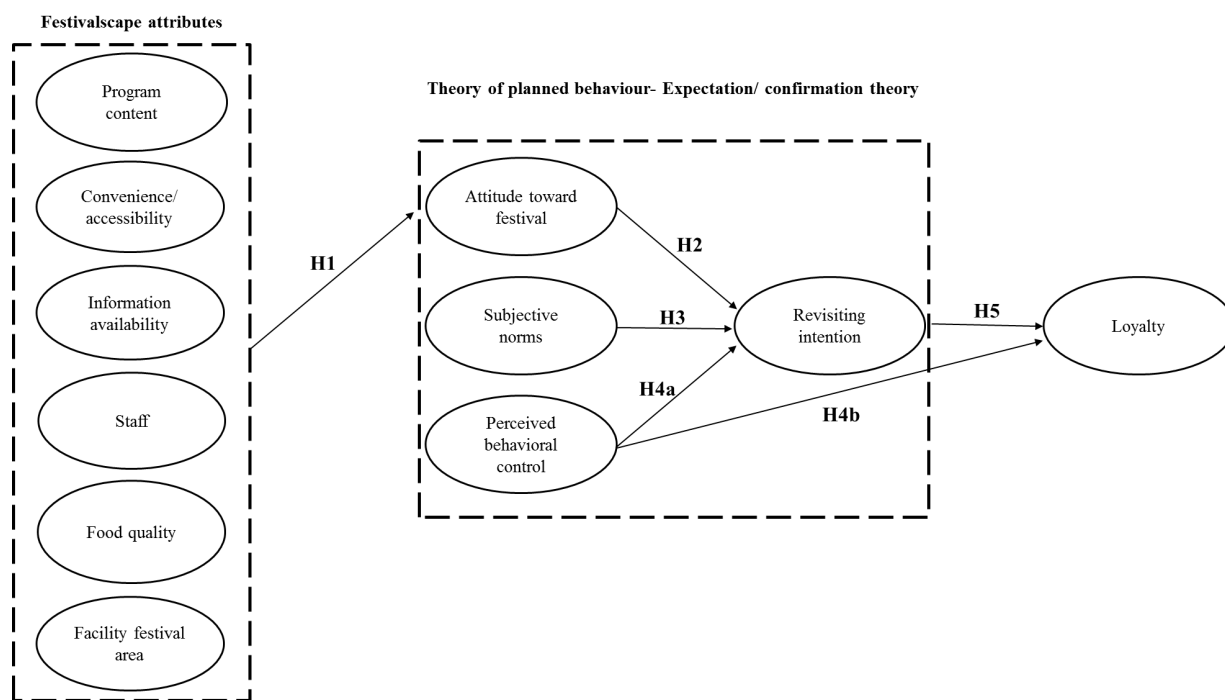
Fig. 1- Research model and hypotheses

Consistently with the assumptions proposed in literature review, festivalscape is operationalized through the measurement scale elaborated by Lee et al. (2008) which divide the construct into seven sub- categories. The dimensions- with the exception of *souvenirs*- are adjusted to the field of food and wine festival and transformed into the following variables: 1) program content; 2) convenience/ accessibility; 3) information availability; 4) staff; 5) food quality; 6) facility festival area. Then, these attributes are related to the attitude construct deriving from TPB.

The connection between servicescape and consumers attitude has been inspected until now in disparate research areas. In the *musicscape*, for example, Morin et al. (2007) measure the influence of the quality of music on servicescape attitude, which then exercises direct and provider-mediated effects on service outcomes. Moreover, in the *healthscape*, James & Lynne (1995) explore the role of facilities and physical environment on consumer attitudes, satisfaction, quality assessments and behaviors. Finally, in *winescape* literature, Thomas et al. (2010) develop the measurement scale for a winescape construct which has an indirect effect on attitude mediated by motivations. Consequently, the first hypothesis affirms:

H1 *Festivalscape attributes influence visitors' attitude toward festival*

In line with TPB (Ajzen, 1991), it can be affirmed that users' attitude affects their behavioral intention, such as their willingness to revisit.

Through a behavioral model including variables of destination image, attitude, motivation, satisfaction and future behavior, Lee et al., (2008) show that tourist attitude directly affects satisfaction and indirectly affects future behavior. Also Huang (2007) found a positive (but mediated by motivations, past travel experience and revisit intention) link between attitude and revisiting intention.

At last, Thomas et al. (2010) show the effects that attitude towards a destination directly exerts on revisit intentions. Thus, in the light of the aforementioned empirical verifications and of the theoretical basis herein embraced, it follows that:

H2 *Visitors' attitude toward festival has an effect on revisiting intention*

One of the main assumptions of TPB is that individuals' subjective norms have an impact on customers' behavioral intention such as their willingness to revisit.

Starting from this general hypothesis, various empirical research (Lam & Hsu, 2006; Li, 2014) has inspected this link. For instance, Han & Kim (2010) extend TPB to more comprehensively explain the formation of customers' intention to revisit a green hotel and at the same time Quintal et al. (2015) suggest that subjective norms positively influence revisit intention.

Relative to touristic field, Han et al.'s (2010) study of eco-friendly resorts reports that subjective norms variable positively correlates with intention to visit the resorts in the future. Therefore:

H3 *Subjective norm has a relationship with revisiting intention*

According to the TPB, customers' perceived behavioral control reinforces their desire, behavioral intention and actual behavior (Perugini & Bagozzi, 2001).

Through an empirical research based on SEM, Li (2014) demonstrates that the variable in question has a significant influence on revisit intention with customer's value as mediator variable. Further, Sparks (2007) reveals that perceived behavioral control produces a positive impact on potential wine tourists' intention to take a wine holiday, whereas Sparks & Pan (2009), Quintal et al. (2010) and Quintal et al. (2015) observe a favorable effect of PBC on tourists' intention to revisit a destination. Then, this study posits the following hypothesis:

H4a *Perceived behavioral control is related to revisiting intention*

Concerning an individual's perceived ease or difficulty in performing a particular behavior, PBC is commonly understood in literature as a switching cost (Jones et al., 2000; Patterson & Smith, 2003).

Exploring the relationship between perceived service quality, service loyalty and switching costs, De Ruyter et al. (1998) establish that in industries characterized by relatively low switching costs, customers will be less loyal as compared to service industries with relatively high switching costs. So, as confirmed also by Lee et al. (2008) and Yang & Peterson (2004) the level of this kind of costs for consumers may influences loyalty.

Besides, Sumaedi et al. (2015) investigate the simultaneous effect of subjective norm, perceived behavioral control and trust on patient loyalty in a healthcare service institution in Indonesia. Thus:

H4b *Perceived behavioral control influence loyalty*

Since loyalty can be intended as buyers' fidelity to a certain product or service, presumably it can be determined by revisiting intention. In fact, Hsu et al. (2006), in a study based on SEM on online customer loyalty, observe that the structure relationship between behavior intention and loyalty is significant.

In order to provide a distinct understanding of hotel customers' loyalty-formation process, Petrick & Backman (2001) probe an extended version of Oliver's (1997) model identifying a link between intention and loyalty. In conclusion, Supphellen & Nysveen's (2001) research reveals that intentions to revisit aids in the explanation of golf travelers' loyalty. For this reason, it is lastly hypothesized that:

H5 *Revisiting intention has an effect on loyalty*

4. Methodology

All constructs in this study were measured with multiple items, as recommended by Churchill (1979) and Kline (2005). A preliminary list of measuring items was generated after an extensive review of the literature pertaining to the theories of human behavior, including TPB and the concept of festivalscapes. A pretest was conducted with 10 festival attendees who had visited the festival and 5 graduate students majoring in tourism management. Items identified as ambiguous were reworded for clarity. The final list of measurement items reported in tab. 2 is adapted from previous study. In particular, local festivalscape measurement items have been derived

Description		N.	%
Sample		177	
Gender	Female	88	49,70%
	Male	89	50,30%
	Total	177	
Age	18-25	75	42,37%
	26-35	42	23,73%
	36-45	34	19,21%
	46-55	20	11,30%
	›55	6	3,39%
	Total	177	
Status	Single	104	58,80%
	Married	73	41,20%
	Total	177	
Previous experience	1-2	28	15,82%
	3-4	106	59,89%
	5-6	40	22,60%
	›6	3	1,69%
	Total	177	

Tab. 1 – Sample Summary Characteristics

adjusting and merging the scale proposed by Lee et al. (2008), Mason & Paggiaro (2012), Quintal et al. (2015). For all constructs, a seven-point Likert scale was adopted, ranging from 1 ("strongly disagree") to 7 ("strongly agree"), with the exception of the dimension of attitude, which was measured with a semantic bi-polar scale.

An on-site intercept survey was conducted among the visitors of the Sant'Antonio Abate "Oro Rosso" local festival, focused on the typical cultivation of tomatoes and on food traditions of the whole geographic area. Inside the festival, one can taste various traditional dishes that have as main ingredient tomato and rediscover scents, colors and typicality due to the various exhibitions of vintage industrial machinery and tools, watch live the preparation of peeled, as well as in the past every family did, and enjoy the festival air created from shows and popular music.

The survey was conducted by four field researchers between July 3 and July 9, 2015 in Sant'Antonio Abate. A self-administered questionnaire was distributed only to those who agreed to respond to the survey. The field researchers contacted 254 visitors, of which 206 participated in the survey, representing a response rate of 81.1%. 28 of distributed questionnaires were incomplete and thus eliminated from the study. As a result, 177 questionnaires were accepted for the purpose of final analysis with the sample characteristics' reported in tab. 1

In order to test research hypotheses in the proposed model (see Fig. 1), a structural equation modeling (SEM) was run using SPSS and Amos 22. As a first step, an exploratory factor analysis (EFA) was executed to identify the underlying structure of festivalscape's latent variables and purify measured indicators of constructs (see appendix 1). As second step, the two-stage testing procedure recommended by Anderson & Gerbing (1988) was adopted. In the first stage, confirmatory factor analysis (CFA) estimated the measurement model and in the second stage, hypothetical relationships among the constructs were identified in the structure model.

5. Results

5.1 Measurement model

A Confirmatory Factor Analysis (CFA) has been performed to assess reliability, convergent validity and discriminant validity for the six measured constructs.

Table 2 shows the Cronbach alpha values generated by the CFA in estimating the reliability of the multi-item scales: attitude with 0.885, subjective norms with 0.872, perceived behavioral control with 0.767, loyalty with 0.956, revisiting intention with 0.879 and festivalscape with 0.662. All of these alpha coefficients were above the cutoff point of 0.7, indicating an acceptable level of reliability for each construct (Nunnally & Bernstein, 1994), with the exception of festivalscape which is above 0.6, representing anyway an acceptable level in the case of an explorative analysis.

The measurement model derived from the CFA showed acceptable levels in almost all fit indices (see Table 2) with c^2/df equal to 2.102, SRMR equal to 0.0556, CFI equal to 0.941, NNFI equal to 0.924, RMSEA equal to 0.079.

As illustrated in table 3, each average variance extracted (AVE) value is above 0.5 which is an indication that convergent validity was not an issue (Garbarino & Johnson, 1999).

The AVE from each construct is greater than the variance shared between the construct and the others in the model, which demonstrates satisfactory discriminant validity. In table 3 the correlation matrix for all constructs is reported. Diagonals are the square root of AVEs. In all cases, the square root of AVE is larger than the correlation of that construct with all other constructs in the model, which indicates satisfactory discriminant validity.

5.2 Structural model (path analysis)

With satisfactory results in the measurement model, the structural model was assessed to test the relationship among constructs. The goodness of fit measures were used to assess the overall structural model fit. As indicated by the results of the study, the fit indices for the proposed model were acceptable with c^2/df equal to 2.228, SRMR equal to 0.0769, CFI equal to 0.931, NNFI equal to 0.915, RMSEA equal to 0.084. In addition, the explained variance was 29% for attitude, 56% for revisiting intention and 57% for loyalty.

A summary of study results, including path coefficients and explained variances, is presented in table 4.

According to the study results, four of the five proposed hypothesis were supported. Research results related to H1, which states that festivalscape attributes influence positively visitors' attitude toward festival, were significant (path coefficient = 0.542; p < 0.001).

Also, all predictor variables, except perceived behavioral control (PBC), were statistically significant in predicting revisiting intention, as proved by the values of attitude (path coefficient= 0.531; p < 0.001) and subjective norms (path coefficient= 0.192; p < 0.05). H2 and H3 were also supported.

However, perceived behavioral control was not statistically significant in predicting revisiting intention (path coefficient= 0.086; t= 1.407); thus, H4a was not supported.

Finally, other hypotheses related to loyalty were tested. The relationship between perceived behavioral control and loyalty was not statistically significant (path coefficient = -0.0114; t = 1.921) in predicting loyalty, while the relationship between revisiting intention and loyalty was statistically significant (path coefficient = 0.772; p < 0.01); thus H4b was rejected and H5 was supported.

Overall, two constructs (AT and SN) play an essential role in clarifying the formation of the festival visitors' revisiting intention and revisiting intention is a fundamental antecedent of loyalty.

Additionally, the festivalscape is a significant and direct predictors of attitude which indirectly influenced revisiting intention. The findings imply that this construct plays an important role in influencing visitors' attitude toward attending the festival, which in turn influences their intention to revisit the festival itself.

Latent Variable	Measurement items	Factor Loading (standardized)	T-value	α di Cronbach
Attitude	My attitude towards this festival is:			**0,885**
	(1) Dissatisfaction, (7) Satisfaction	0,787	12,644	
	(1) Unenjoyable, (7) Enjoyable	0,911		
	(1) Negative, (7) Positive	0,75	11,807	
	(1) Disfavor, (7) Favor	0,672	9,941	
Subjective Norm	Indicate how much you agree on following affirmations (1= strongly disagree; 7= strongly agree):			**0,872**
	Friends/ family recommended me to take part in this festival	0,764	5,992	
	I came to this festival because it is known to friends/ family	0,779	6,048	
	Friends/ family think that I should have come to this festival	0,788	10,73	
	I take part in this festival because family/ friends expressed positive judgements on it	0,713	***	
Perceived Behavioral Control				**0,767**
	Coming to this festival has been completely under my control	0,788	***	
	Nothing prevents me from coming to this festival	0,79	14,018	
Loyalty				**0,956**
	I will be glad to encourage friends/ family to come to this festival	0,941	***	
	I will recommend anyone who asks for advice to take part in this festival	0,929	23,45	
	I will recommend friends/ family to take part in this festival	0,942	24,572	
Revisiting Intention				**0,879**
	Totally probable, improbable	0,824	***	
	Impossible, Possible	0,933	14,948	
	Totally sure, Totally unsure	0,799	12,3	
Festivalscape				**0,662**
	Food (see factor analysis in appendix 1)	0,614	***	
	Promo (see factor analysis in appendix 1)	0,807	5,644	

c^2	Df	c^2/Df	SRMR	NNFI	CFI	RMSEA
248.028	118	2.102	0.0556	0.924	0.941	0.079

Tab. 2 – Results of confirmatory factor analysis and fit indices for measurement model

	LOY	SCAPE	ATT	SN	PBC	REV	AVE
LOY	**0,937**						0,879
SCAPE	0,577	**0,717**					0,514
ATT	0,661	0,474	**0,785**				0,616
SN	0,457	0,409	0,378	**0,762**			0,580
PBC	0,036	-0,015	0,280	-0,099	**0,789**		0,623
REV	0,717	0,578	0,729	0,397	0,200	**0,854**	0,729

Tab 3 – Correlation of latent construct (bolded diagonal are square roots of AVE)

	Structural Paths	Standardized Path Coefficients	T-Value	Hypothesis supported
H1	Festivalscape → (+) Attitude (R²=0.294)	0.542	5.103***	Yes
H2	Attitude → (+) Revisiting intention (R²=0.563)	0.531	5.767***	Yes
H3	Subjective norms → (+) Revisiting intention (R²=0.563)	0.192	2.873**	Yes
H4a	Perceived Behavioral Control → (+) Revisiting intention (R²=0.563)	0.086	1.407 n.s.	No
H4b	Perceived Behavioral Control → (+) Loyalty (R²=0.569)	-0.114	-1.921 n.s.	No
H5	Revisiting Intention → (+) Loyalty (R²=0.569)	0.772	10.562***	Yes

*** p ‹ 0.01; ** p ‹ 0.05; n.s. non significant

Tab 4 – Standardized path coefficients and t-value for structural model

6. Discussion and managerial implications

In order to fill the gap arisen from festivalscape literature, the present paper pursues a dual purpose: on the one hand, it proposes an integrated approach incorporating festivalscape's attributes measurement into the classic theories of consumer behaviour; on the other hand, it expands the focus of traditional research on festival visitors' attitude including *expectation/ confirmation theory* (Oliver, 1980).

So, the added value of this work lies in the attempt to contaminate the relatively "new" concept of festivalscape with the well-known model of theory of planned behavior through the introduction of the concept of travelers' revisiting intention and in so doing involving the dimension of loyalty. The configuration of such a model leads to the elaboration of a festival visitors' decision-making framework for directly predicting tourists' revisiting behavior and indirectly predicting loyalty.

In terms of theoretical implications, introducing the operationalisation of festivalscape to the TPB scale enriches the body of festivalscape research (Lee et al., 2008; Masson & Paggiaro, 2012; Anil, 2012; Quintal et al., 2015), extending current understanding of the role festivals' attributes play in shaping consumers' attitude and revisiting intention. In addition, going beyond the simple behavior intention resolves the incompleteness of previous studies in which only the mere *repeat visitation* is tested (Chen & Gursoy, 2001). These works, in fact, exclude loyalty or make it correspond to re-purchase behavior, thus considering only behavioural aspect and not contemplating the so- called *preference loyalty* (De Ruyter et al., 1998), the component relative to patronage, herein duly evaluated.

Relative to a more pragmatic managerial perspective, the identification of festivalscape tourists' decision process can be applied in concrete business context, helping managers to identify the factors which predispose to revisit a festival, so providing them with strategies for attracting visitors, for establishing durable relations with customers, especially in small rural areas, and for the overall enhancement of performances.

Besides, the operationalization of various components of festivalscape is also useful to guide managers toward a systemic management of the organization (Pels et al., 2014), taking into account psychological and behavioural aspects in the elaboration of strategies tool for a better management of the process itself.

Concerning the results of the empirical research herein conducted, this study confirms that- as hypothesized-food and wine events visitors' intention is only indirectly affected by physical and contextual features of a destination and directly determined by a psychological sphere involved in consumption. This assumption underlines the abovementioned significance of cognitive dimension in explaining festival outcomes, thus demonstrating that visitors initially judge local festivals on the basis of environmental characteristics and then that these opinions generate consequent intentions.

The path analysis carried out in this context validates the first hypothesis, based on the substantial effect (being the relationship characterized by one of the highest path coefficient) that festivalscape exercises on attitude. A similar result is in line with the above-quoted research on visitors' behavior demonstrating that the various type of servicescape are antecedents of attitude.

Such a result can only be interpreted emphasizing the need to enhance the contextual aspect of festivals' location, as the distinctiveness of this kind of events lies in the ability to imbue the atmosphere with local culture. For this reason, festival managers should not only provide captivating cultural programs, effective facilities and food of high quality but also pay attention to the total service experience.

Moreover, among the antecedents of revisiting intention (attitude towards festival, subjective norms and perceived behavioural control), attitude exerts the most significant impact, which is consistent with other studies (Quintal et al., 2015), whereas the relationship between PBC and revisiting intention is not significant. Subjective norms also produce a positive (but slightly inferior) effect on intention to revisit a certain festival, leaving a component of uncertainty in consumer behaviour, since it is a complex psychological variable not easily controllable by the researcher.

The first result underlines the relevance of tourists' attitude in mediating relationships between the festivalscape attributes and visitors' behavioural intention. This stresses the hedonic nature of culinary tourism experience, which moves to the background the qualitative factors of a destination in favour of emotional reactions created in users by the holistic experience of consumption. Further, the positive effect subjective norms have on willingness to revisit validates the relevance of both constructs in the TPB model (Quintal et al., 2010; Sparks, 2007).

In addition, the insignificant relationship between the perceived behavioural control and revisiting intention and between perceived behavioural control and loyalty is also remarkable, being PBC known as an antecedent to behavioral intention (Ajzen & Madden, 1986; Park & Petrick, 2009). In truth, according to Ajzen & Madden (1986), PBC includes both internal factors, such as knowledge and planning, and external factors, such as time and opportunity: this distinction has gradually faded away, probably due to the simplistic association of the construct with switching costs, which has limited the scope of the items identified in literature to represent the concept. Therefore, future studies should employ different or broader definitions of PBC.

Finally, the existence of a robust link between revisiting intention and loyalty, already abundantly validated in literature, places emphasis on the necessity on the part of managers to stimulate word of mouth, using especially online instruments to intercept changing needs of specific groups of consumers. In facts, marketing tactics such as promotional tools that focuses on reminding the visitors their previous visits by evoking past memories (for instance photo contests on social network) can act as motivations to revisit the destination.

7. Limitations, future research and conclusion

This paper supports the argument that festivalscape directly predicts consumers attitude and indirectly predicts customers' loyalty. However, the results presented in previous paragraph should be cautiously interpreted because of the limitations of this research. Thus, to overcome these lacks and to cross-validate the findings from different directions, future research is needed.

Firstly, data from current study were collected from only one particular kind of festival in a confined geographic area. Since nature-based festivals have expanded rapidly, cross-cultural studies with different geographical

locations would also be useful to generalize the results to a wider population. Besides, it would be interesting to expand the research to other events or to apply it to other types of tourism.

In the second place, even if in this context festivalscape is considered as a global concept, it may be worthwhile to investigate every single attribute separately, assuring in this way a more detailed analysis. At the same time, this specification can allow to pinpoint exactly what specific features of festivalscape influence customers' attitude, in order to address manager to work on the component in question.

Thirdly, further research could extend the model herein adopted, including other variables intended to examine in depth the intention formation process.

A first additional crucial construct can be in this sense satisfaction, which in numerous research (Gotlieb et al., 1994; Liao et al., 2007; Lee et al., 2008) is deemed as a consequent of and an antecedent of loyalty. In fact, festivalscape attributes can be conceived as drivers designed to increase satisfaction, related to the single transaction in the short run, and then loyalty, in the long run. To avoid a gap between the two elements, destination manager should raise quality and competitiveness of the offering (pre and post- delivery, efficacy of facilities and transport, natural resources management, organization of cultural and artistic events). Encouraging event managers to supervise the degree of satisfaction deriving from individual perception of festivalscape's characteristics, the insertion of this variable can help to distinguish features leading to satisfied or to dissatisfied users permitting to improve the more efficient areas and to relaunch the inefficient ones, developing strategies of customers' retention.

In addition, as consequences of festivalscape attributes, concepts such as perceived value (Chen & Chen, 2010) and image (Andreassen & Lindestad, 1998) can be involved in the model.

REFERENCES

Ajzen, I. (1985), "From intentions to actions: a theory of planned behavior", in J. Kuhl, & J. Beckman (Eds.), *Action control: From cognition to behaviour*, pp. 11-39, Springer, Heidelberg.

Ajzen, I. (1991), "The theory of planned behaviour", *Organizational Behaviour and Human Decision Processes*, 50(1), pp. 179-211.

Ajzen, I., & Fishbein, M. (1980), *Understanding attitudes and predicting social behaviour*, Engle-wood-Cliffs, Prentice-Hall, New Jersey.

Ajzen, I., & Madden, T. J. (1986), "Prediction of goal directed behavior: attitudes, intentions and perceived behavioral control", *Journal of Experimental Social Psychology*, 22(5), pp. 453- 474.

Anderson, E. W., & Sullivan, M. W. (1993), "The antecedents and consequences of customer satisfaction for firms", *Marketing science*, 12 (2), pp. 125-143.

Anderson J.C, & Gerbing D.W. (1988), *Structural Equation Modeling in Practice: A Review and Recommended Two-Step Approach*, Psychological Bulletin, 103 (39 pp. 411-423.

Andreassen, W. T., & Lindestad, B. (1998), "Customer loyalty and complex services: The impact of corporate image on quality, customer satisfaction and loyalty for customers with varying degrees of service expertise", *International Journal of Service Industry Management*, 9(1), pp. 7-23.

Anil, N. K. (2012), "Festival visitors' satisfaction and loyalty: An example of small, local, and municipality organized festival", *Turizam: znanstveno-stručni časopis*, 60(3), pp. 255-271.

Baker, J., Grewal D., & Parasuraman, A. (1994), "The Influence of Store Environment on Quality Inferences and Store Image", *Journal of A cadenty of Marketing Science,* 22 (4), pp. 328-39.

Bitner, M. J. (1992), "Servicescapes: the impact of the physical surroundings on customers and employees", *Journal of Marketing*, 56(2), pp. 57-71.

Chen, C. F., & Chen, F. S. (2010), "Experience quality, perceived value, satisfaction and behavioral intentions for heritage tourists", *Tourism management*, 31(1), pp. 29-35.

Chen, J. S., & Gursoy, D. (2001), "An investigation of tourists' destination loyalty and preferences", *International Journal of Contemporary Hospitality Management*, 13(2), pp. 79-85.

Churchill, G. A. (1979), "A paradigm for developing better measures of marketing constructs", *Journal of Marketing*, 16(1), pp. 64-73.

Darden, W. R., & Babin, B. J. (1994), "Exploring the concept of affective quality: expanding the concept of retail personality". *Journal of Business Research*, 29(2), pp. 101-111.

De Ruyter, K., Wetzels, M., & Bloemer, J. (1998)" On the relationship between perceived service quality, service loyalty and switching costs", *International Journal of Service Industry Management*, 9(5), pp. 436-453.

Eagly, A. H., & Chaiken, S. (1993), *The psychology of attitudes*, Harcourt Brace Jovanovich College Publishers,Orlando, FL:.

Fishbein, M., & Ajzen, I. (1975), *Belief, attitude, intention, and behavior: An introduction to theory and research*, Reading, MA: Addison-Wesley.

Garbarino, E., Johnson, M. S. (1999), *The different roles of satisfaction, trust, and commitment in customer relationships*, The Journal of Marketing, 63(2), pp.70-87.

Getz, D. (1991), *Festivals, special events, and tourism*, Van Nostrand Reinhold, New York, NY.

Gotlieb, J. B., Grewal, D., & Brown, S. W. (1994), "Consumer satisfaction and perceived quality: complementary or divergent constructs?", *Journal of applied psychology*, 79(6), p. 875.

Gursoy, D., Kim, K., & Uysal, M. (2004), "Perceived impacts of festivals and special events by organizers: an extension and validation", *Tourism Management*, 25(2), pp. 171-181.

Hall C.M., Mitchell R (2001), "Wine and food tourism" in Douglas N., Derrett R (Eds), *Special Interest Tourism: Context and cases*, John Wiley and Sons, Australia, Brisbane, pp. 307- 329.

Han, H., Hsu, L., & Sheu, C. (2010), "Application of the theory of planned behaviour to green hotel choice: testing the effect of environmental friendly activities", *Tourism Management*, 31(3), pp. 325- 334.

Han, H., & Kim, Y. (2010), "An investigation of green hotel customers' decision formation: Developing an extended model of the theory of planned behavior", *International Journal of Hospitality Management*, 29(4), pp. 659-668.

Hjalager, A. M., & Richards, G. (2002), "13 Still undigested: research issues in tourism and gastronomy", *Tourism and gastronomy*, 224.

Hsu, C., & Huang, S. (2012), "An extension of planned behaviour model for tourists", *Journal of Hospitality and Tourism Research*, 36, 3, pp.90-417

Hsu, S. H., Chen, W. H., & Hsieh, M. J. (2006), "Robustness testing of PLS, LISREL, EQS and ANN-based SEM for measuring customer satisfaction", *Total Quality Management & Business Excellence*, 17(3), pp. 355-372.

Huang, S. S. (2007), *The effects of motivation, past experience, perceived constraint, and attitude on tourist revisit intention* (Doctoral dissertation, The Hong Kong Polytechnic University).

James D. H & Lynne D (1995), "Healthscape: the role of the facility and physical environment on consumer attitudes, satisfaction, quality, assessments and behaviors", *Health Care Management Review*, 20 (2).

Jones, M. A., Mothersbaugh, D. L., & Beatty, S. E. (2000), "Switching barriers and repurchase intentions in services", *Journal of retailing*, 76(2), pp. 259-274.

Kline, R. (2005), *Principles and practice of structural equation modelling*, Guilford Press, NY.

Kwortnik, R. J. (2008), "Shipscape influence on the leisure experience. International Journal of Culture", *Tourism and Hospitality Research*, 2(4), pp. 289-311.

Lam, T., & Hsu, C. (2006, "Predicting behavioral intention of choosing a travel destination", *Tourism Management*, 27(4), pp. 589-599.

Lam, T., & Hsu, C. (2004), "Theory of planned behaviour: potential travellers from China", *Journal of Hospitality and Tourism Research*, 28(4), pp. 463-482.

Lee, Y. K., Lee, C. K., Lee, S. K., & Babin, B. J. (2008) "Festivalscapes and patrons' emotions, satisfaction, and loyalty", *Journal of Business Research*, 61(1), pp. 56-64.

Lee, S.Y., Petrick, J.F. & Crompton, I. (2007), "The role of quality and intermediary constructs in determining festival attendees behavioural intentions", *Journal of Travel Research*, 45, pp. 402–412.

Liao, C., Chen, J. L., & Yen, D. C. (2007), "Theory of planning behavior (TPB) and customer satisfaction in the continued use of e-service: An integrated model", *Computers in Human Behavior*, 23(6), pp. 2804-2822.

Long L.M. (2004), "Culinary Tourism: A Folkloristic Perspective on Eating and Otherness", in Long L., *Culinary Tourism*, University of Kentucky Press, pp. 20-50.

Lucas, A. F. (2003), "The determinants and effects of slot servicescape satisfaction in a Las Vegas hotel casino", *The Gaming Research and Review Journal*, 7(1), pp. 1-20.

Mason, M. C., & Paggiaro, A. (2012), "Investigating the role of festivalscape in culinary tourism: The case of food and wine events", *Tourism Management*, 33(6), pp. 1329-1336.

Morin, S., Dubé, L.& Chebat, J. (2007), "The role of pleasant music in servicescapes: a test of the dual model of environmental perception", *Journal of Retailing*, 83 (1), pp. 115-130.

Newman, A. J. (2007), "Uncovering dimensionality in the servicescape: towards legibility", *Services Industry Journal*, 27(1), pp. 15- 28

Nunnally J.C, & Bernstein I.H. (1994), *Psychometric Theory* (3rd edition), Mc-Graw Hill, NY.

Oakes, S., & North, A. C. (2008), "Reviewing congruity effects in the service environment musicscape", *International Journal of Service Industry Management*, 19(1), pp. 63-82.

Oliver, R.L. (1997), *Satisfaction: A Behavioral Perspective on the Consumer*, Irwin/McGraw-Hill, New York, NY.

Oliver, R. L. (1993), "Cognitive, affective, and attribute bases of the satisfaction respons", *Journal of consumer research*, pp. 418-430.

Oliver, R. L. (1980), "A cognitive model of the antecedents and consequences of satisfaction decisions", *Journal of marketing research*, pp. 460-469.

Park, S. Y., & Petrick, J. F. (2009), "Examining current non-consumers: a cruise vacation case", *Journal of Vacation Marketing*, 15(3), pp. 275- 293

Patterson, P. G., & Smith, T. (2003), "A cross-cultural study of switching barriers and propensity to stay with service providers", *Journal of retailing*, 79(2), pp. 107-120.

Perugini, M., & Bagozzi, R. P. (2001), "The role of desires and anticipated emotions in goal-directed behaviours: broadening and deepening the theory of planned behaviour", *British Journal of Social Psychology*, 40(1), pp. 79-98.

Pels, J., Barile, S., Saviano, M., Polese, F., & Carrubbo, L. (2014), "The contribution of VSA and SDL perspectives to strategic thinking in emerging economies", *Managing Service Quality*, 24(6), pp- 565-591.

Peters, G. L. (1997), *American winescapes: The cultural landscapes of America's wine country*, USA: Westview Press.

Petrick, J. F., & Backman, S. J. (2001), "An examination of golf travelers' satisfaction, perceived value, loyalty, and intentions to revisit", *Tourism analysis*, 6(3/4), pp. 223-237.

Quintal V. A., Thomas B., & Phau I. (2015), "Incorporating the winescape into the theory of planned behaviour: Examining 'new world'wineries", *Tourism Management*, 46, pp. 596-609.

Quintal, V. A., Lee, J. A., & Soutar, G. N. (2010), "Risk, uncertainty and the theory of planned behaviour: a tourism example", *Tourism Management*, 31(6), pp. 797- 805.

Reimer, A., & Kuehn, R. (2005), "The impact of servicescape on quality perception", *European Journal of Marketing*, 39 (7/8), pp. 785-808.

Song, H., You, G. J., Reisinger, Y., Lee, C. K., & Lee, S. K. (2014), "Behavioral intention of visitors to an Oriental medicine festival: An extended model of goal directed behavior", *Tourism Management*, 42, pp. 101-113.

Song, H. J., Lee, C. K., Kang, S. K., & Boo, S. J. (2012), "The effect of environmentally friendly perceptions on festival visitors' decision-making process using an extended model of goal-directed behaviour", *Tourism Management*, 33(6), pp. 1417-1428.

Sparks, B. (2007), "Planning a wine tourism vacation? Factors that help to predict tourist behavioural intentions", *Tourism Management*, 28 (5), pp. 1180- 1192.

Sparks, B. A., & Pan, G. W. (2009), "Chinese outbound tourists: understanding their attitudes, constraints and use of information sources", *Tourism Management*, 30(4), pp. 483- 494.

Sumaedi , I, Gede Mahatma Y.B. , Rakhmawati T., Nidya J.A , Medi Y. , & Tri W., (2015), "Patient loyalty model: An extended theory of planned behavior perspective (a case study in Bogor, Indonesia)", *Leadership in Health Services*, 28 (3), pp. 245 – 258.

Supphellen, M., & Nysveen, H. (2001), "Drivers of intention to revisit the websites of well-known companies: The role of corporate brand loyalty", *International Journal of Market Research*, 43(3), pp. 341.

Thomas, B., Quintal, V. A., & Phau, I. (2010), "Predictors of attitudes and intention to revisit a winescape", *Proceedings of Australian and New Zealand Marketing Academy Conference*, November 2009, Christchurch, New Zealand: Australian and New Zealand Marketing Academy.

Tommasetti, A., Troisi, O., & Vesci, M. (2015), "Customer value co-creation: a conceptual measurement model in

a Service Dominant Logic perspective", *Proceedings of Naples Forum on Service*, June 2015, Naples.

Wakefield, K. L., & Blodgett, J. G. (1999), "Customer response to intangible and tangible service factors", *Psychology & Marketing*, 16(1), pp. 51-68.

Wirtz, J., Mattila, A., & Tan, R. (2007), "The role of arousal congruency in influencing consumers' satisfaction evaluations and in-store behaviours", *International Journal of Service Industry Management*, 18(1), pp. 6-24.

Yang, Z., & Peterson, R. T. (2004), "Customer perceived value, satisfaction, and loyalty: The role of switching cost", *Psychology & Marketing*, 21(10), pp. 799-822.

Authors

Antonio Botti
Associate Professor
University of Salerno
Department of Management and Information Science
Via Giovanni Paolo II 132
Fisciano
Italia
Tel. +39 089 963025
Email: abotti@unisa.it

Mara Grimaldi
Contract Researcher
University of Salerno
Via Giovanni Paolo II 132
Fisciano
Italia
Email: mara.grimaldi88@gmail.com

Aurelio Tommasetti
Full Professor (Rector)
University of Salerno
Department of Management and Information Science
Via Giovanni Paolo II 132
Fisciano
Italia
Tel. +39 089 966960
Email : atommasetti@unisa.it

Orlando Troisi
Contract Researcher
University of Salerno
Via Giovanni Paolo II 132
Fisciano
Italia
Email: otroisi@unisa.it

Massimiliano Vesci (corresponding author)
Associate Professor
University of Salerno
Department of Management and Information Science
Via Giovanni Paolo II 132
Fisciano
Italia
Tel. +39 089 963130
Email: mvesci@unisa.it

Appraisal process, emotional reactions and behavioural intention for heritage tourists: a self-regulation approach

Antonio Botti, Antonella Monda, Aurelio Tommasetti, Orlando Troisi and Massimiliano Vesci

Abstract

Current study aims at developing a theory-based model for predicting behavioral tourists' intentions to revisit a cultural heritage destination. The paper underpins the idea that in defining heritage tourists' behavior certain self-regulatory processes intervene. Generally, the self-regulatory mechanism encompasses the following phases: appraisal; emotional reaction; coping responses. Supporting the above-mentioned assumption, the study tries to link the Self- Regulation approach (Bagozzi, 1992) in explaining heritage tourists' intention formation to revisit or recommend the archaeological site.

The proposed research model is tested through an empirical survey conducted at the archaeological site of Pompeii (Italy) on a sample of tourists that have completed the visit of the site. A confirmatory factor analysis is conducted in order to assess reliability of multi-item scales. The overall model and the relationships among the constructs are tested through a Structural Equation Model (SEM). According to the results of the research, it is possible to note that image has a strong and substantially equal effect in influencing evaluative satisfaction and emotional satisfaction. At the same time, evaluative satisfaction is stronger correlated with loyalty than emotional satisfaction, suggesting that experiential aspects of the visit play a fundamental role in influencing tourist behavior. The main limitation of the work is probably represented by the population of the sample: it could be unrepresentative of all geographical touristic regions. The paper helps firms, practitioners and politician to better manage cultural heritage destinations and to enable effective and efficient behaviours within contexts with multiple actors.

1. Introduction

The economic national growth is affected by several elements, including tourism that represents one of the main factors of this phenomenon. In 2011, the tourism sector (domestic and international) contributed almost 5300 billion EUR to the global economy (World Travel and Tourism Council - WTTC). In particular, according to WTTC, in 2014 in Italy the total contribution of travel and tourism was 10% of Gross domestic product (GDP) and almost 5% of total employment.

In recent years, the link between tourism and heritage conservation is growing up (The Federal-Provincial-Territorial, FPT, 2012). Many authors (Bonet, 2003; Cooke and Lazzaretti, 2008; Dritsakis, 2004) claim that tourism destinations with typical cultural or natural elements constitute one of the chief attractions for international tourists. The growing phenomenon of tourists who travel directed toward experiencing the heritage of a city, region, state or country is called heritage tourism (Taylor, 2001). This kind of travel enables tourists to learn about, and be surrounded by, local customs, traditions, history and culture.

The World Heritage Centre of the United Nations Educational, Scientific and Cultural Organization (UNESCO), shows that the total number of World Heritage Sites (WHSs) has risen constantly. The WHSs include three kinds of sites: cultural, natural and mixed sites.

According to the world heritage list (UNESCO), Italy is the first country in the world to possess the majority of WHSs but not also the most popular country for tourism. This is probably due to the fact that the presence of WHSs produces a positive effect on international tourism, but it is not enough to obtain the increase of international tourists' arrivals and consequently tourism expenditure, hereby benefiting from the economies of the destination countries.

Among the causes generating the inbound of new tourists and the intention to revisit a cultural heritage site, the interpersonal influence and the word-of-mouth (WOM) play a chief role (Litvin et al. 2008). Interpersonal influence and word-of-mouth, generally ranked as the most important information source when a consumer is making a purchase decision, are especially important in the tourism industry, whose intangible products are difficult to evaluate prior to their consumption (Litvin et al. 2008). Over the past few years, interpersonal influence and WOM are considered tightly related to customer loyalty, interpreted in turn as a variable able to explain customer retention (Pritchard and Howard, 1997).

Based on *self-regulation theory* (SRT, Bagozzi, 1992) this study wants to investigate the appraisal process, emotional reaction and behavioral intention that bring the loyalty towards a heritage site, focusing on the behavioral intention that brings a tourist to revisit it in the future.

The study wants to help management in heritage tourism field and researchers to find antecedents of customer loyalty in its pursuit of heritage tourists' retention and long-term profitability.

Among the many Italian cultural and natural sites (such as Venice and its Lagoon, Amalfitana Coast, The Trulli of Alberobello, The Dolomites) it has been chosen to investigate tourists' intention to reiterate the visit of one of the most impressive WHSs: Pompeii ruins.

The paper is structured as follow: the second section starts from a systematic literature review on heritage tourism (Yale, 1991; Poria et al. 2003), followed by the attitude behavior model chosen to frame our topic: Self Regulation Theory (Bagozzi, 1992). In the third section, based on the presented theories, it is exposed the research model and its hypotheses. In the fourth section it is presented the methodology. In the fifth section are shown the results. Then are presented the implications, the conclusion and the limitations of the work.

2. Heritage tourism and attitude theories: theoretical background

2.1 Heritage tourism

Heritage tourism, or Cultural heritage tourism, is a branch of tourism directed towards experiencing the arts, heritage, and special character of a place (National Endowment for the Arts 2011).

The concept is defined by The National Trust for Historic Preservation in the United States as "traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past" (National Trust for Historic Preservation, 2014).

In fact, heritage tourism occurs when participation in a cultural or heritage activity is a significant factor for traveling. Heritage tourism also includes performing arts, (like theatre, dance, music), visual arts and crafts, festivals, museums and cultural centers, and historic sites and interpretive centers.

Heritage tourism is considered as one of the most significant and diverse phenomena of modern-age tourism. It has demonstrated an openness to continuous innovation and to the creation of new products, in line with the demands for new experiences on the part of tourists and with the evolution of cultural management research (World Tourism Organization, 2012).

In the Heritage tourism, in fact, are integrated tangible heritage that includes real components, such as the physical evidence of culture heritage and concern the management of tourism, and intangible heritage, that represents the emotional components expressed by continuing cultural practices, knowledge, and living experiences in the heritage sites (Munjeri, 2004).

Tangible heritage is linked to a practical perspective, identifying the cultural tourist and measuring the scope of the cultural tourism activity (McKercher and Cros, 2002). From this point of view heritage tourism brings a lot of advantages from many point of views: economic, social, environmental. From the economic point of view, heritage tourism helps to diversify economies and improves quality-of-life for local residents (Museum Association of Arizona et al. 2000), bringing in new money, generating tax revenues (Ontario Ministry of Tourism, 2009) and supporting local business (FPT, 2012). From a social point of view, heritage tourism enhances the community's image and pride, encouraging community beautification and creating opportunities for healthy community relationships and partnerships (Tarlow, 2011). Lastly, from an environmental point of view, heritage tourism contributes to a culture of preservation.

The intangible heritage, focusing on a strong emotional component, indicates the nature and the meaning of the cultural tourism experience and creates experiences for visitors attracted to history, preservation, and the cultural arts, which can then also be enjoyed by residents.

Based on these two aspects of heritage tourism (tangible, linked to cognitive elements, and intangible, linked to emotional elements) it is expected that tourists idea and opinion about a heritage site, and consequently the image and satisfaction towards an heritage site, is in turn composed by a cognitive and emotional part.

Moreover, because of its intangible nature, heritage constitutes a subjective component because of its direct relationship with a collective social memory, "a combination of recollections recognized by a given group" (Flores, 1995). Therefore, it is not a surprise that emotional component tightly affects people perception: sometimes, individuals construct "subjective social reality" and this subjective construction affects their behavior more than objective input (Bless et al. 2004). For this reason, it is important to hold under control not only cognitive factors but also subjective and emotional factors that influence tourists' loyalty. This is in line to a systemic logic in which there is the proposition of a model that aspires to emphasize the psychological and interactional aspects of consumption (Tommasetti et al., 2015).

2.2 Appraisal process, emotional reactions and behavioural intention

In 1992, Bagozzi presents *self-regulation theory* (SRT), a theory generally used within health management to control impulses or to manage short-term desires.

SRT derives from the Theory of planned behavior (or TPB), introduced in 1985 by Ajzen to explain behaviors not "completely" under volitional control. The TPB, in fact, states that behavior explained refers not to action totally under volitional governance but rather to actions subject to the interference of internal and external forces.

Based on TPB, SRT argues that attitudes and subjective norms are not sufficient determinants of behavioral intentions, and that intentions are not a sufficient impetus for concrete actions. Bagozzi (1992) states that to explain the real process that brings to action, it is needed to introduce the role of cognitive and emotional components. Bagozzi's attitude theory posits that appraisal processes generate emotional reactions which then influence an individual's behaviors, depicting cognitive, appraisal, and emotional response and behavior as occurring in a sequential process.

Underpinning this idea, and on the base of above-mentioned considerations about heritage tourism, self-regulation approach is considered the most appropriate framework to explain the proposed model (see paragraph 3).

While Bagozzi (1992) affirms that this process happens before the real conduct, in this work it is posited that the theory can be applicable also during the action.

Following the basic structure of the theory that contemplates three dimensions, appraisal process of past or ongoing or anticipated events (cognitive knowledge), emotional reaction (affective outcomes) and coping response (behavioral framework), it has been reformulated the attitude theory and postulated the research model discussed in the following section.

3. Research model and hypotheses

Although there are many studies which connect the variables of destination image and satisfaction to loyalty (Chi and Qu, 2008; Assaker and Hallak, 2013; Ramseook-Munhurrun et al., 2015), a literature gap about their relationship emerges, since it seems that the constructs have not been thoroughly investigated in heritage tourism field.

The research model investigates these constructs applying them to the heritage tourism field and introducing the contamination of these variables with the SRT.

The following model hypothesizes that cognitive knowledge (interpreted here as destination image) has a positive effect on the emotional and evaluative satisfaction, which in turn affect the loyalty towards a heritage site. In other words, tourist satisfaction is an intervening variable that mediates the relationship between destination image and behavioral intentions (Chi and Qu, 2008).
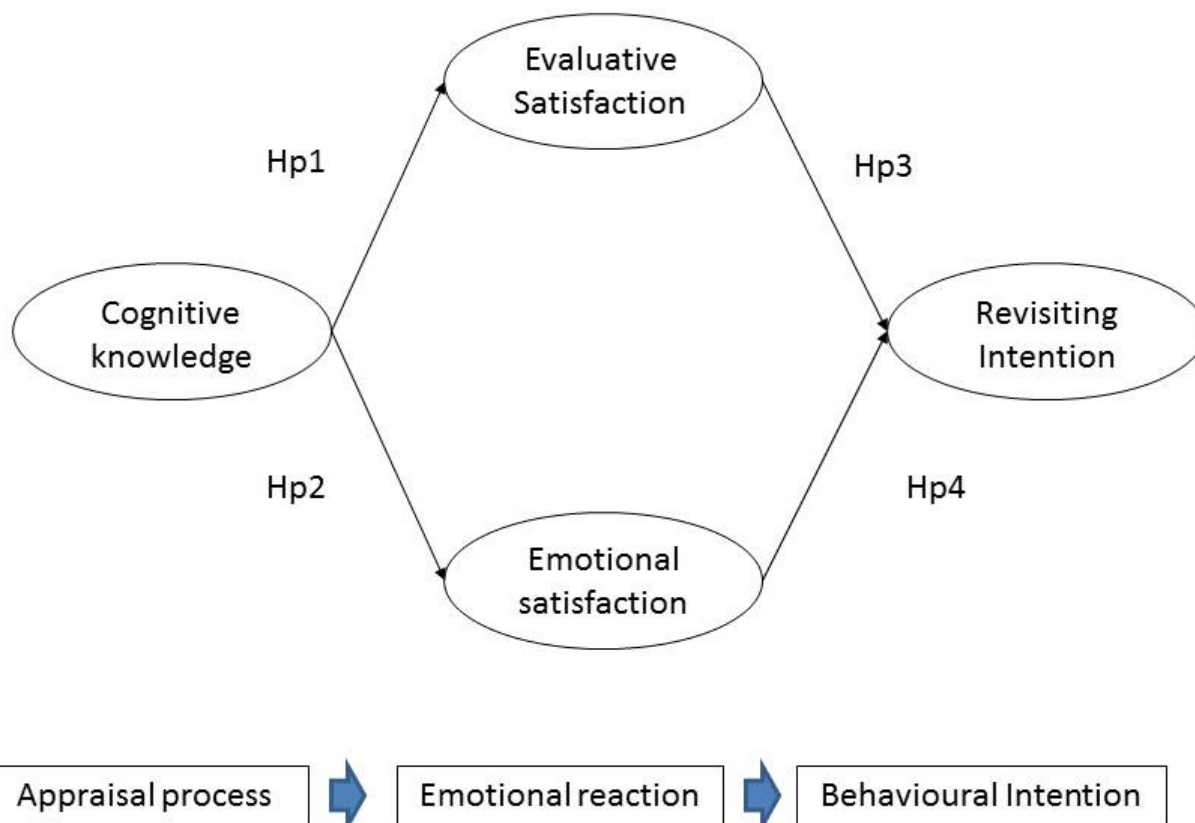
Fig. 1- Research model and hypotheses

Bagozzi's attitude theory posits that every behavioral intention is guided by both cognitive and emotional elements, following this SRT logical steps: appraisal influences emotional reaction that has an impact on coping responses.

The research framework in question posits that the intention to revisit a heritage site is guided by the destination image (appraisal/cognitive knowledge) which in turn affects evaluative and emotional satisfaction (emotional reaction).

Destination image, a tourist's general impression of a destination, is defined by Assaker and Hallak (2013) as the "sum of beliefs, ideals and impressions" that a visitor has toward a certain place. Destination image takes place in tourists' mind including knowledge, feelings and global impressions about a destination (Bramwell and Rawding, 1996; San Martin and Rodrigues Del Bosque, 2008), hence taking into account emotional and evaluative elements.

Many empirical works support the positive impact of destination image on the overall tourist satisfaction (Chi and Qu, 2008; Assaker and Hallak, 2013; Ramseook-Munhurrun et al., 2014). Since tourism satisfaction is affected by both cognitive elements (i.e. expectations and disconfirmation), called evaluative satisfaction (Westbrook & Oliver, 1991), and affective elements (i.e. emotions), called emotional satisfaction (Oliver, 1996), the following hypothesis can be proposed:

H1: Cognitive knowledge is positively related to evaluative satisfaction.

H2: Cognitive knowledge is positively related to emotional satisfaction.

Many studies are also conducted to link the concept of satisfaction to that of loyalty. In the past years, customer loyalty was considered as a mediating factor in explaining customer retention (Pritchard and Howard, 1997) and it was linked to the likelihood to provide references and publicity through the word-of-mouth of returning cus-

tomers (Bowen and Shoemaker, 1998). Nowadays destination loyalty has become a critical part of destination marketing and management research, due to the increasing competition and the recognition of the importance of loyal visitors. In recent years, satisfaction has been extensively examined in the literature to predict tourist loyalty. The intention to recommend a destination to other people is positively influenced by satisfaction (Chen and Chen, 2010; Chi and Qu, 2008). Based on this conclusion, the following hypothesis is proposed:

H3. Evaluative satisfaction is positively related to destination loyalty

As mentioned above, satisfaction is also made up by an emotional part, in fact Oliver et al. (1997) found that positive emotions lead to higher levels of customer satisfaction and increased repurchase intentions. Moreover. Liljander and Strandvik (1997) revealed a direct relationship between emotions and customer loyalty behavior. Similarly, in the tourism field, Yuksel et al. (2010) affirm that positive emotional and cognitive bonds with a place may have an effect on individuals' evaluations of a destination and on their loyalty to the place. The influence of emotional satisfaction on behavior intention is also confirmed in tourism field (Mason and Paggiaro, 2012). Based on these assumptions, the following hypothesis is advanced:

H4.. Emotional satisfaction is positively related to destination loyalty.

4. Methodology

To build the measurement scales, the methodology proposed by Churchill (1979) was adopted and adapted to the context of the study. A preliminary list of measuring items was generated after a review of the literature pertaining to the self-regulation approach and to the concepts of image, evaluative satisfaction, emotional satisfaction and loyalty. A pretest was conducted with 20 students attending the course of tourism management at University of Salerno. Items identified as ambiguous were reworded for clarity.

Table 2 shows the items used to measure the different scales, which were translated into the languages of the study's sample population (Italian). English items were used for foreign visitors. In particular, emotional and evaluative satisfaction measurement items have been derived adapting, adjusting and merging the scale proposed by Mason and Paggiaro (2012) and Martin-Ruiz et al. (2010). Loyalty measurement items have been derived adapting the scale proposed by Lam and Hsu (2006), whereas image measurement items have been derived adapting the scale proposed by Petrick (2002). For all constructs, a seven-point Likert scale was adopted, ranging from 1 ("strongly disagree") to 7 ("strongly agree"), with the exception of the evaluative satisfaction, which was measured with a semantic bi-polar scale.

An on-site intercept survey was conducted among the visitors of the Pompei ruins archeological site to appraise tourists' loyalty and their intentions to revisit. In 1997, Pompeii ruins are inscribed in the UNESCO because they provide a complete and vivid picture of society and daily life at a specific moment in the past, which is without parallel anywhere in the world.

Pompeii is chosen for two main reasons: the first one is its ability to combine both the tangible and the intangible sides of a heritage site. The second one is the growing curiosity of tourists, still alive nowadays in every part of the world.

The survey was conducted by three field researchers between august 1st and September 20th, 2015. A self-administered questionnaire was distributed only to those who agreed to respond to the survey. The field researchers contacted 340 visitors, among which 303 participated in the survey, representing a response rate of 89.11%. 35 of distributed questionnaires were incomplete: because none of the variables presents a level of missing values above 8%, it has been decided to treat missing values replacing them with the mean of the distribution. As a result, 303 questionnaires were accepted for the purpose of final analysis with the sample characteristics' reported in tab. 1.

In order to test research hypotheses in the proposed model (see Fig. 1), a structural equation modeling (SEM) was run using SPSS and Amos 22. As a first step, an exploratory factor analysis (EFA) was executed to purify satisfaction measurement scale (see appendix 1 for exploratory factor analysis results). As second step, the two-stage

Description		N.	%
Sample		303	
Gender	Female	153	50,50%
	Male	150	49,50%
	Total	303	
	‹ 18	4	1,32%
Age	18-25	34	11,22%
	26-35	73	24,09%
	36-45	116	38,28%
	46-55	58	19,14%
	›55	18	5,94%
	Total	303	
Status	Single	136	44,90%
	Married	167	55,10%
	Total	303	
Nationality	Ita	186	61,40%
	Eur	77	25,40%
	Other	40	13,20%
	Total	303	
Previous Experience in Pompeii ruins	Yes	56	19,4%
	No	244	80,5%
	Total	303	

Tab. 1 – Sample Summary Characteristics

testing procedure recommended by Anderson and Gerbing (1988) was adopted. In the first stage, confirmatory factor analysis (CFA) estimated the measurement model and in the second stage, hypothetical relationships among the constructs were identified in the structure model.

5. Results

5.1 Measurement model

A Confirmatory Factor Analysis (CFA) has been performed to assess reliability, convergent validity and discriminant validity for the six measured constructs.

Table 2 shows the Cronbach alpha values generated by the CFA in estimating the reliability of the multi-item scales: image with 0.769, evaluative satisfaction with 0.844, emotional satisfaction with 0.679 and loyalty with 0.876. All of these alpha coefficients were above the cutoff point of 0.7, indicating an acceptable level of reliability for each construct (Nunnally and Bernstein, 1994), with the exception of emotional satisfaction which is above 0.6, representing anyway an acceptable level in the case of an explorative analysis.

The measurement model derived from the CFA shows excellent levels in all selected fit indices (see Table 2) with c^2/df equal to 2.086, SRMR equal to 0.0404, CFI equal to 0.973, NNFI equal to 0.959, RMSEA equal to 0.060 with

Latent Variable	Measurement items	Factor Loading (standardized)	T-value	Cronbach α
Evaluative Satisfaction	The archaeological site of Pompeii :			0,844
	(1) has a poor arranged path (2) has a well arranged path	0,656	10,845	
	(1) has not useful (from a learning point of view) artefacts (2) has useful (from a learning point of view) artefacts	0,734	12,302	
	(1) has artefacts poorly preserved (2) has artefacts well preserved	0,817	13,672	
	(1) has very few things to see (2) has a lot of things to see	0,781	***	
Loyalty				0,876
	The likelihood that I will revisit Pompeii ruins in the next 2 years is very high	0,882	14,345	
	I will revisit Pompei ruins	0,894	***	
Emotional satisfaction				0,679
	Thinking about the visit of Pompeii ruins gives me a sense of joy	0,685	8,545	
	I feel a pleasant feeling when I think about the visit of Pompeii ruins	0,752	***	
Cognitive Knowledge (interpreted as Image)				0,769
	has a good reputation	0,707	***	
	is well respected	0,821	11,369	
	has status	0,666	9,997	

c²	Df	c²/Df	SRMR	NNFI	CFI	RMSEA
77,144	37	2,086	0,0404	0.959	0.973	0.06 (p-close: 0.180)

Tab. 2 – Results of confirmatory factor analysis and fit indices for measurement model

a p-close equal to 0.180.

As illustrated in table 3, each average variance extracted (AVE) value is above 0.5, which is an indication that convergent validity was not an issue (Garbarino and Johnson, 1999).

The AVE from each construct is greater than the variance shared between the construct and the others in the model, which demonstrates satisfactory discriminant validity. In table 3, the correlation matrix for all constructs is reported. Diagonals are the square root of AVEs, which in every case is larger than the correlation of a certain construct with all other constructs in the model, indicating satisfactory discriminant validity.

5.2 Structural model (path analysis)

With such significant results in the measurement model, the structural model was assessed to test the relationship among constructs. The goodness of fit measures were used to assess the overall structural model fit. As indicated by the results of the study, the fit indices for the proposed model were excellent with c²/df equal

	Loy	Evaluat_Sat	Cogn. Knowl.	Emo_Sat	CR	AVE
Loy	**0,888**				0,882	0,789
Evaluat_Sat	0,593	**0,749**			0,836	0,562
Cogn. Know.	0,548	0,611	**0,734**		0,777	0,539
Emo_Sat	0,491	0,611	0,671	**0,719**	0,681	0,517

Tab 3 – Correlation of latent construct (bolded diagonal are square roots of AVE)

	Structural Paths	Standardized Path Coefficients	T-Value	Hypothesis supported
H1	Cogn. Know. → (+) Evaluative satisfaction (R^2=0.389)	0.624	8.028[***]	Yes
H2	Cogn. Know. → (+) Emotional satisfaction (R^2=0.483)	0.695	7.959[***]	Yes
H3	Evaluative satisfaction → (+) Loyalty (R^2=0.403)	0.446	5.121[***]	Yes
H4	Emotional satisfaction → (+) Loyalty (R^2=0.403)	0.255	2.798[***]	Yes

[***] $p < 0.01$;

Tab 4 – Standardized path coefficients and t-value for structural model

to 2.205 (c^2_{38df}=83.773, SRMR equal to 0.0446, CFI equal to 0.969, NNFI equal to 0.955, RMSEA equal to 0.063 (pclose= 0.113). In addition, the explained variance was 48.3% for emotional satisfaction, 38.9 % for evaluative satisfaction and 40.3% for loyalty.

A summary of study results, including path coefficients and explained variances, is presented in table 4.

According to the study results, all the proposed hypothesis were supported. Research results related to H1, which states that image positively influences evaluative satisfaction, were significant (path coefficient = 0.624; $p < 0.001$).

Image is also a good predictor variable of emotional satisfaction, as proved by the path coefficient (0.695; $p < 0.001$).

Both types of satisfaction (evaluative and emotional) are directly and substantially positively correlated with loyalty. In particular, with path coefficient of 0.446 ($p < 0.001$) and of 0.225 ($p < 0.001$), respectively also H3 and H4 were supported.

Overall, it is possible to note that image has a strong and substantially equal effect in influencing evaluative satisfaction and emotional satisfaction. On the contrary, evaluative satisfaction is stronger correlated with loyalty than emotional satisfaction, suggesting that experiential aspects of the visit play a fundamental role in influencing tourist behavior.

6. Conclusion, implications and limitations

This paper investigates the appraisal process, emotional reaction and behavioral intention that encourage a tourist to revisit a heritage site. Based on the self-regulation theory (Bagozzi 1992), this study explored the relationships among destination image, tourists satisfaction and destination loyalty.

The research, conducted in Italy, is interesting for public manager in heritage tourism field as Italy is the country that holds the largest number of sites included in the list of UNESCO World Heritage (51 sites), but it isn't the most popular country for tourism. So it is important to gain better understanding of international tourists' perceptions of destination image, to comprehend if both evaluative and emotional satisfaction affect destina-

tion loyalty and what drives loyalty. The purpose of this study was to develop a conceptual model for destination loyalty and to validate its structure on one of the main Italian WHSs: Pompei ruins.

In terms of theoretical implications, the proposed theoretical framework enables the enrichment of management literature for two main reasons.

The first reason is that the proposition of an integrated perspective including SRT enriches the body of heritage tourism research (Leask and Fyall, 2006). The introduction of the idea that the revisiting intention derives from self-regulation processes represents an innovative approach to heritage tourism.

The second reason is that the validation of the proposed model, having confirmed each hypothesis, allows to state that destination image, evaluative and emotional satisfaction are antecedents of destination loyalty in heritage tourism. Particularly, the confirmed relation between emotional satisfaction and destination loyalty highlights the importance of emotional aspects in the heritage tourism field.

In terms of pragmatic implications, the identification of the antecedents and of the processes that bring to tourists' loyalty allows to suggest innovative forms of policy-making in terms of intangible heritage management related to tourism.

More specifically, the overall model can help firms, practitioners and politicians to better manage cultural heritage destinations and to enable effective and efficient behaviors within contexts with multiple actors. This tested relationships are useful to the governance of heritage tourism, as they permit decision makers to develop strategic choices and optimal policies to promote a heritage site. Moreover, one can hypothesize to develop and to implement successful marketing campaigns in order to attract tourists of heritage sites, focusing on emotional aspects.

About the limitations of the work, it is possible to identify as the main limitation the population of the sample. The study, in fact, only focuses on a single Italian heritage site, Pompeii ruins, so it could be unrepresentative of all geographical touristic regions. Therefore, future research replicating this study involving tourists of other destinations could increase global understanding of this relevant research concept.

REFERENCES

Ajzen, I. (1985), "From intentions to actions: a theory of planned behavior", in J. Kuhl, & J. Beckman (Eds.), *Action control: From cognition to behaviour*,. 11-39, Springer, Heidelberg.

Anderson, J.C, & Gerbing D.W. (1988), "Structural Equation Modeling in Practice: A Review and Recommended Two-Step Approach", *Psychological Bulletin*, 103 (39), 411-423.

Assaker, G. and Hallak, R. (2013). "Moderating effects of tourists' novelty-seeking tendencies on destination image, visitor satisfaction, and shortand long-term revisit intentions". *Journal of Travel Research*, 52(5), 600-613.

Bagozzi, R.P. (1992), "The self-regulation of attitudes, intentions, and behavior.", *Social psychology quarterly*, 178-204.

Bless, H., Fiedler, K., & Strack, F. (2004), "Social cognition: How individuals construct social reality". Hove and New York, *Psychology Press*, p. 2.

Flores, L.F.(1995), "Mémories migrantes. Migration et idéologie de la mémoire sociale.", *Ethnologie Francaise*, 25, pp. 43-50.

Bonet, L. (2003). Cultural tourism. In R. Towse (Ed.), A handbook of cultural economics). Cheltenham: Edward Elgar

Bowen, J. T., & Shoemaker, S. (1998), "Customer loyalty: A Strategic Commitment.", Cornell and Hotel Restaurant Administration Quarterly, 39(1), 12–25.

Bramwell, B., & Rawding, L. (1996) "Tourism Marketing Images of Industrial Cities". *Annals of Tourism Research*, 23, pp. 201–221.

Chen C. F., & Chen F. S. (2010). "Experience quality, perceived value, satisfaction and behavioral intentions for heritage tourists". *Tourism Management*, 31(1), 29-35.

Chi C.G.Q., & Qu. H. (2008), "Examining the structural relationships of destination image, tourist satisfaction and destination loyalty: An integrated approach." *Tourism management* 29.4: 624-636.

Churchill, G. A. (1979), "A paradigm for developing better measures of marketing constructs", *Journal of Marketing*, 16(1), pp. 64-73.

Cooke, P., & Lazzaretti, L. (2008). Creative cities, cultural clusters and local economic development. Cheltenham: Edward Elgar

Dritsakis, N. (2004). Cointegration analysis of German and British tourism demand for Greece. *Tourism Management*, 25(1), 111-119

Whyte B.; Hood T.,& White B. (2012), Cultural and Heritage Tourism: A Handbook for Community Champions Includes bibliographic references and index.

Garbarino, E., & Johnson, M. S. (1999), The different roles of satisfaction, trust, and commitment in customer relationships, *The Journal of Marketing*, 63(2), pp.70-87.

Lam, T., & Hsu, C. (2006), "Predicting behavioral intention of choosing a travel destination", *Tourism Management*, 27(4), pp. 589-599.

Leask A., Fyall A., (2006), Managing World Heritage Sites, Taylor & Francis

Liljander V., Tore S. (1997), "Emotions in service satisfaction." *International Journal of Service Industry Management* 8.2, pp. 148-169.

Litvin S., Goldsmith R., Pan B. (2008), Electronic word-of-mouth in hospitality and tourism management, *Tourism Management*, Volume 29, Issue 3, June 2008, Pages 458–468

Martın-Ruiz, D., Castellanos-Verdugo, M., & de los Angeles Oviedo-Garcıa M. (2010), "A visitors' evaluation index for a visit to an archaeological site", *Tourism Management*, 31, pp. 590–596

Mason, M. C., & Paggiaro, A. (2012), "Investigating the role of festivalscape in culinary tourism: The case of food and wine events", *Tourism Management*, 33(6), pp. 1329-1336.

McKercher, B., & du Cros H. (2002), Cultural Tourism – The Partnership between Tourism and Cultural Heritage Management, Haworth Press, Binghamton, New York

Munjeri D. (2004), "Tangible and Intangible Heritage: from difference to convergence", *Museum International*, Volume 56, Issue 1-2, pages 12–20.

Museum Association of Arizona et al. (2000). Cultural Heritage Tourism: Practical Applications: www.azhumanities.org/pdf/chtwrkbk.pdf

National Endowment for the Arts. (2011). Art-Goers in their Communities: Patterns of Civic and Social Engagement. Washington, DC: NEA

National Trust for Historic Preservation (2014), "Heritage Tourism".

Nunnally J.C, & Bernstein I.H. (1994), *Psychometric Theory* (3rd edition), Mc-Graw Hill, NY.

Oliver, R. L. (1996). Satisfaction: A behavioral perspective on the customer. New York:McGraw-Hill

Oliver R.L., Rust R.T., Varki S. (1997), "Customer delight: foundations, findings, and managerial insight", *Journal of Retailing,* 73(3), pp. 311-336.

Ontario Ministry of Tourism. (2009). Ontario Cultural and Heritage Tourism Product Research Paper: www.mtc.gov.on.ca/en/publications/Ontario_Cultural_and_Heritage_Tourism.pdf

Petrick J.F. (2002), Development of a Multi-Dimensional Scale for Measuring the Perceived Value of a Service, *Journal of Leisure Research*, 34 (2), pp. 119-134.

Pritchard M.P., Howard D.R, (1997), "The loyal traveller: examining a typology of service patronage", *Journal of travel research*, 35 (4), pp. 2-10.

Ramseook-Munhurrun P., Seebalucka V.N., Naidooa P. (2015), Examining the structural relationships of destination image, perceived value, tourist satisfaction and loyalty: case of Mauritius, *Procedia - Social and Behavioral Sciences*, 175, pp. 252 – 259

San Martín H., Rodríguez del Bosque I.A. 2008 "Exploring the Cognitive-Affective Nature of Destination Image and the Role of Psychological Factors in its Formation".*Tourism Management*, 29, pp. 263-277.

The Federal-Provincial-Territorial Ministers of culture and heritage (2012), Culture and Heritage Tourism.

Tarlow P. (2011), "Tourism and the Arts", Tourism Tidbits, Tourism & More, ptarlow@tourismandmore.com

Tommasetti, A., Troisi, O., & Vesci, M. (2015), "Customer value co-creation: a conceptual measurement model in a Service Dominant Logic perspective", *Proceedings of Naples Forum on Service*, June 2015, Naples.

Westbrook, R. A., & Oliver, R. L. (1991). The dimensionality of consumption emotion patterns and customer satisfaction. *Journal of Consumer Research*, 18, 84e91.

World Tourism Organization (2012), Tourism and Intangible Cultural Heritage, UNWTO, Madrid.

Yale, P. (1991). From tourist attractions to heritage tourism. ELM publications.

Yuksela A., Yuksel F., Bilimb Y. (2010), "Destination attachment: Effects on customer satisfaction and cognitive, affective and conative loyalty", *Tourism Management,Volume*, 31, Issue 2, pp. 274–284

Sitography

World Travel and Tourism Council, www.wttc.org

Authors

Antonio Botti
Associate Professor
University of Salerno
Department of Management and Information Science
Via Giovanni Paolo II 132
Fisciano
Italia
Tel. +39 089 963025
Email: abotti@unisa.it

Antonella Monda
Contract Researcher
University of Salerno
Via Giovanni Paolo II 132
Fisciano
Italia
Email : monda.antonella@gmail.com

Aurelio Tommasetti
Full Professor (Rector)
University of Salerno
Department of Management and Information Science
Via Giovanni Paolo II 132
Fisciano
Italia
Tel. +39 089 966960
Email: atommasetti@unisa.it

Orlando Troisi
Contract Researcher
University of Salerno
Via Giovanni Paolo II 132
Fisciano
Italia
Email: otroisi@unisa.it

Massimiliano Vesci (corresponding author)

Associate Professor

University of Salerno

Department of Management and Information Science

Via Giovanni Paolo II 132

Fisciano

Italia

Tel. +39 089 963130

Email : mvesci@unisa.it

Appendix 1

Explorative Factor Analysis, Principal Component Analysis, Varimax rotation

	Factor	
	Evaluative Satisfaction	Emotional Satisfaction
The archaeological site of Pompeii :		
(1) has not useful (from a learning point of view) artefacts (2) has useful (from a learning point of view) artefacts	,855	
(1) has very few things to see (2) has a lot of things to see	,819	
(1) has artefacts poorly preserved (2) has artefacts well preserved	,802	
(1) has a poor arranged path (2) has a well arranged path	,717	
Thinking about the visit of Pompeii ruins gives me a sense of joy		,877
I feel a pleasant feeling when I think about the visit of Pompeii ruins		,807
Explained Variance:	44,19%	27,07%

KMO = 0,805

Communication of cycling-tourists
In what way are bicycle experiences shared and what role does heritage have in these experiences

Merijn den Boer

ABSTRACT

More cyclists discover new area by bike on international long-distance routes.[1] This growth in cycling-journeys forms for heritage institutions an opportunity.[2] An opportunity to increase the number of visitors and to embed local heritage in a broader context of places, landscapes and activities.[3] Cycling tourists that tour through several countries are an important part of this opportunity, as research on cycling tourism has shown that these cycling tourists have a special interest for cultural heritage.[4] Research indicate that the reason for failing is the omitting of institutions to incorporate cycling tourists in the organisation of international long-distance routes.[5] Most organisers have for example failed to undertake a preliminary tourist-demand study or an evaluation of tourist satisfaction.[6] A collaboration where both parties are able to influence the experience of the international routes could be seen as a solution. A meaningful experience could be reached sooner when cycling tourists experience a tour based on their personal preferences and needs. Yet we lack insight in how cyclists plan and experience their long-distance cycling tours, let alone how they share these with others.

This paper tries to get more insight in the communication and values of cycling tourists who plan and ride a tour through several countries. This will be done by analysing reviews, blogs and reports of international cycling routes. The focus will be on the role of heritage in these reports. These analyses should answer question on the contribution and the importance of heritage to the experience. It should also give insight in the ways these experiences are shared. Do cycling tourists use magazines, blogs or social media? And how are these experiences represented? Is that by text, photography, maps, videos or artwork? Analysing the reports is at the same time a way to find out what positive and negative comments are made on the current routes. Before discussing the results of these analyses, the views on cycling routes in literature will be discussed first. These views will be presented in twofold: the expectations of the heritage institutions and the analysed needs of cycling tourists till now. A comparison between the two could give an insight in the differences between the wishes of cycling tourists and the views from top-down on these demands.

Cycling tourism in Literature

Cyclists' demands

According to previous papers there are a number of reasons people undertake a bicycle tour. A returning reason is the escape of the daily routine. It could be considered as an antidote to the fast pace of this daily routine as

---

[1]   Moulin and Boniface (2001), p. 239.

[2]   Dickinson (2011), p. 282; Fullagar (2012), p. 175; Moulin and Boniface (2001), p. 239.

[3]   Laarse (2005), p. 16; Moulin and Boniface (2001), p. 237.

[4]   Dickinson (2011), p. 285; Fullagar (2012), p. 175; Gonzalez (2013), p. 16; Moulin and Boniface (2001), p. 237.

[5]   Moulin and Boniface (2001), p. 248.

[6]   Moulin and Boniface (2001), p. 248.

Dickinson notice in his article *Slow Travel Issues*.[7] Rube Gonzalez refers to this opposite of daily life as a search for isolation to find the time to overthink and evaluate life.[8] In cases of a pilgrimage he adds the religious reason of the trip, which results in overthinking life according to religious beliefs.[9]

The slowness of a bicycle tour also provides time to focus more on landscape, culture and interaction with other tourists and the host population.[10] By travelling slowly people are negotiating with the place and the environment.[11] Tourists feel more connected with the place and should therefore have more interest in heritage.[12]

A characteristic of bicycle tourist is the control they want over the route.[13] There are many choices to be made when cycling an international long-distance route. These choices range from riding through a rural or built environment to sleeping in a remote village or in a popular city. Cyclists want to make these choices based on their preferences. To satisfy their own preferences, they want control.

Benefits for heritage

Developing cycling tourism can be more than pleasing cycling tourists. It provides opportunities for heritage institutions to increase the visitors and income.[14] They see these routes as an excellent way to inform the people about cultural heritage.[15] Institutions see cycling-tourists as an important target group, because cycling tourists differ from other tourists in the spreading of their expenses during the trip.[16] For cyclists spread their expenses along the route, which results in an even spreading of income.[17] Therefore more remote places could also benefit from tourism.[18] Cycling tourism could result in a better distribution of attention, income and visitors for heritage. The routes could also function as a network: by cycling routes remote places can be connected with popular places.[19] These connections can improve the collaboration between these places, where weaker places could benefit from the facilities of surrounding cities. Weaker places that are struggling to preserve heritage can be supported in protecting and redeveloping heritage through these collaborations.[20] The networks should function as a driving force for social, economic and cultural development.[21] This network should also be seen as a means to cross borders to create a shared identity and more unity between countries.[22]

---

[7]   Dickinson (2011), p. 282

[8]   Gonzalez (2013), p. 16

[9]   Gonzalez (2013), p. 16

[10] Molz (2009) in Dickinson (2011), p. 285; Gonzalez (2013), p. 16; Lumsdon (2011), p. 265; Molz (2009), p. 283.

[11] Molz (2009) in Dickinson (2011), p. 285; Gonzalez (2013), p. 16; Lumsdon (2011), p. 265; Molz (2009), p. 283.

[12] Dickinson (2011), p. 285; Gonzalez (2013), p. 16; Larsen and Guiver (2013), p. 979.

[13] Dickinson (2011), p. 285; Lumsdon (2011), p. 274

[14] Moulin and Boniface (2001), p. 237; Piket (2012), p. 115;

[15] Laarse (2005), p. 16; Moulin and Boniface (2001), p. 237.

[16] Piket (2012), p. 115.

[17] Piket (2012), p. 115.

[18] Moulin and Boniface (2001), p. 239; Piket (2012), p. 115.

[19] Moulin and Boniface (2001), p. 239.

[20] Moulin and Boniface (2001), p. 239.

[21] Moulin and Boniface (2001), p. 239.

[22] Grabow (2010), p. 92, 110; Moulin and Boniface (2001), p. 237.

Image 1. Eurovelo Routes, 2011,
www.eurovelo.com

Analysing communication of cyclists

Method of analysing

Searching for reports of cycling tours to analyse, started with the organisation of EuroVelo. There are fourteen EuroVelo routes which connect the whole European continent (see Image 1). Searching on names of these routes or destinations, made it possible to find reports that described the experience on these cycling routes. Next to finding blogs, it also gave understanding of how cyclists name their blogs. Due to the repetition in the names different parts of the name could be identified. Three parts are most frequently used. These parts were their own name, their destination or route name and the activity. Most often cyclists would use at least one of these three parts to name their blog. Due to little variation the search for blogs wassimplified.

The blogs needed to meet requirements to be useful for the analysis. A requirement was that the report was by a cyclists that made a tour that crossed multiple countries or had to be a part of a longer route. These cyclists could follow popular routes to destinations like Santiago de Compostella or Rome. Or ride a route that has been set out on their own. Also they shouldn't be participating in a race, as the focus will be on the race rather than on landscape, culture or heritage. Most of the reports that met the requirements were of trips were the cyclists reached a distance of 2000 to 3000 kilometres. Also cyclists who undertake these trips in several times were included. These cyclists would often reach a 1000 kilometres each time.

After filtering the useful routes the consistency needed to meet the requirements. Reports that stopped before finishing the tour weren't accepted. As well as reports where the cyclists would use the media to almost exclusively let their family know that they were save and in good health. When a clear and consistent description of the route misses the report has no value for the analysis.

Image 2. Ben Depp, Borrowed Time, 2009,
www.theridejournal.com Issue 4
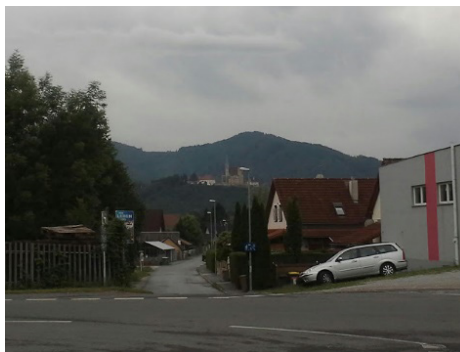
(Image 3 - 4, Slot, Langs de Mur, 2015)

The residual blogs were analysed on what type of tools they used to visualize their trip. Was that by text, photos, videos, artwork or maps? Another important part of the analysis was the search for interests of the cyclists. By keeping track of the most discussed subjects it is possible to make an estimation what the interests of the cyclists are. Also the reason to undertake the trip has an important part in this. The preparation of the tour has also been surveyed on several factors. Did they for example train physically for the route or did they study the culture? And most importantly the way they set out the route was being tracked. Also statistical point like age, gender and overnight accommodation were being tracked.

Format

When reviewing reports about cycle tours two categories can be distinguished. One category consists of a range of posts that can be considered as a diary. The other category is a filtered description of the whole tour. The diary-like posts, which consists of text accompanied by photos and an occasional map, are to be found on individual blogs or social media and have a repetitive character. The repetitive character is formed by the daily description of weather, distance and overnight accommodation. The filtered stories are found in magazines, both online and hardcopy. They contain stories from people all over the world and are more theme based. Every writer chooses a theme. These themes could be physical, culinary, landscape or heritage. Both description give a clear view of a bicycle tour. But there is a difference in quality and target audience. The diary-posts are of a lower quality due to the everyday update. Which results in excess of repetition and therefore makes it hard for the reader to maintain interest in the stories. The target-audience is therefore limited to family and relatives. The filtered-stories are of a higher quality, because they've taken more time to consider what they want to tell their audience. It has filtered the repetition of description of weather and distance. Therefore there is better focus on which is important and interesting. As a result the filtered-stories are suitable for a greater audience. The higher quality is also noticeable in the artwork and photos between magazines (see Image 2) and blogs (see Image 3-4). There has been more editing and selecting, which increases the quality.

Heritage in blogs

International cycling routes go along many forms of heritage. Cyclists on these routes ride along churches, buildings and landscapes that could be considered heritage. They arrive in villages with traditional festivals. Even the road that they ride on can in some cases be considered heritage. For a cyclists on a long distance route it is hard to not see the heritage. However this does not mean that it is perceived as heritage. Heritage institutions want to increase their visitors plus income and want to spread their information more. To attribute to these goals cyclists need to have more interaction with heritage than just seeing. To reach the goals of heritage institutions, heritage should be an important part of the experience of a long distance route. Cyclists do need to experience or understand the historic significance of heritage. If not, heritage institutions have failed to create this or experience or there is a lack of real interest by cyclists.

Weather, physical endurance and encounters with locals or fellow travellers take up more space in the reports than built heritage. The small part of the report that is focused on heritage are superficial descriptions. Usually only the outside of built heritage gets attention. Churches and bridges receive the most positive attention. Beautiful, astonishing or impressive are terms that are used to describe the aesthetics and grand scale of built heritage. Due to these superficial descriptions it can be regarded that built heritage does not form a determinative factor in the experience.

Descriptions of roads, landscapes and local customs also lack the experience of heritage. Descriptions of landscape are focused on aesthetics rather than the history or formation of the landscape. The mountains receive the most attention as they stay impressive and fascinating according to the cyclists. A returning exception are landscapes that are formed by wars. Cycling tourists do seem to have a high level of interest for war landscapes that can be found in northern France or alongside the former Iron Curtain. These profound changes in the landscape tend to draw more attention, even when cycling tourist are on a pilgrimage. Though the landscape is mainly admired for the beauty and grand scale of mountains, rivers and lakes.

To regard heritage as determinative for the experience the report should contain a description of history or an architectural style. Or a description of the importance of heritage. Only a few describe the heritage in these terms. The best example is a description of the Cathedral of the Notre Dame of Chartres by two cyclists on their way to Santiago de Compostela: From far away you notice the beautiful towers, but from the inside it is truly amazing. From the available documentation we understand that this cathedral has been a Christian pilgrimage site for centuries. This cathedral is now a monument for culture, history and art.[23]

However most cycling tourist only interact with heritage when driving alongside it. There is no time taken to fully experience the heritage. Especially entering the inside of built heritage is seen as an obstacle. Cycling tourists notice this and describe it in their report. One cyclists calls himself a philistine as he considers entering a museum not worth it, because of the obstacle of entering and parking his bike.[24] As an excuse he uses that he would enjoy the square in front of the museum more. The obstacle of entering also consists in leaving luggage without supervision. This obstacle is less of a problem when travelling together, as cyclists could enter buildings separately. However this is still not regarded as ideal. Next to the obstacles of entering and parking bicycle tourist on international long-distance routes, cycling tourist have the need to continue. As reaching the next stop is perhaps the most important task of the day.

So stopping for heritage is seen as an obstacle. Though more experienced cyclist do seem to find the time to stop for heritage. Also In the progress of the tour people start to focus and try to experience the heritage at a more intense level. With the end destination as heritage climax. Images and reports multiply in the final days. It could be concluded there is more attention for heritage at the destination rather than alongside the route.

Heritage objects are thus broadly admired for their beauty, but they are not always admired for their historic significance.

Preparation

As described earlier the strength of the experience of heritage tends to get stronger as the trip continues. During a cycle tour tourists stop more for heritage near the end-destination and start to be more interested in background

stories. However this does not mean that when riding on a short piece of the route, tourist can't reach the same intensity of experience. The preparation for the trip is also influential on this experience. A small number of cycling tourists prepare the tour in a more detailed way. They search for information about the countries they will cross. Landscape, cultural heritage and local customs are being studied. Due to this detailed preparation tourists seem to reach the intensity level of experience faster. The majority however follows the defined routes by institutions or travel agencies. Their preparation is limited to packaging and choosing their overnight accommodation. In these cases the intensity level of experience is reached at a later moment. There can distinguish two versions: a slow learning course and a speed course. Experiencing is thus possible on a long distance tour, as well as on a part of the tour. This does not mean that there aren't differences in the experience, because the experience is defined by multiple factors.

Age and Gender

The people who undertake a bicycle tour to the common destinations like Santiago de Compostela or Rome have passed the age of 40. People near the age of 60 tend to undertake these trips more often. There is no clear distinction of which age group from 40 upwards has more interest in heritage. There is however a clear distinction with younger generations. Younger generations tend to undertake more extreme trips, which are more focused on harder to reach destinations or terrain. In these groups there is an interest for heritage, but the physical experience and the challenge the landscape forms are more interesting to them. These unknown terrains, asks for specialist bikes which is also a returning subject in these reports.

When comparing the numbers of men and women who undertake an international cycling route it becomes clear that the majority on international cycling routes is men (see Table 1). When comparing to women, the man is represented twice as much on international cycling routes. They undertake these trips mostly alone, but in some cases they are joined by a friend or son. Most often they are joined by a woman. That the majority of international bicycle tourists is men, doesn't mean that women aren't well represented. With more than a third, the women are well presented on the international routes. Most often they accompany their partner or family, but a few undertake a tour on their own. In the cases where women accompany their partner, they take the lead in updating the blog or social media.

	Percentage	Men in total	Women in total
Man	43,10%		
Man Duo	6,20%		
Man with Kid(s)	1,50%	66%	
Man and Woman	30,80%		
Man and Woman with kid(s)	7,70%		34%
Woman	10,80%		

Positive and negative remarks

There seems to be a fine line between a positive report and a negative report on aspects of the tour. Landscapes are often described as an important part of the experience. Crossing a mountain range is for cycling tourist something special. But an excess of a mountainous landscape makes a tour too challenging and therefore decreases

the joy and the energy to focus on other aspects of the tour. An unchallenging route is however not the solution. Long stretches of landscape or a flat route alongside a river are a welcome change to a more hilly landscape, but starts to bore quickly. Therefore the route should be varied.

Meeting fellow cycling tourists are also an important part of the experience. But here too is a fine line. When the cyclists is joined by large groups of fellow cyclist it seems to decrease the specialness of the trip. The same goes for the sleeping in the large dorms on pilgrimage routes. Joining fellow travellers is an important part of the experience. But due to the business of these dorms it is too big an experience for some. This fine line is important to keep in mind when trying to increase visitors.

Next to these aspect, which can turn positive or negative, there are some clear remarks. A clear positive remark is often made when there are special facilities for cycling tourists. These facilities could be small in the form of a discount for a museum or church. Or more radical facilities like a specified path for cyclists. Which increases safety and a more relaxed way of riding, which could give more attention to the scenery.
A clear negative remark are changes in the function of cultural heritage. Changes of function are an interruption of the experience. A computer-store in a former church, is for example a reason to avoid the church. Even if this church offers a stamp for pilgrims. Also roads with heavy traffic decreases the enjoyment and experience of the tour.

Comparison

Earlier reports and notions have a decent level of the needs and wishes of cycling-tourists on internationals longs-distance routes. However making nuances could alter the needed actions to improve cycling routes along heritage. In earlier papers it is often stated that cycling tourist have an interest in heritage.[25] There is indeed an interest in heritage, but it isn't the first interest. Heritage comes after the human encounters, the landscape and physical challenge. Often obstacles, like entering and bike parking, keep cyclists form truly experiencing heritage. Heritage is therefore more appreciated for its scenery than for its historic significance.
Another view is that cycling tourism will improve the spreading of the incomes and attention over a larger area.[26] The majority of cycling tourists however hesitates in visiting and experiencing the heritage along the route. Heritage near the end is more visited. So if the cultural heritage along the route lack specialness it will most often not benefit from the cycling tourists.
Another remark is that cycling tourists want to have control over the route.[27] This research has shown that most people tend to stick to the original route or a route from a travel agency. If along the route cyclists get notice of an object or event they would like to visit, they take the liberty to alter the route. So the control of the route is not needed in the planning of the trip.

Conclusion

Out of the analysis it can be concluded that the interest of cycling tourists on long distance routes is lower than previously described. Obstacles seem to overrule the interest of cyclists. Therefore cyclists will see heritage more as a part of scenery rather than understand the significance of the heritage.

This also jeopardizes the proposed benefit of an even spreading of income and attention for heritage. The analysis shows that there is more attention for heritage near the end destination, than for heritage earlier in the route. Heritage in rural landscapes or remote places miss out on an increase of attention, when the obstacles are greater than the interest.

To persuade cyclist to get off their bike heritage institutions need to make heritage more inviting. This can be done by spreading information earlier on in the route. Maybe even during the preparation of the tour. Another possibility is to persuade cyclists with special facilities for cyclists. As the analysis has shown special facilities are highly appreciated. Discounts or parking facilities for cyclists could lower the obstacles. With lowered obstacles heritage could still benefit from cycling tourists, despite the lower interest of long-distance cycling tourist in heritage than expected.

REFERENCES

Baaijens, S. and P. Nijkamp, 'Time pioneers and travel behaviour - An Investigation into the Viability of 'Slow Motion'', *Department of Spatial Economics* 1 (1997), pp. 1-22.

Bharwani, S and V. Jauhari, 'An exploratory study of competencies required to co-create memorable customer experiences in the hospitality industry', *International Journal of Contemporary Hospitality Management* 25 (2013) 6, pp. 823-843.

Cabiddu, F.; T.Lui and G. Piccoli, 'Managing Value Co-Creation in the Tourism Industry', *Annals of Tourism Research* 42 (2013) 1, pp. 86-107.

Comer, D., *Tourism and Archaeological Heritage Management at Petra - Driver to Development or Destruction?*, New York (Springer) 2012.

Dickinson, J. et al., 'Slow travel: issues for tourism and climate change', *Journal of Sustainable Tourism* 19 (2011) 3, pp. 281-300.

Darbelly, F. and M. Stock, 'Tourism as complex interdisciplinary research object', *Annals of Tourism Research* 39 (2012) 1, pp. 441-458.

Fullagar, S., 'Gendered cultures of slow travel: Women's cycle touring as an alternative hedonism', in: Fullagar, S, Markwell, K and Wilson, E (red.), *Slow Tourism: Experiences and Mobilities*, Bristol (Channel View Publications) 2012, pp. 99-112.

Gonzalez, R.C.L., 'The Camino de Santiago and its contemporary renewal: Pilgrims, tourists and territorial identities', *Culture and Religion: An Interdisciplinary Journal* 14 (2013) 1, pp. 8-22.

Grabow, S., 'The Santiago de Compostela pilgrim routes: the development of European cultural heritage policy and practice from a critical perspective', *European Journal of Archaeology* 13 (2010) 1, pp. 89-116.

Hayes, D. and N. Macleod, 'Packaging places: Designing heritage trails using an experience economy perspective to maximize visitor engagement', *Journal of Vacation Marketing* 13 (2006) 1, pp. 45-58.

Jensen, M.T., 'Slow tourism – experiences and Mobilities', *Annals of Leisure Research* 16 (2013) 4, pp. 377-379.

Larsen, G.R. and J.W. Guiver, 'Understanding tourists' perceptions of distance: a key to reducing the environmental impacts of tourism mobility', *Journal of Sustainable Tourism* 21 (2013) 7, pp. 968-981.

Lockwood, D and C. McManus, 'The bicycle path to Rome', *British Medical Journal*, 299 (1989) 52, pp. 1588-1589.

Lumsdon, M. and P. McGrath, 'Developing a conceptual framework for slow travel: a grounded theory approach', *Journal of Sustainable Tourism* 19 (2011) 3, pp. 265-279.

Molz, J.G., 'Representing pace in tourism mobilities: staycations, Slow Travel and The Amazing Race', *Journal of Tourism and Cultural Change* 7 (2009) 4, pp. 270-286.

Moulin, C. and P. Boniface, 'Routeing Heritage for Tourism: making heritage and cultural tourism networks for socioeconomic development', *International Journal of Heritage Studies* 7 (2001) 3, pp. 237-248.

Piket, P. et al., 'European cycle tourism: a tool for sustainable regional rural development', *Applied Studies in Agribusiness and Commerce* 1 (2012), pp. 115-120.

Ray, N.M. et al., 'Lewis and Clark and the Corps of Discovery: Re-enactment Event Tourism as Authentic Heritage Travel', *Leisure Studies* 25 (2006) 4, pp. 437-454.

Sorensen, F. and J. Sundbo, 'Potentials for user-based innovation in tourism: the example of GPS tracking of attraction visitors' in: Alsos, G; D. Eide and E. Madsen (red.), *Handbook of research on innovation in tourism industries*, Gheltenhem (2014) Edward Elgar Publishing Limited, pp. 132-153.

Sorensen, F. and J. Jensen, 'Value creation and knowledge development in tourism experience encounters', *Tourism Management* 46 (2015) 1, pp. 336-346.

CORRESPONDING AUTHOR

Merijn den Boer
m3.den.boer@student.vu.nl

The culture and creative industries and tourism.
How intersectoral is local cultural development in Italy?

Maria Della Lucia and Giovanna Segre

ABSTRACT

In contemporary society culture has become a value generating and innovative activity. Place specific processes – the agglomeration of businesses that specialize in the cultural and creative industries and the transversal linkages that develop within and across sectors, in particular tourism – are key to this generation and innovation. Shedding some light on this place specific agglomeration dynamic, so far largely neglected, may increase the awareness of public policy makers and business actors and therefore the effectiveness of their intersectoral policies and market decisions in driving local development. Cross-disciplinary perspectives, approaches and methodologies have been applied at the inter-municipal level in Italy to examine whether and how culture, creative industries and tourism concentrate and cluster. Local development in Italy still requires more than traditional tourism policies and / or the marketing of tourism and cultural heritage. The promotion of innovations and synergies between tourism, the cultural and creative sectors, and other sectors is fundamental to the development of a creative atmosphere as a driver of sustainable and competitive local development.

Keywords: Culture and creative industries; tourism; agglomeration; specialization; Local Labour System; intersectoral cultural development; Italy.

1. Introduction

Contemporary society's shift towards the symbolic economy (Zukin, 1995) has transformed culture into a value generating and innovative activity (Castells, 2004; Hall, 2004; Hutton, 2009; Scott, 2010). Value generation follows a number of culture-led development paths (Della Lucia, 2014): the culture and creative industries (KEA, 2006; Santagata, 2009); non-cultural sectors and productive clusters for which culture is an immaterial input that gives meaning to products and brands (Papadopoulos, 2002; Cooke & Lazzeretti, 2008); culture tourism and creative tourism (Richards & Wilson 2007); the enhancement of human capital and social identity and cohesion through the use of cultural artefacts (Florida, 2002; Tavano Blessi, Tremblay, Sandri, & Pilati, 2012). Cross-fertilization processes within and between these culture-led development paths and between them and other sectors may innovate traditional development models and their outputs, as well as creating new business models and entrepreneurship through the injection of creativity and knowledge into local economies and societies. Culture is therefore at the heart of European, national and local development programs to regenerate and reposition territories by fostering their economic and social recovery (European Commission, 2010; CSES 2010; Sacco, 2012).

The value generation and innovation potential of culture relies on the agglomeration of firms and individuals working in the cultural and creative industries and the transversal linkages they can develop within economies and societies (Scott, 2006). A number of different place specific factors play a part in defining the nature and pervasiveness of local development dynamics, including the tangible and intangible local cultural heritage – both artistic-cultural and professional-productive (Hall, 2004; Scott, 2006), the strength of social capital linkages within and between society and economy (Go, Trunfio, & Della Lucia, 2013), actual and emerging scenarios (Dwyer, Edwards, Mistilis, Roman, & Scott, 2009) and innovative policy-making (Della Lucia & Franch, 2014; Della Lucia, 2015). *Culture-led regeneration* occurs when culture is the driver of local development and/or transformation through a number of culture-based and/or culture-led processes (Della Lucia & Franch, 2014). The notions of *Culture 3.0* (Sacco, 2011) and *creative atmosphere* (Bertacchini & Santagata, 2012) explain how this

The culture and creative industries and tourism. How intersectoral is local cultural development in Italy?

83

potential pervasiveness of culture in place development and renewal results from a combination of cultural en-
dowment and social capital (intrinsic conditions) and policies and strategies in place in local contexts (explicit
conditions).

This paper contributes to this emerging research topic positioned at the intersection of many different knowl-
edge domains and draws on cross-disciplinary perspectives, approaches and methodologies to examine the
extent of intersectoralality in local cultural development in Italy. The most recent literature and empirical analysis
on *culture-led regeneration* (Della Lucia & Franch, 2014; Della Lucia, Trunfio, & Go, 2015) and *creative atmos-
phere* (Bertacchini & Santagata, 2012) is combined with the established body of empirical research on industrial
districts (Sforzi & Lorenzini, 2002) in order to analyse culture-based specializations in Italian local systems and
whether and how the culture and creative industries and tourism cluster. The main research questions are: to
what extent do Italian culture-led development paths converge/coincide with cultural tourism, which is the most
widespread Italian stereotype? Is any innovative culture-led development actually taking place? Is there any
interaction between tourism and other cultural and non-cultural chains? The first part of the paper combines the
debate on culture-led regeneration and the *creative atmosphere*; the second analyses culture-led specialization
within local Italian systems and the relationships between these specializations. The conclusions sketch the
managerial implications of this preliminary exploratory study.

2. Theoretical background

2.1 Culture-led urban regeneration. Opportunities and challenges

Regeneration has been defined as the transformation of a place that has shown symptoms of marginalization
(economic, environmental, social and cultural) and decline caused by failures or weaknesses in its drivers of
development (Impact 08, 2007). The models chosen to incorporate culture into a regeneration process affect
the nature and range of culture-based and/or cultural-led transformation (DCMS, 2004; Langen & García, 2009).
Culture-led regeneration is the model in which culture – often with a high public profile – is the engine of wide-
spread transformation which catalyses the requalification of urban areas, the development of infrastructure and
services, the animation of places with new attractions and the attraction of investment, human resource and
visitor flows, thus enhancing the standard of living for both residents and visitors.

The more pervasive it is, the more culture-led regeneration provides a tangible (structures, systems, services)
and intangible (symbols, values, social capital) legacy, which mark the local development process over time.
Changes in local identity and image are undoubtedly the most important legacy (García, 2005); they may either
retain a continuity with the past, or be strikingly different (Della Lucia & Franch, 2014; Della Lucia *et al.*, 2015).
Capturing value through local heritage can maintain a strong link with an authentic sense of place; however
sometimes this sense may be too weak or even non-existent, and so unable to face the challenges of emerging
scenarios (Dwyer et al, 2009). For these reasons, many policies foster value creation through investment in a
number of catalysts that complement cultural heritage with consumption-led and experience-based cultural ac-
tivities and attractions – flexible in targeting markets and effective in innovating a territory's image and position
(Trueman, Cook, & Cornelius, 2008; Zenker, 2009). Iconic building and events are currently among the main
cultural catalysts serving these purposes (Hall, 1994; Getz, 2008) and tourism is often seen as one of the most
important drivers for the creation and capturing of value through these tools (Richards, 2013). Their development
has, however, also led to complaints about the loss of authenticity and serial reproduction of local landscapes
and the latter's transformation into aestheticized places of consumption (Smith, 2007).

The reconciling of tradition and innovation through participatory and inclusive development processes is crucial
to sustainable and successful culture-led regeneration (Della Lucia & Franch, 2014). The need for this balance
also applies to the image-making, positioning and branding processes based on local identity which put territo-
ries enduringly on the global map (Govers & Go, 2009).

2.2 From culture-led regeneration to the creation of a creative atmosphere

A creative atmosphere (Bertacchini & Santagata, 2012) may be an output of a successful culture-led regeneration/development process; the atmosphere then feeds the process itself, thus establishing a virtuous cycle. Developing the idea of creative field introduced by Scott (2010), the creative atmosphere theory is an analytical framework for understanding and measuring the role of cultural and creative industries in local development. The theory is applicable to any society, irrespective of time and place – from Periclean Athens to Renaissance Florence to contemporary New York City or Shanghai.

A creative atmosphere in a community is produced by an intense flow of ideas and information – on products, styles, art forms, consumer needs, technological innovation, business models, and industrial design. This concentration, and the interactions between workers and entrepreneurs that give rise to it, can be considered key factors in the extraction, sharing and enhancing of the creativity embedded in all the chains and phases of producing goods and services with high cultural and symbolic value (Currid, 2007, Tavano Blessi *et al.*, 2012). Culture factories – key hubs and players in the cultural economy like publishers, fashion firms, large museums, movie and music producers, etc. (Hutton, 2009; Cohendet, Grandadama, & Simon 2010); local systems of small and medium-sized cultural industries – the backbone of the cultural economy and potential cultural districts (Lazzeretti, 2004) and micro-business services – small independent production companies and service providers that support both intangible and tangible components of cultural production (NESTA, 2009; Boyle, Slay, & Stephens, 2010) all contribute to the creation of a creative atmosphere. The coexistence of specialized and complementary cultural producers, and their related labour markets, also generates positive local externalities which, in turn, increase the sustainability of local development and competitiveness.

3. Case study and research methodology

In Italy policies around cultural resources have usually led to traditional development models based on cultural tourism and local products; complementarities with research and innovation, education and social inclusion policies and hybridizations between culture and traditional sectors have either been ignored or insufficiently promoted. There is still no national strategy for the development of cultural and creative sectors; competitive Italian strategic sectors (fashion and design) are not recognized as creative industries and their links to cultural industries and tourism are not fully understood (Sacco, 2012). A case study on culture-led specializations in local systems that examines the Italian situation should therefore be of considerable interest.

Culture-based specializations in local Italian systems have been analysed by extending well-established quantitative methodologies used in empirical research on industrial districts (Istat, 1997; Sforzi & Lorenzini, 2002). The adaptations previously introduced in their application to local development driven by tourism (Boix & Capone, 2004; Della Lucia, Franch, & Martini, 2007) and the cultural and creative industries (Lazzeretti, Boix, & Capone, 2008) have been further adapted. For example, the territorial units of analysis used in these studies have been updated (Local Labour Systems identified using 2001 Census data) and the classification of the culture and creative industries based on the English model coined by the English Department for Culture, Media and Sport has been changed (DCMS, 2001).

Given the inter-municipal level of analysis of the methodology applied to industrial district, the territorial units adopted are the Local Labour Systems (LLSs), aggregates of neighbouring municipalities identified through the daily home-work-home trips of the resident population(irrespective of work type) recorded by the National Institution of Statistics (Istat) during the most recent general Census of Population and Housing (2011) published in December 2014. The assumption underlying the inter-municipal level of analysis is that the places where a population lives and works may be considered a proxy of the context where most social and economic relationships take place. LLSs are thus more appropriate geographical areas than the traditional administrative units of analysis (municipality, province, region) when analysing phenomena connected to local development (actual social and economic interactions), whatever an area's driving sector(s) (manufacturing, tourism, culture and creative industries). In the last Census the method for the construction and identification of Italian LLSs was changed in order to comply with the principles and methodologies applied by the European Institute of Statistics (Eurostat)

to identify Labour Market Areas harmonized at the European level. The methodology can therefore also be applied in other European countries and the results accurately compared.

The study method was divided into two phases. The first identified LLSs specialized in the cultural and creative industries and the intensity of their specialization. Given the specific local nature of these industries, the Italian model of the economy of culture introduced by Santagata (2009) was used to identify the sectors in each industry. Since the 12 sectors of this three-pillar model – cultural heritage, material culture and the content and information industry – have an extremely close, highly interactive, connection with tourism, this last has been integrated into the model. Table 1 shows the sectoral composition of the model adapted to this analysis.

The LLS's specializations were calculated using indices (LQ) that measure the number of employees in the culture and tourism economy – both as a whole and for its four main components – relative to the national average. An LLS is specialized when at least one of the corresponding five indices is greater than one. The intensity of specialization was classified on a scale of five quartiles. The data source on employees is the Istat's statistical register of active local enterprise units for the year 2012 (Asia-local units), the most up-to-date national survey

Table 1. The Italian model of the culture and tourism economy

Culture and tourism economy. Components		Sectors
A	Cultural Heritage	Museums.
		Architecture
		Performing Arts (music, theatre, dance and opera)
		Contemporary Arts and Photography
B	Material Culture Industry	Fashion and Textiles
		Wine&Food
		Industrial design and Arts&Crafts
C	Content and Information Industry	Movies
		TV and Radio
		Publishing
		Software
		Advertising and Communication
D	Tourism	Hospitality
		Travel Agencies and Tour Operators
		Sports and Entertainment

Source: Adaptation of the Italian model of the economy of culture (Santagata, 2009)

available. The number of employees in the local enterprise units of the cultural, creative and tourist sectors active in the Italian municipalities – disaggregated at the fifth digit of the Italian classification of economic activity (ATECO 2007) (152 sectors in total), were re-aggregated taking into account the current municipal composition of Italian LLSs (2011).

The second phase of the research analysed whether and how culture and creative industries and tourism cluster in local Italian systems. The only units of analysis were the Italian LLSs specialized in the culture and tourism economy as a whole. The statistical techniques of Principal Component Analysis (PCA) and Cluster Analysis (CA) were combined to identify to what extent the various culture and tourism economy components coexist in local systems and to identify the groups of local systems which demonstrate similar patterns of culture and tourism economy component clustering. These techniques were applied to the composition ratios of the index of the specialized LLSs to assess the various contributions made by the components of cultural heritage, material culture, the content and information industry and tourism to the overall specialization of the LLSs.

4. Main results

Two sets of results are drawn from the above analysis: first, a map of culture-based and tourism-based specializations within local Italian systems, and the systems' specialization levels in these sectors; second, the clustering of culture and creative industries and tourism at a local level.

4.1 Italian local system specialization in the cultural and creative sectors and tourism

In Italy the cultural and creative industries (16%) and tourism (2%) employ 18% of the workforce in local enterprise units, a total of almost 3 million people. 60% of these are employed in the material culture sector – the biggest, due to the leading role of the food sector (39%); the numbers employed in the content and information industries (16%), cultural heritage (13%) and tourism (11%) are almost the same.

Table 2. Italian local system specialization in the cultural and creative sectors and tourism

	LLS		Specialized LLS									
	N.	%	A	%	B	%	C	%	D	%	ABCD	%
Italy	611	100%	140	23%	388	64%	39	6%	251	41%	306	50%

A = Cultural Heritage; B= Material Culture; C = Content and Information Industry; D = Tourism; ABCD = economy of culture and tourism as a whole

Of the 611 Italian LLSs, 306 (50%) specialize in one or more sectors of the culture and tourism economy (Table 2).

The largest LLS group (64%) specializes in material culture – with the food sector playing a leading role, its highest levels of specialization are equal to almost five times the national average, concentrated in the centre (mainly Tuscany, Umbria, Marche) and north (Veneto) of the country. The LLSs specialized in tourism are the second largest group (41%), show the highest levels of specialization (between 6 and 23 times the national average) and are located mainly in the north-eastern (Trentino Alto Adige) and western Alps (Valle d'Aosta), and on the northern and eastern coasts of Sardinia. Despite Italy's rich artistic and cultural heritage, the LLSs specialized in cultural heritage are only 23% of the total, spread throughout the country. These results, however, underestimate real levels of specialization, since the analysis does not include the employees of public (cultural) institutions or private associations, which are, in Italy, an important segment of this cultural offer (for example public national museums). Finally, the group of LLSs specialized in the content and information industries is the smallest (6%), and usually coincides with the systems of medium-sized and large cities (Turin, Milan, Bologna, Florence, Rome). The PCA detected a negative relationship between tourism and the cultural and creative industries as a whole – local development tends to be mono-vocational in systems where there is a strong tourist specialization. A strong positive relationship emerges between the cultural heritage industry and the content and information industry, and between both of these and tourism. Based on these reports, the AC identified three main clusters of specialized LLSs which present similar paths of culture-led development (Table 2).
The number and geographical distribution of local Italian systems specialized in traditional cultural sectors confirm that local production (food sector) and artistic-cultural heritage continue to be important local development assets which are typically exploited through policies focused on cultural tourism and Food&Wine (Sacco, 2012). However, culture-led development is driven by the creative industries in some systems, unsurprisingly, given the importance of the Italian cultural and creative industry in Europe, both in terms of GDP and of employment,

and the strong international position that some of these sectors, such as fashion and design, enjoy (Santagata, 2009; Unioncamere & Symbola, 2011).

Figure 1. The mapping of culture-based and tourism-based specializations within local Italian systems.
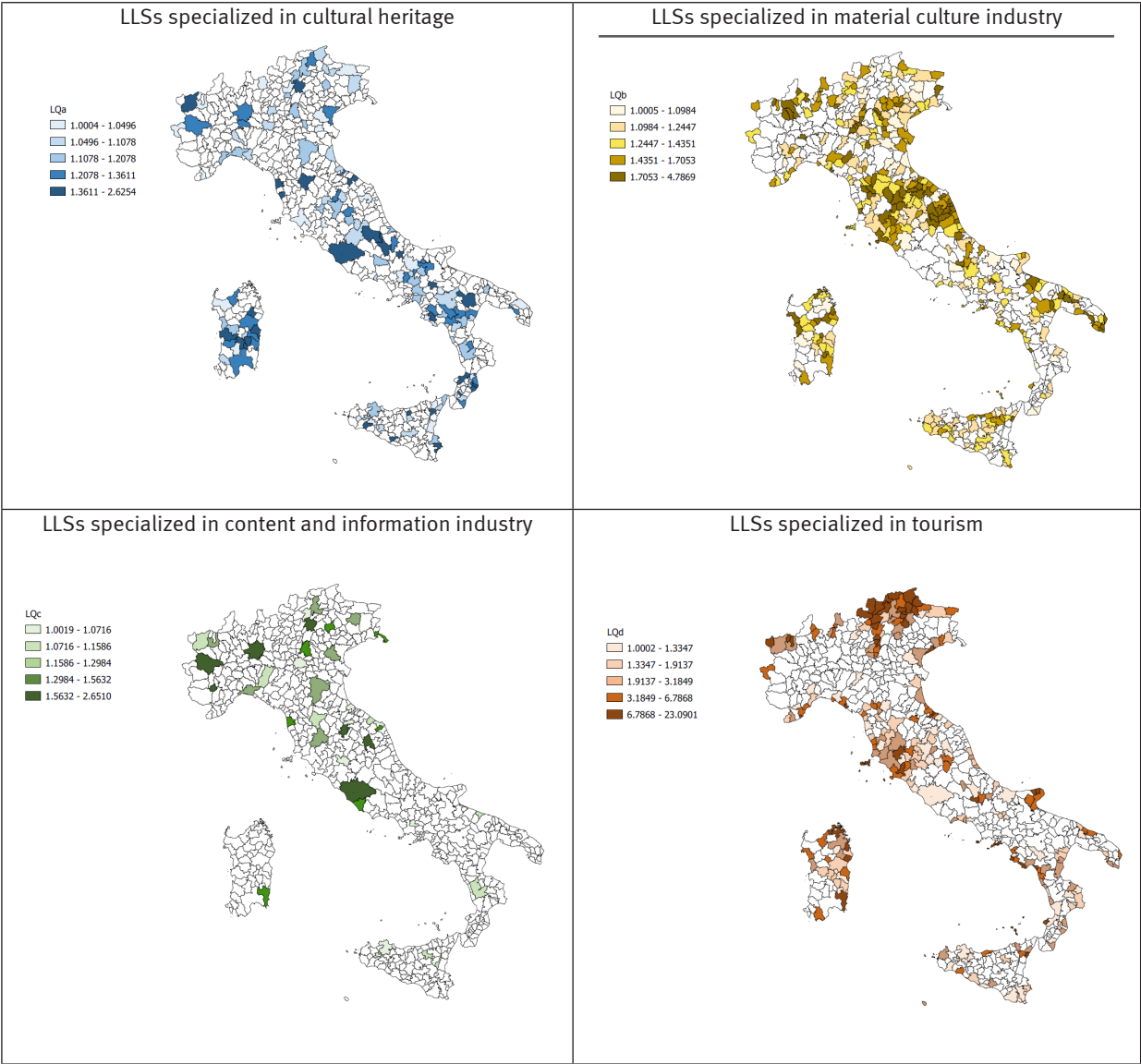
4.2 How intersectoral is cultural and tourism development in Italian local systems?

In terms of spatial coexistence, the PCA detected a negative relationship between tourism and the cultural and creative industries as a whole. In contrast, a strong positive relationship emerges between the cultural heritage and content and information industries, and, marginally, between them and tourism.

Based on these relationships, the CA identified three main clusters of LLSs with similar culture and tourism based local development characteristics (Table 3). The largest cluster (Cluster 3), which includes nearly 50% of LLSs, consists of systems whose local development is diversified in many culture-related sectors, in particular traditional cultural sectors (museums, archives, performing arts, etc.), new cultural sectors (music, movies, TV, publishing) and creative sectors (ICT, advertising, communication). In these systems, the sizes of which vary, tourism may also play a role. The city of Trento – which is experimenting with the combining of highly specialized knowledge and technology sectors with emerging specializations in publishing, film and cultural and creative tourism – is a good example of such a system (Della Lucia, 2014, 2015).

The second largest cluster (Cluster 1), which includes about 37% of LLSs, is composed of systems where tourism is the main driver of local development. These systems typically include small and medium-sized cities, which are well known both for cultural and other types of tourism (sea, mountain, lake, food&wine, thermal baths, etc.). This result is partly determined by the methodological choice to allocate traditional services that cut across different types of tourism (accommodation, tourist intermediation, entertainment and sports) within the tourism component. The smallest cluster (Cluster 2) includes the remaining 18% of the LLSs, where the sectors connected to material culture are the driver of local development. Many of these systems are productive clusters, famous nationally and internationally for their specialization in the typical *made-in-Italy* sectors (fashion, textile, industrial design and creative crafts).

Table 3. The coexistence of cultural, creative and tourist sectors in Italian local systems

Cluster	LLS		Example
	N	%	
Cluster 1 Tourism	149	36,8%	*Courmayeu, Desenzano Del Garda, Badia, Canazei, Riva Del Garda, Finale Ligure, Ravenna, Riccione, Montalcino, Assisi, Gaeta, Amalfi, Otranto, Tropea, Taormina, Bosa, Santa Teresa Gallura*
Cluster 2 Material Culture	71	17,5%	*Biella, Castel Goffredo, Arzignano, Thiene, Comacchio, Arezzo, Prato, Barletta, Bronte, Montebelluna, Valenza*
Cluster 3 Cultural Heritage and Contents and Information Industry	185	45,7%	*Mantova, Vicenza, Foligno, Perugia, Pesaro, Roma, Torre Del Greco, Matera, Oristano, Iglesias, Caltagirone, Padova, Trento, Firenze, Pisa*

5. Discussion

This investigation into Italian local systems' specialization in core components of the culture and tourism economy, and into the clustering propensity of these sectors, provides a comprehensive picture of the economic development based on the industries analysed. The estimations provided by these analyses are a crucial first step for any further qualitative or quantitative analysis of the interactions among these sectors.

The study reveals that most local systems are still strongly specialized in (cultural) tourism, highlighting the continued importance of traditional local development paths based on local cultural endowment (cultural heritage/resources and local products). However, there are positive signs of diversification and innovation, in culture-led development paths related to specializations in the typical *made-in-Italy* sectors, which are among the most dynamic Italian creative industries, and in the agglomeration of traditional and new cultural sectors with creative sectors.

These results can also be interpreted as the fulfilment of a necessary condition for the *creative atmosphere* of a place to emerge. Local concentrations of employment and enterprise in certain cultural activities undoubtedly allow for the creation of connections and networks between and among different actors, who are, themselves, central to the production of an atmosphere conducive to local development. However, this condition alone may not be sufficient to stimulate such dynamics. The development of a creative atmosphere requires that actual interpersonal and intersectoral interactions occur within and between cultural and creative industries, and between them and other sectors, tourism in particular. The results of this analysis do not answer these research questions, but can be interpreted as a first attempt to shed some light on the linkages and connections among sectors, because these potential connections are most likely to occur where traditional cultural heritage activities and cultural and creative sectors cluster. This result is more likely to be produced in the main urban areas due to the high density of population and talents and the proximity of creative individuals and enterprises which can be expected to allow for linkages and cross-fertilization between firms and sectors. In contrast, the independent paths followed by material culture sectors and tourism show that there is ample room for improving the competitiveness of these important drivers of the Italian economy within the framework of *creative atmosphere* development.

6. Conclusions, limits and future research

This paper deals with the culture and creative industries and tourism as engines for local development and renewal, a topical issue in local development and managerial studies and of great interest to policy makers and managers. Although the recent idea that economic competitiveness and sustainable development crucially depend on the concentration and interaction between cultural and creative activities has been increasingly accepted in the literature, empirical studies are still rare, sector specific and mainly based on qualitative micro-case studies.

Our analysis overcomes this narrow perspective by building on the growing body of literature on, and the empirical analysis of, culture-led local development and integrating them with the extant body of knowledge on industrial districts. This results in a quantitative analysis based on the widest currently accepted and country specific definition of cultural and creative industries – including tourism, carried out at a country level (Italy) in inter-municipal local systems, as crucial spatial units for the investigation of phenomena related to local development. The analysis included tourism, the material culture industries (industrial design, art and craft, fashion, the taste industry), the content and media industries (publishing, film, television, advertising and software) and those sectors related to cultural heritage promotion (museums and monuments services, performing arts, architecture, contemporary arts and photography).

Local Italian systems are shown still to more than traditional tourism policies and / or the marketing of tourism and cultural heritage. The promotion of innovations and synergies between tourism, the cultural and creative sectors, and other sectors is fundamental to the development of a creative atmosphere as a driver of sustainable and competitive local development. While they accept the notion that cultural and creative activities are nationally and internationally recognized as pivotal for local development and regeneration, the actors in the tourism-driven development of many Italian local systems seem not to be creating strong linkages with culture and creative sectors, e.g. with the material culture industries which are the drivers of development based on the *made in Italy* sectors. This is clearly a lost opportunity, particularly if we assume that the general competitiveness of the country could be considerably increased through the fostering of *creative atmospheres* that stimulate the inclusion of economic and non-economic players, producing spill-over effects and complementarities between industries.

Although this study is exploratory and quantitative, its preliminary insights can be used to increase awareness of public policy makers and business actors and therefore the effectiveness of their intersectoral policies and market decisions in driving local development. However, many limitations remain to be overcome. The quantitative analysis should be carefully checked and complemented with qualitative or quantitative analyses of the relationships and forms of collaboration actually in place between and among cultural and creative sectors and tourism. A network analysis would help to detect and understand these interactions, by measuring the nature and intensity of the relationships between the points of the relevant networks.

The culture and creative industries and tourism. How intersectoral is local cultural development in Italy?

90

REFERENCES

Bertacchini, E., & Santagata, W. (2012). *Atmosfera Creativa*. Bologna, I: Il Mulino.

Boyle, D., Slay, J., & Stephens, L. (2010). *Public services inside out. Putting Coproduction into Practice*. London, UK: NESTA.

Boix, R., & Capone, F. (2004). *Sources of Competiveness in Tourist Local Systems*. Barcellona, E: Universitat Autonoma de Barcellona.

Castells, M. (2004). *La città delle reti*. Venezia, I: Marsilio.

CSES (2010). *Study on the Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds*. Brussels, B: European Commission.

Cohendet, P., Grandadama, D., & Simon, L. (2010). The anatomy of the creative city. *Industry and Innovation*, 17(1), 91–111.

Cooke, P., & Lazzeretti, L. (2008). *Creative cities, cultural clusters and local economic development*. Cheltenham: Edward Elgar.

Della Lucia, M. (2015). Creative cities: experimental urban labs. *International Journal of Management Cases,* 17(4), 156–172.

Della Lucia, M., Trunfio, M., & Go, F. M. (2015). Does the Culture of Context matter in Urban Regeneration Processes?. In M. Alvarez, A. Yüksel, & F. M. Go (Eds.), *Heritage Tourism Destinations: Preservation, Communication and Development*. CABI Publishing (in print).

Della Lucia, M. (2014). La multidimensionalità dello sviluppo locale culture-led. Laboratori territoriali di sperimentazione. *Mercati e Competitività*, 4, 85–107.

Della Lucia, M., & Franch, M. (2014). Culture-led urban regeneration and brand building in Alpine Italian towns. In F. M. Go, A. Lemmetyinen, & U. Hakala (Eds.), *Harnessing Place Branding Through Cultural Entrepreneurship* (pp. 122–140). New York, NY: Palgrave Macmillan,

Della Lucia, M., Franch, M., & Martini, U. (2007). L'identificazione dei sistemi turistici locali mediante il modello del distretto industriale. Il caso delle Dolomiti e del lago di Garda. In S. Sciarelli (Ed.), *Il management dei sistemi turistici locali. Strategie e strumenti per la governante* (pp. 193–219). Torino (I): Giappichelli,

DCMS (2001). *The Creative Industries Mapping Document*. London, UK: DCMS.

DCMS (2004). *Culture at the Heart of Regeneration*. London, UK: DCMS.

Dwyer, L., Edwards, D., Mistilis, N., Roman, C., & Scott, N. (2009). Destination and enterprise management for a tourism future. *Tourism Management*, 30(1), 63–74.

European Commission (2010). *Green Paper on Unlocking the potential of cultural and creative industries*. Brussels, B: European Commission.

Florida, R. (2002). *The rise of the creative class*. New York, NY: Basic Books.

García, B. (2005). De-constructing the City of Culture: the long term cultural legacies of Glasgow 1990. *Urban Studies*, 42(5/6), 1–28.

Getz, D. (2008). Event tourism: Definition, evolution, and research. *Tourism Management,* 29(3), 403–428.

Go, F. M., Trunfio, M., & Della Lucia, M. (2013). Social capital and governance for sustainable rural development. *Studies in Agricultural Economics*, 115, 104–110. http://dx.doi.org/10.7896/j.1220

Govers, R., & Go, F. M. (2009). *Place Branding: Glocal, Virtual and Physical Identities, Constructed, Imagined and experienced*. Basingstoke, UK: Palgrave MacMillan.

Hall, C. M. (1994). *Tourism and politics: Policy, power and place*. Sussex, UK: John Wiley and Sons Hall.

Hall, P. (2004). Creativity, Culture, Knowledge and the City. *Built Environment*, 30(3), 256–258.

Hutton, T.A. (2009). *The new economy of the inner city: restructuring, regeneration and dislocation in the 21st century metropolis*. London, UK: Routledge.

Impacts 08 (2007). *Impacts 08 – The Liverpool model. Baseline report 2006/07*. Liverpool, UK: Impacts 08.

Istat (1997). *I sistemi locali del lavoro*. Roma, I: Istat.

KEA (2006). *The economy of Culture in Europe*. Brussels, B: Directorate-General for Education and Culture.

Langen, F., & Garcia, B. (2009). *Measuring the Impacts of Large Scale Cultural Events: A Literature Review*, Liverpool, UK: Impacts 08.

Lazzeretti, L. (Ed.) (2004). *Art cities, Cultural Districts and Museums*. Firenze, Italy: Firenze University Press.

Lazzeretti, L., Boix, B., & Capone, F. (2008). Do Creative Industries Cluster? Mapping Creative Local Production Systems in Italy and Spain. *Industry & Innovation*, 15(5), 549–567.

NESTA (2009). *Business Growth and Innovation. The wider impact of rapidly-growing firms in UK city-regions*. London, UK: NESTA.

Papadopoulos, N. G. (2002). *Does "country-of-origin" matter?. Some findings from a cross-cultural study of consumer views about foreign products*. Cambridge, UK: Marketing Science Institute.

Richards, G. (2013). Creativity and tourism in the city. *Current issue in Tourism*, doi:10.1080/13683500.2013.783794.

Richards, G., & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduc-

tion of culture?. *Tourism Management*, 27, 1931–1951.

Sacco, P. L. (2011). *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*. Brussels, B: European Expert Network on Culture.

Sacco, P. L. (2012). *Culture and the Structural Funds in Italy*. Brussels, B: Expert Network on Culture.

Santagata, W. (2009). *Libro bianco sulla creatività. Per un modello italiano di sviluppo*. Milano, I: Università Bocconi.

Santagata, W. (2010). *The Culture Factory: Creativity and the Production of Culture*. Springer

Scott, A. J. (2006). Creative Cities: Conceptual Issues and Policy Questions. *Journal of Urban Affairs*, 28(1), 1–17.

Scott, A. J. (2010). Cultural economy and the creative field of the city. *Geografiska Annaler: Series B*, *Human Geography*, 92, 115–130.

Sforzi, F., & Lorenzini, F. (2002). I distretti industriali. In Ministero delle Attività Produttive and IPI-Istituto per la Promozione Industriale, (pp. 20–33). *L'esperienza italiana dei distretti industriali*. Roma, I: IPI-Istituto per la Promozione Industriale,

Smith, M. K. (2007). Space, place and placelessness in the culturally regenerated city'. In G. Richards (Ed.), *Cultural tourism: Global and local perspectives* (pp. 91–119). Binghampton, NY: The Haworth Press.

Tavano Blessi, G., Tremblay, D. G., Sandri, M., & Pilati, T. (2012). New trajectories in urban regeneration processes: Cultural capital as source of human and social capital accumulation – Evidence from the case of Tohu in Montreal. *Cities*, 29(6), 397–407.

Trueman, M., Cook, D., & Cornelius, N. (2008). Creative dimensions for branding and regeneration: Overcoming negative perceptions of a city. *Place Branding and Public Diplomacy*, 4, 29–44.

Unioncamere, & Symbola (2011) *L'Italia che verrà. Industria culturale, made in Italy e territori*. Retrieved froM http://www.unioncamere.gov.it/P42A1181C189S123/L-Italia-che-verra--Industria-culturale--made-in-Italy-e-territori.htm

Zenker, S. (2009). Who's your target? The creative class as a target group for place branding. *Journal of Place Management and Development*, 2(1), 23–32.

Zukin, S. (1995). *The cultures of cities*. Malden, MA: Blackwell.

CORRESPONDING AUTHORS

Maria Della Lucia

Department of Computer and Management Sciences,

University of Trento (I), Italy,

tel: +39 0461282195,

fax: +39 0461282124,

email: maria.dellalucia@unitn.it

Giovanna Segre

Department of Design and Planning in Complex Environments,

IUAV University of Venice, Italy,

tel: + 39 041 257 2310,

fax: + 39 041 257 2424,

email: giovanna.segre@iuav.it

The culture and creative industries and tourism. How intersectoral is local cultural development in Italy?

92

Cultural legacy and urban regeneration: where are the spaces for heritage hybridization through stakeholder engagement?

Maria Della Lucia, Mariapina Trunfio and Frank M. Go

ABSTRACT

The question of how cities can capitalize on cultural legacy through culture-led urban regeneration processes has not yet been fully answered, although both academics and policy makers recognize that such processes undoubtedly offer opportunities of development. Institutions, city managers and operators have a long way to go before they start to hybridize their unique cultural legacies through the culture, creative, and other, sectors to foster sustainable and innovative urban development and improve urban competitiveness. Place specific conditions affect these processes. This multiple case study analysis focused on three small and medium-sized Italian cities tries to shed some light on the patchy Italian cultural scene. The three cities have all had different experiences of culture-led regeneration projects: in Pompei, public patronage, i.e. unproductive public investment; in Trento, public-driven value creation; in Lecce, the enhancement of socio-economic value and innovation driven by stakeholder engagement. These insights tell us more about how cultural legacy and innovations in urban regeneration processes can be synthesized by finding an appropriate balance between the engagement of public institutions and stakeholders. Heritage hybridization and stakeholder engagement are also levers which can be used to change and manage urban regeneration paths and lead to an extensive, community based hybridization of cultural legacy, while maintaining close links with a city's identity – past and present. Although exploratory, the paper provides glimpses of possible cultural and creative scenarios from which academics and policy makers can draw inspiration, facilitating experimental labs of creativity and knowledge.

Keywords: cultural legacy; urban regeneration; heritage hybridization; stakeholder engagement; public patronage; socio-cultural urban innovation

1. INTRODUCTION

The strategic role of culture as a driver of urban and regional regeneration and development has finally become part of the political and theoretical debate – ten years ago, this role was still largely ignored (KEA, 2006). Culture plays a strategic part in European, national and regional regeneration plans (KEA, 2006, 2009; European Commission, 2010; CSES, 2010) and cultural catalysts and infrastructure are among the main tools used to foster both economic and social development and innovation and cohesion. Cities are the local contexts in which these processes most frequently occur. The literature also includes culture in the 'new orthodoxy' to enhance the competitive advantage of cities and considers culture-driven urban regeneration to be the engine of a new urban entrepreneurialism (Miles & Paddison, 2005). The shift of post-industrial societies towards the symbolic economy (Zukin, 1995) over the last ten years has accelerated the repositioning of culture in the value chain for the development of new, culture-based approaches to place and urban regeneration (Castells, 2004; Hall, 2004; Lazzeretti, 2004; Lazzeretti, Boix, & Capone, 2008; Hutton, 2009; Sacco, 2011, 2012; Scott, 2010; Richards, 2013; Della Lucia & Franch, 2014; Sacco, Ferilli, & Tavano Blessi (2014; Della Lucia, Trunfio, & Go, 2015).

The empirical evidence, however, shows that it cannot be assumed that culture-led regeneration processes will always be successful. Some positive European experiences (Plaza & Haarich, 2010) have to be set against others

which have been far from win-win games, and have failed to foster socio-cultural development (Ettlinger, 2009; Sacco, Ferilli, & Tavano Blessi, 2013; Go & Trunfio, 2014; Sacco *et al.*, 2014). Understanding whether and how to build on cultural legacy and to hybridize it to create and capture value through different culture-led regeneration processes is a topical issue in local development and managerial studies and of great interest to policy makers and managers who wish to design and implement sustainable and innovative urban development futures.

Italy needs to address the challenge of innovating its cultural legacy as it has all that is required to foster cross-fertilization within and among the culture and creative sectors, and between them and other sectors, tourism in particular. Italy has a rich cultural endowment; one of the largest cultural and creative industries in Europe, and world famous manufacturing sectors (made-in-Italy) whose value as creative sectors has not yet been recognized (Santagata, 2009; Unioncamere & Symbola, 2011). Although large art cities and smaller urban centres can continue to extract value from their cultural legacy through traditional cultural tourism and/or eno-gastronomic tourism, (ONT, 2009; TCI, 2009; BIT, 2010), they would also benefit from complementarities and hybridizations with the culture and creative chains (Sacco, 2012).

The paper contributes to this debate by drawing on the most recent literature and empirical analysis on culture-led urban regeneration (Della Lucia & Franch, 2014; Della Lucia *et al.*, 2015) to design a preliminary framework in which cultural legacy and innovations in urban regeneration processes can be synthesized by finding an appropriate balance between the engagement of public institutions and stakeholders. A multiple case study design focused on the culture-led regeneration processes of three small and medium-sized Italian cities (Pompei, Trento and Lecce) is used to investigate these issues. The main questions that drive the analysis are: how can cities capitalize cultural legacy to enhance the sustainability of culture-led regeneration processes within emerging scenarios? How can cultural heritage be hybridized? How can this hybridization best be exploited to foster socio-cultural innovations? Which stakeholders should play a role in these processes and what should their roles be?

The first part of the paper frames the theoretical debate on culture-led regeneration, outlining the opportunities and challenges involved; the second part builds on this framework to design and carry out the comparative case study analysis. A matrix within which to interpret the degree of innovation of culture-led regeneration processes and the roles of the actors promoting them is developed from the discussion of the case study results. The conclusion sketches the theoretical and practical implications of the study, its limitations and the further research towards which it points.

2. Theoretical background

2.1 Culture-led urban regeneration between cultural legacy exploitation and heritage hybridization

The models and approaches chosen to incorporate cultural activity into a regeneration process (DCMS, 2004) will affect consequent urban transformation (Langen and García, 2009). Culture-led urban regeneration occurs when culture produces an extensive structural, socio-economic and symbolic change in the urban fabric. This contrasts with both the *cultural regeneration model* and the *culture and regeneration model*, in which the role of culture is less prevalent. The nature and scale of this transformation can be interpreted within the Culture 1.0 to Culture 2.0 to Culture 3.0 evolution paradigm (Sacco, 2011), which has transformed culture from a domain which absorbs public resources devoted to it for the benefit of society as a whole (Culture 1.0) to a value generating activity. Culture 2.0 – the culture industries and the creativity-intensive non-cultural industries (architecture, fashion, design, advertising) – and emergent Culture 3.0 – transversal linkages throughout economies and societies, fostered by culture-led creativity – are the drivers of this shift.

A city's history, cultural capital, creative industries and local atmosphere define the tangible and intangible (artistic-cultural and professional-productive) cultural endowments, which it can lever to create and capture urban value while maintaining a strong link with an authentic sense of place (Hall, 2004; Scott, 2006). However, the exploitation of urban legacy may not suffice to face the challenges defined by the combination of globalization, ICT revolution and the experience economy, which is reshaping the cultural sphere and determining new

power relationships (Sacco *et al.*, 2014). These levers push cities to reconcile the local and global dimensions of culture (Lazzeretti, 2004), thus putting themselves at the heart of complex internal and external networks. These divergent forces may mean that culture-led urban transformation is marked by continuity with urban heritage resources and traditional forms of production (cultural legacy), and/or by profound change driven by external agendas. Innovative policy-making is thus required to complement the strengths of a city's legacy, overcoming its weaknesses or even making up for its absence (Della Lucia & Franch, 2014; Della Lucia *et al.*, 2015). Iconic buildings and events are currently among the most important cultural catalysts available to urban policy makers to innovate heritage. The plethora of consumption-led and experience-based cultural activities that these cultural catalysts provide increases the vibrancy of cities by attracting creative people and lifestyles to them, targets markets flexibly with thematic strategies and is effective in image-making and brand building/positioning (Roche, 1992; Evans, 2003; Richards & Wilson, 2006; Getz, 2008, 2010; Trueman, Cook, & Cornelius, 2008). Their development, which often requires sizable public investment, may also entail the risk of serial reproduction and the loss of a city's authenticity (Smith, 2007).

The reconciling of past/tradition and future/innovation is crucial to sustainable and successful culture-led regeneration (Della Lucia & Franch, 2014). Participatory and inclusive development processes that put the concept of city legacy centre stage are fundamental to this reconciliation and entail a balance between public-driven processes and stakeholder engagement. Recently, a number of cities have been experimenting with mixed processes of culture-led urban regeneration through the hybridization of their cultural legacy with the culture and creative, and other, industries (Della Lucia & Franch, 2014). These processes, dubbed smart specializations (Smart Specialization Platform, 2012), create the conditions in which the value of an urban context is enhanced through the injection of creativity and knowledge into the local economy, while remaining entirely in keeping with the city's past.

2.2 Innovating urban tourism through heritage hybridization

Urban tourism is often seen as one of the most important drivers of the creation and capturing of value through culture-led regeneration processes, whether marked by continuity with urban heritage (Richards, 2013) – traditional cultural tourism – or profound change driven by external agendas (Klingmann, 2007; Ockman & Fraust, 2007; Getz, 2008) – event tourism, iconic building tourism and architourism. The "cloning" of innovative urban tourism forms by following exogenous prescriptions and copying ideas from other cities through "policy tourism" has led to the tourism commodification phenomenon criticized as "McGuggenization" (McNeill, 2000), "Dubaisation" (Al Rabadya, 2012), "festivalization" (Quinn, 2006) and "eventification" (Jakob, 2012).

Creative tourism is one of the most important manifestations of smart specializations in urban contexts (Richards, 2011, 2013; OECD, 2014). This heritage hybridization builds on contemporary creativity, innovation and intangible content to meet local communities' needs for cultural and creative expression and contemporary visitors' demands for meaning and authentic experience (OECD, 2014). Although it still only accounts for a small part of cultural tourism, creative tourism may encourage a shift from mass cultural tourism and the serial reproduction of culture (Richards, Wilson, 2006) to new, place specific tourism models based on intangible culture and local creativity.

A city's ability to transform its intangible endowment into a tourist offer that has a distinctive symbolic value thus becomes crucial for urban competitiveness, as does its capacity to use these products to attract sustainable segments of cultural tourism (Franch et al, 2008; OECD, 2009). Developing creative tourism forms – including creative strategies, creative spaces and events (Richards & Wilson, 2006) – involves collaboration with a wide, dispersed value network rather than with a narrow value chain. The functions, roles and responsibilities of both cultural and non-cultural industries must be identified in order to develop forms of tourism that harness creative, experiential attractions and festivals; this understanding of the relationship between urban systems and businesses is necessary – though often overlooked in the literature – to comprehend the functioning of the symbolic economy. Innovative policy approaches mobilized around a strong urban vision are thus needed to create and capture a value proposition by hybridizing creativity and tourism (OECD, 2014); here the craftsmanship and artistry embedded in Italy's heritage play a very significant role.

3. Case study and research methodology

The synthesis of cultural legacy and innovation in urban regeneration processes by balancing the role of public institutions and stakeholder engagement is analyzed through an exploratory multiple-case study (Yin, 2003) which focuses on three cities. This case study design is very effective when the phenomenon being studied is complex and relatively unexplored and the intention is to provide preliminary insights into new phenomena in context (Creswell, 2007).

The cases are small and medium-sized cities (urban level) within a single country (national level), Italy (Xiao & Smith, 2006). Italy, with its rich heritage resources (13,000 libraries, 4,500 museums and monuments, 50,000 archaeological and architectural sites and 51 UNESCO sites (Grossi, 2015) – the role of which in shaping national identity and brand image is crucial – and its powerful cultural and creative industries, should make culture and creativity central to its national and local development strategies (Sacco, 2012). However, Italian urban policies have usually produced traditional development models based mainly on cultural restoration projects, the introduction of managerial tools in big public cultural organizations (national museums) and value generation through conventional heritage-based cultural tourism and local products. Institutions, city managers and operators are still sceptical about the need to hybridize cultural legacies with the creative economy (CSES, 2010; Sacco, 2011). This means that many cities have a long way to go before they start to capitalize efficiently on unique cultural legacies to improve urban competitiveness. The exceptions to this pattern are mostly large or medium-sized cities which have significant artistic-cultural heritage resources and have implemented urban culture-led regeneration projects based on the innovation of their cultural legacy and the related offer.

The Italian cities of Pompei, Trento and Lecce were selected to provide preliminary insights into the extent to which cultural legacies and innovations in urban regeneration processes have been combined, and the role of different stakeholders in fostering these processes. Both the methodological choice of cases and the issues investigated drew on appropriate sources of case study methodology (Yin, 2003; Xiao, & Smith, 2006; Baxter & Jack, 2008).

These three cities were selected because of their heterogeneity in terms of socio-cultural context, cultural legacy, existent projects of cultural-led urban regeneration, the involvement of primary stakeholders, visitors to the main cultural catalysts and tourist presences. Fruitful comparisons can therefore be drawn between their experiences.

4. Results

4.1 The city of Pompei

The city of Pompei (pop. 25.397) – located in the Campania region of south-west Italy – is the second most visited site in the country (more than 2.6 million annual visitors) after the archaeological circuit of Rome – the Colosseum, the Roman Forum and the Palatine hill (MIBACT, 2015).

Although the site is one of Italy's most important cultural catalysts, it represents an emblematic paradox. The state, which has invested heavily in site safety and restoration (105 million Euro, Grande Progetto Pompei DL n. 34/2011), has failed to enhance the value of the cultural legacy for the municipality, local entrepreneurs and local development. The site has not fostered the socio-economic development of the city: local tourists represent only 4% of total visitors (almost 101,000 in 2014 (Istat, 2015), spend only one night in the municipality and- in the Campania region family expenditure on culture is quite low – 54 Euro per month (Grossi, 2015). International tour operators, cruise liners and the neighbouring destinations of Sorrento, Naples, Capri, in contrast, are benefiting from the value created by the public-driven culture-led regeneration of the site. In short, public investment in the site is still economically unproductive, and has failed to harness the value of this unique cultural legacy to foster social and economic urban development.

4.2 The city of Trento

The city of Trento (pop. 115,000) is the provincial capital of the autonomous province of Trento in the northeast of Italy. Its special status under Italian law has always allowed it greater autonomy in formulating and funding development policies and collective action. Trento is experimenting with a public-driven urban regeneration policy that makes knowledge, culture and creativity strategic assets for its development. The city's traditional Alpine economy has been enhanced by innovative public policies and far-sighted investment which have had (since the Sixties) a critical role in anticipating post-industrial development processes based on culture and knowledge. The hybridization of the traditional economy is evident in innovations throughout the urban system (university, scientific and technological research centres, cultural catalysts, technological districts, culture and creative entrepreneurship sectors, territorial tourist marketing reorganization). In the last decade, the municipality of Trento has reinforced this knowledge-based urban development driven by provincial policies and has embarked on Trento's requalification as a cultural city in order to exploit its rich historical legacy through innovative policies and sizeable investments. In the Eighties, investment in the restoration of historic buildings to house cultural activities was intended to provide local communities with educational and leisure opportunities; only later did these become tourism marketing tools. This strategy is still being pursued, as the recent sizeable provincial investment in two iconic museums testifies. The Mart, a gallery of modern and contemporary art designed by Mario Botta, and the Muse, a science museum designed by Renzo Piano – both publicly owned and funded, both entirely in keeping with the city's past – are the cultural catalysts of Trento's regeneration.

The success of this public sector-driven urban regeneration is evident from the average family expenditure on culture – 165 Euro monthly, the highest expenditure on culture in Italy (Grossi, 2015), from the city's 2014 tourist numbers and from the number of visitors to the Muse, which, just two years after its opening, is among the top ten museum in Italy.

4.3 The city of Lecce

Lecce (pop. 93.302), is the provincial capital of the province of Lecce in Apulia, South-eastern Italy, a region with an average family expenditure on culture of 61 Euro monthly (Grossi, 2015). Due to its unique cultural heritage (Leccese baroque) and socio-cultural atmosphere, Lecce has been nicknamed "the Florence of the South". The city's clear urban identity is associated with its population's strong sense of place and belonging.

This combination of cultural legacy and stakeholder engagement made it a candidate for the European Capital of Culture 2019 – competing with Cagliari, Perugia, Ravenna, Siena and Matera, which won. Lecce's cultural project, 'Reinventing Eutopia', clearly demonstrates the city's ability to engage stakeholders in the exploitation of its cultural legacy and to capitalize on public sector-driven urban culture-led development projects to enhance community engagement. Lecce's openness to intercultural exchange is also evident in heritage hybridization with the creative, and other, industries (Lecce, 2014). The staging of cultural events and activities during its period as an Italian Capital of Culture in 2015 (jointly with Cagliari, Perugia, Ravenna and Siena) has reinforced this enthusiasm by creating opportunities for cultural exchange through peer-to peer communities of practice in cultural fields: 'Laboratories of change and experience'(Lecce, 2014).

DISCUSSION

The cases analysed provide some preliminary insights into the synthesizing of cultural legacy and innovation in urban regeneration processes and the role of public interventions and stakeholder participation in fostering or hindering this encounter. Heritage hybridization through culture-led urban regeneration is a complex process affected by place specific – socio-economic, cultural and institutional – conditions.

The main assumption underpinning this empirical verification is that if a strong cultural legacy is isolated from its socio-cultural basis, if there is no interaction between cultural and creative chains and other sectors, and no stakeholder engagement, urban value will not be created and sustainable development cannot occur.

The pivotal role of public institutions is thus key to the activation and guidance of culture-led development processes, thus enabling stakeholders to add value to the city. However, the way in which public policies and private actions change urban spaces, and thus determine the nature, scale and output of culture-led regeneration, depends on the local cultural context (Della Lucia *et al.*, 2014).

These core assumptions have been combined to build a conceptual framework for understanding the driver reconciling cultural legacy and innovation in urban regeneration processes and interpreting the forms that this synthesis can assume (Figure 1).

- The driver is evaluated in terms of public-private stakeholder engagement (the first dimension of the matrix). It is low when a public actor plays a primary or exclusive role in leading heritage exploitation/hybridization and high when diverse (private/public, internal/external) stakeholders participate in urban cultural development/regeneration;
- The forms are evaluated in terms of the level of heritage hybridization (the second dimension of the matrix). This is low when continuity with the past/cultural legacy prevails and is displayed in heritage conservation and/or value creation and high when the past meets contemporary creativity through cross-fertilization with the cultural and creative industries and/or other sectors.

	High
Public sector-driven regeneration Trento	**Socio-cultural innovation** Lecce
	Heritage hybridization
Public patronage Pompei	**Managerial innovation**
	Low

Low   Stakeholder engagement   High

Figure 1. Urban culture and regeneration models

Within this framework four reconciled forms of cultural legacy and innovation in urban regeneration processes may be envisioned:

- *Public patronage* (low stakeholder engagement and low heritage hybridization) is the form in which cultural activities are managed from the top down, often small-scale and/or not integrated into a development strategy or city planning (culture and regeneration model) (Langen and García, 2009). This form may be equated with the pre-industrial model of Culture 1.0/2.0 in which cultural resources receive public funds without generating economic value (Sacco, 2011).
- Pompei falls into this category, as an example of the difficulty of creating added value – and its benefits – for cultural legacy through public policy alone. This city still has ample room to engage local cultural entrepreneurship and external cultural networks in urban development and Trento and Lecce may provide best practice models to follow.
- In *Public sector-driven regeneration* (low stakeholder engagement and high heritage hybridization) culture is fully integrated into an area strategy (public planning) and benefits from complementarities with other public policies (knowledge, technology, tourism), but synergies with other stakeholders operating in these fields are still weak (cultural regeneration model) (Langen and García, 2009). This form may be equated with the industrial model of Culture 2.0 (Sacco, 2011) in which cultural resources generate – mainly economic – value, but there is still considerable potential for cross-fertilization with other sectors.
- Trento typifies this form: its urban regeneration is mainly public-driven but has led to the combining of cultural heritage with knowledge, technology, iconic cultural buildings and hallmark events, and traditional and new forms of cultural tourism (Della Lucia, 2015). Positive effects have been produced in terms of new entrepreneurship, new urban experiences, heightened symbolic meaning and increased cultural consumption on the part of residents and visitors. However, a possible excess of faithfulness to its historical identity/heritage

and/or past path dependence on the leading role of public institutions is limiting the city's openness to the rich cross-fertilization which stakeholder engagement often stimulates, locally and internationally. The formation of trust-based relationships with other local stakeholders, both inside the culture sector and in other sectors, would facilitate the creation of the critical mass of partnerships necessary for effective socio-cultural innovation in urban culture-led regeneration.

- *Socio-cultural innovation* (high stakeholder engagement and high heritage hybridization) occurs when culture is the engine of widespread urban socio-economic transformation led by public-private partnerships and both residents and visitors benefit from an enhanced quality of life in the urban area (culture-led regeneration model) (Langen and García, 2009). This form may be equated with the post-industrial model of Culture 3.0 (Sacco, 2011) in which culture generates extensive value due to its transversal linkages throughout economies and societies, fostered by culture-led creativity.
- Lecce typifies this form. Its visionary cultural project 'Reinventing Eutopia' innovated urban development models through cultural legacy hybridization and new culture co-creation, working with a pool of actors engaged in creativity labs. These labs are facilitators of communities of practice (Wenger, 2010), complex spaces where culture and creativity combine on a social and technological platform shared by private and public stakeholders. This platform enables stakeholders to balance their interpretation of local heritage with their perspective on the need to integrate technological, market and organizational change and social innovation in order to co-create a desirable value proposition (Go & Trunfio, 2011).

6. Conclusions, limits and future research

The question of how cities can capitalize on culture-led urban regeneration processes to foster sustainable and innovative urban development has not yet been fully answered, although both academics and policy makers recognize the opportunities offered by such development processes. This paper has tried to shed some light on the patchy Italian cultural scene through a multiple case study analysis. It demonstrates that place specific differences cause cities to develop diverse patterns of urban regeneration. The significance of a city's cultural legacy, the nature and level of its hybridization with the culture and creative industries and other sectors (cultural legacy vs cultural catalysts vs cross-sectoral fertilization and innovation) and the nature and level of stakeholder engagement (public patronage vs innovative policy making vs private-public stakeholder engagement) all play their part in shaping regeneration processes. The three cities in our study have all had different experiences of culture-led regeneration projects: in Pompei, public patronage, i.e. unproductive public investment; in Trento, public-driven value creation; in Lecce, the enhancement of socio-economic value and innovation driven by stakeholder engagement. Trento and Lecce can both be considered experimental labs where the encounter of cultural legacy with communities of practice allows their creativity and knowledge to be integrated within local contexts, thus innovating models of cultural co-creation.

The generalization of these results allows the design of a theoretical framework which can be used to interpret different forms of urban regeneration shaped by the synthesis of cultural legacy and innovation and by the (im)balances of public-private stakeholder engagement that drive these encounters. These forms may be connected to the models used to incorporate culture into urban regeneration processes (DCMS, 2004), and also to paradigmatic phases of cultural economy evolution (Sacco, 2011). This framework brings new insights to the literature on culture-led regeneration. It invites policy makers and entrepreneurs to take up the challenge of showing that heritage cross-fertilization can drive extensive socio-cultural urban innovation and thus enhance urban sustainable development and well-being. The two dimensions of the matrix are levers which can be used to change and manage urban regeneration paths and lead to the realization of Culture 3.0. The benefits of this transition include the emergence of strong symbolic meaning, which empowers people to participate in cultural co-production and fosters cognitive and capacity building, psychological wellbeing and the evolution of motivations and learning patterns.

These interdependencies between culture, economy and society can potentially generate numerous opportunities and challenges for cultural policy design and implementation, including multimodality, slow-life concepts,

new communities, real and virtual combinations, technology as an enabler, globalisation, multiculturalism, nomadism, co-creations and new communal spaces (European Commission, 2010).

The results of this exploratory and comparative study are preliminary, but allow us to configure cultural and creative city scenarios and to look at the relationship between vertical accountability (hierarchy – political institutional power) and the engagement of communities of practice in 'Laboratories of change and experience' that allow the creation of shared experiences and new forms of creativity. Future research will focus on the shift from hard to soft power (Nye, 2004) evident in symbolic brands) and their role in creative tourism; the impact of social media and technological platforms on the enhancement of the configuration of e-participative governance and stakeholder engagement.

REFERENCES

Al Rabadya, R. (2012). Creative cities through local heritage revival: A perspective from Jordan/Madaba'. *International Journal of Heritage Studies*, 18, 1–16.

Baxter, P., & Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. The Qualitative Report. 13(4), 544-559, Retrieved March, 5, 2015 from http://www.nova.edu/ssss/QR/QR13-4/baxter.pdf.

BIT (2010). *Il turismo culturale: nuovi orientamenti di sviluppo economico-sociale*, Roma: Direzione Generale per la valorizzazione del patrimonio culturale.

Castells, M. (2004). *La città delle reti*. Venezia, I: Marsilio.

Cox, T., & O'Brien, D. (2012). The 'scouse wedding' and other myths: Reflections on the evolution of a 'Liverpool model' for culture-led urban regeneration. *Cultural Trends*, 21(2), 93–101.

Creswell, J. (2007). *Qualitative Inquiry and Research Design: Chosing Among Five Approaches*. Thousand Oaks: Sage Publications.

CSES (2010). *Study on the Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds*. Brussels, B: European Commission.

Della Lucia, M. (2013). *Cultura e sviluppo locale nell'economia della conoscenza. Politiche e strumenti di sviluppo urbano*. Padova: CEDAM.

Della Lucia, M. (2015). Creative cities: experimental urban labs. *International Journal of Management Cases*, 17(4), 156–172.

Della Lucia, M., & Franch, M. (2014). Culture-led urban regeneration and brand building in Alpine Italian towns. In F. M. Go, A. Lemmetyinen, & U. Hakala (Eds.), *Harnessing Place Branding Through Cultural Entrepreneurship* (pp. 122–140). New York, NY: Palgrave Macmillan,

Della Lucia, M., Trunfio, M., & Go, F. M. (2015). Does the Culture of Context matter in Urban Regeneration Processes?. In M. Alvarez, A. Yüksel, & F. M. Go (Eds.), *Heritage Tourism Destinations: Preservation, Communication and Development*. CABI Publishing (in print).

Dwyer, L., Edwards, D., Mistilis, N., Roman, C., & Scott, N. (2009). Destination and enterprise management for a tourism future. *Tourism Management*, 30(1), 63–74.

Ettlinger, N. (2009). Surmounting city silences: Knowledge creation and the design of urban democracy in the everyday economy. *International Journal of Urban and Regional Research*, 33, 217–230.

European Commission (2010). *Green Paper on Unlocking the potential of cultural and creative industries*. Brussels, B: European Commission.

Evans, G. (2003). Hard-branding the cultural city – from Prado to Prada. *International Journal of Urban and Regional Research*, 27(2), 417–440.

Franch, M., Martini, U., Buffa, F., & Parisi, G. (2008). 4L Tourism (Landscape, Leisure, Learning and Limit): Responding to New Motivations and Expectations of Tourists to Improve the Competitiveness of Alpine Destinations in a Sustainable Way. *Tourism Review*, 63(1), 4–14.

Getz, D. (2008). Event tourism: Definition, evolution, and research. *Tourism Management*, 29(3), 403–428.

Getz, D. (2010). The nature and scope of festival studies. *International Journal of Event Management Research*, 5(1), 1–47.

Go, F.M., & Trunfio, M. (2011). E-Services Governance in Public and Private Sector: A Destination Management Organization Perspective. In A. D'Atri, M. Ferrara, & J.F. George (eds.), *Information Technology and Innovation Trends in Organizations*, Wien: Springer.

Go, F.M., & Trunfio, M. (2014). A Cultural Hybridization Approach to Reinterpreting the Integration-Diversity Dichotomy: The Case of Guggenheim's Master Branding Bilbao. *European J. of Cross-Cultural Competence and Management*, 3 (2), 158–174.

Govers, R., & Go, F. M. (2009). *Place Branding: Glocal, Virtual and Physical Identities, Constructed, Imagined and experienced*. Basingstoke, UK: Palgrave MacMillan.

Grossi, R. (2015). *Cultura, identità ed innovazione. La sfida per il futuro. XI Rapporto annuale Federculture*. Milano: Il Sole24ore.

Hall, P. (2004). Creativity, Culture, Knowledge and the City. *Built Environment*, 30(3), 256–258.

Hutton, T.A. (2009). *The new economy of the inner city: restructuring, regeneration and dislocation in the 21st century metropolis*. London, UK: Routledge.

Impacts 08 (2007). *Impacts 08 – The Liverpool model. Baseline report 2006/07*. Liverpool, UK: Impacts 08.

Jakob, D. (2012). The eventification of place: Urban development and experience consumption in Berlin and New York City, *European Urban and Regional Studies*, doi: 10.1177/0969776412459860.

KEA (2006). *The economy of Culture in Europe*. Brussels, B: Directorate-General for Education and Culture.

KEA (2009). *The impact of culture on creativity. Report for the European Community*. Brussels, B: Directorate-General for Education and Culture.

Klingmann, A. (2007). *Brandscapes: Architecture in the experience economy*. Cambridge: The MIT Press.

Langen, F., & Garcia, B. (2009). *Measuring the Impacts of Large Scale Cultural Events: A Literature Review*, Liverpool, UK: Impacts 08.

Lazzeretti, L. (2004). *Art cities, cultural districts and Museums. An economic and managerial study of the cultural sector in Florence*. Firenze: Firenze University Press.

Lazzeretti, L., Boix, B., & Capone, F. (2008). Do Creative Industries Cluster? Mapping Creative Local Production Systems in Italy and Spain. *Industry & Innovation*, 15(5), 549–567.

Lecce (2014). *Lecce 2019 Reinventing Eutopia. Application for the title of European Capital of Culture 2019,* Retrieved Semptember 28, 9, 2015 from http://www.lecce2019.it/2019/bidbook.php?setLanguage=eng.

McNeill, D. (2000). McGuggenisation: globalisation and national identity in the Basque country. *Political Geography,* 19, 473–494.

MIBACT (2015). *Musei, monumenti ed aree archeologiche statali,* Retrieved Semptember 28, 9, 2015 from http://www.statistica.beniculturali.it/Visitatori_e_introiti_musei_14.htm.

Miles, S., & Paddison, R. (2005). Introduction: The rise and rise culture-led urban regeneration. *Urban Studies*, 42, 833–839.

Nye, J. (2004). *Soft Power. The means to success in world politics*. New York: PublicAffairs.

Ockman, J., & Fraust, S. (2007). *Architourism: Authentic, escapist, exotic, spectacular*. London: Prestel.

OECD (2009). *The impact of culture on tourism*. Paris: OECD.

OECD (2014). *Tourism and the Creative Economy*. Paris: OECD.

ONT (2009). *Il turismo delle città d'arte: caratteristiche, tendenze e strategie di sviluppo*. Firenze: Mercury.

Penco, L. (2012).Le grandi città come poli di consumo immateriale e poli di produzione della conoscenza. In R. Cappelin, F. Ferlaino, & P. Rizzi (Eds.). *La città nell'economia della conoscenza*. Milano: Franco Angeli.

Plaza, B., & Haarich, S.N. (2010). A Guggenheim-Hermitage Museum as an Economic Engine? Some Preliminary Ingredients for its Effectiveness. *Transformations in Business & Economics*, 9(2), 128–138.

Quinn, B. (2006). Problematising "festival tourism": Arts festivals and sustainable development in Ireland. *Journal of Sustainable Tourism*, 14(3), 288–306.

Richards, G. (2010). *Leisure in the network society: From pseudo events to hyperfestivity*?. Tilburg: Tilburg University.

Richards, G. (2011). Creativity and Tourism. *The State of the Art. Annals of Tourism Research*, 38 (4), 1225–1253.

Richards, G. (2013). Creativity and tourism in the city. *Current issue in Tourism*, doi: 10.1080/13683500.2013.783794.

Richards, G., & Marques, L. (2012). Exploring Creative Tourism. S*pecial Issue of the Journal of Tourism Consumption and Practice*, 4(2).

Richards, G., & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture?. *Tourism Management*, 27, 1931–1951.

Roche, M. (1992). Mega-events and micro-modernization. *British Journal of Sociology*, 43, 563–600.

Sacco, P. L. (2011). *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*. Brussels, B: European Expert Network on Culture.

Sacco, P. L. (2012). *Culture and the Structural Funds in Italy*. Brussels, B: Expert Network on Culture.

Sacco, P.L., Ferilli, G., & Tavano Blessi, G. (2014). Understanding culture-led development: A critique of alternative theoretical explanations. *Urban Studies*, 51 (13), 2806–2821.

Sacco, P.L., Ferilli, G., Tavano Blessi, G., & Nuccio, M. (2013).Culture as engine of Local Development Processes: System-Wide Cultural District I: Theory. *Growth and Change,* 44(4), 555–570.

Santagata, W. (2009). *Libro bianco sulla creatività. Per un modello italiano di sviluppo*. Milano, I: Università Bocconi.

Scott, A. J. (2006). Creative Cities: Conceptual Issues and Policy Questions. *Journal of Urban Affairs*, 28(1), 1–17.

Scott, A. J. (2010). Cultural economy and the creative field of the city. *Geografiska Annaler: Series B*, *Human Geography*, 92, 115–130.

Smart Specialization Platform (2012). *Guide to Research and Innovation Strategies for Smart Specialisation (RIS 3)*. Brussels: European Commission.

Smith, M. K. (2007). Space, place and placelessness in the culturally regenerated city'. In G. Richards (Ed.), *Cultural tourism: Global and local perspectives* (pp. 91–119). Binghampton, NY: The Haworth Press.

TCI (2009). *Annuario del turismo e della cultura*. Milano: Touring Club Italiano.

Trueman, M., Cook, D., & Cornelius, N. (2008). Creative dimensions for branding and regeneration: Overcoming negative perceptions of a city. *Place Branding and Public Diplomacy*, 4, 29–44.

Unioncamere, & Symbola (2011). *L'Italia che verrà. Industria culturale, made in Italy e territori*. Retrieved from http://www.unioncamere.gov.it/P42A1181C189S123/L-Italia-che-verra--Industria-culturale--made-in-Italy-e-territori.htm

Wenger, E. (2010). Communities of practice and social learning systems: the career of a concept. In: C. Blackmore (Ed.) *Social Learning Systems and communities of practice,* Springer Verlag and the Open University.

Xiao, H., & Smith S.L.J. (2006). Case studies in tourism research: A state-of-the-art analysis. *Tourism Management,* 27, 738–749.

Yin, R.K. (2003). *Case study research: Design and methods (3rd ed.)*. Thousand Oaks: Sage.

Zukin, S. (1995). *The cultures of cities*. Malden, MA: Blackwell.

CORRESPONDING AUTHORS

Maria Della Lucia
Department of Computer and Management Sciences, University of Trento (I), Italy, tel: +390461282195, fax: +39 0461282124, email: maria.dellalucia@unitn.it.

Mariapina Trunfio
Department of Management Studies and Quantitative Methods, University of Naples "Parthenope", Italy, tel: +390815474155, email: trunfio@uniparthenope.it

Frank M. Go
Department of Marketing Management, Erasmus University (NL), The Netherlands, tel: +31104082629, fax: +31104089011, email: fgo@rsm.nl

War tourism product development. Management of the Great War heritage in Trentino, Italy

Mariangela Franch and Anna Irimiàs

ABSTRACT

Purpose of the paper. In 2014, the outbreak of the Great War (1914-1918) was commemorated all over Europe. This raised several issues around the unresolved meanings within the politics of memory and social memory (Jansen-Verbeke & Wanda, 2013; Winter, 2015). Battlefields, trenches and fortifications are seen as potential products for special interest tourism related to war heritage (Ryan, 2007). The conservation and management of dissonant heritage - heritage with different meanings and narratives - has led to war tourism product development in various destinations (Hall, Basarin & Lockstone-Binney, 2010; Muzaini & Yeoh, 2005; Vanneste & Foote, 2013). The present paper focuses on the particular features and processes of war tourism product development in Trentino, northern Italy, where most of the war heritage sites linked to Alpine warfare are concentrated (Franch & Irimiás, 2015). When developing war tourism products, special attention should be paid to both the destination's physical and environmental characteristics and the local society's socio-economic and cultural history (Benur & Bramwell, 2015). This paper discusses the central role of stakeholders in the conservation, valorisation, management and marketing of tangible and intangible elements linked to the Great War. Its aim is to analyse war tourism product development in Trentino, Italy through the investigation of public and private stakeholder intervention to conserve and valorise war heritage.

Key words: Great War, war heritage management, cultural identity, place identity, local communities.

Introduction

In April 1916, at the Austro-Hungarian military command centres in northern Italy, everything was ready for the so-called *Strafexpedition* (Punitive expedition) to defeat the Italian army, which had entered the war on the side of the Allies almost a year before. This attack was expected to be decisive in the Alpine war. But heavy snow postponed the Austro-Hungarian counteroffensive on the Italian Front to May. The frontline between the Austro-Hungarian Empire and the Italian Kingdom ran across high mountains with peaks between 2500-3700m. The hostile environmental conditions – avalanches, strong winds, snow and extreme cold - took a heavy toll on both sides. The *Strafexpedition* was a surprise attack by the Austro-Hungarians against the Italian army on the plateaus of Lavarone, Folgaria and Asiago. The battles led to 140,000 Italian and around 100,000 Austro-Hungarian causalities. Between 1908 and 1914, as part of their strategic defence system, the Austro-Hungarians had built a network of seven modern fortifications in the region, these now constituted a shield for their army. The region's landscape was dramatically modified by (strategic) deforestation, an extensive system of trenches carved into the mountains, military service roads, cableways, military hospitals and war cemeteries. The tangible and intangible war heritage in Trentino stimulated a strong interest in the study of the Great War in all its social aspects. A profound understanding of the era was, on one hand, thought beneficial for the local community, on the other, it determined the war tourism product development of the region.

   Short literature review. Tourism based on the valorisation of places in which historical heritage is the main attraction is one of the fastest growing segments of cultural tourism (Urry, 2002; Timothy & Boyd, 2003; McKercher *et al.,* 2005). Through heritage tourism people can rediscover their own cultural roots, and visiting sites where events of historical importance have taken place gives the visitor a personal insight into the past (Rich-

ards, 1996; Poria *et al.*, 2003; Fyall *et al.*, 2006; Smith & Richards, 2013). It must be remembered, however, that the valorisation of an area's war heritage needs to take into account the latter's dissonant nature (Tunbridge & Ashworth, 1996) and the fact that the temporal and spatial mismatch between this heritage and contemporary visitors is the basis for all interpretations of historical events.

Research design. In the first stage, in-depth interviews with key stakeholders in war heritage management and marketing were carried out between August 2014 and August 2015. The aim was to identify the strengths and weaknesses of war tourism product development in the province. Each interview lasted between one and a half and two hours. All the interviews were recorded and later transcribed for content analysis. Our research aim was to investigate the role of local communities and stakeholders in the identification and valorisation of war heritage sites in the northern Italian autonomous province of Trentino.

In the second stage the research was based on extended field work along the former front line between Italy and the Austro-Hungarian Empire. This involved visiting forts, trenches and war history museums, direct and participant observation, and photo documentation of the state of conservation and management of the war heritage sites.

In the third stage, information provided both in promotional material (on- and off-line) and on site was considered; these analyses revealed that the sites have an identitarian connotation. In order to understand the kinds of experience being offered to visitors, the promotional material produced by the *Museo Storico Italiano della Guerra* (Italian War Museum), the area DMOs, thematic tourist guides, brochures and maps were also analyzed. Particular attention was paid to the promotion of events and temporary exhibitions held at war heritage sites. However, the tourism marketing of war heritage sites raises several questions: 1.) How should target groups of different nationalities be addressed? 2.) How should historical narratives be used? 3.) What kinds of tourism experiences should be encouraged at war heritage sites?

Findings. Our findings show that the considerable institutional effort to conserve, restore and manage war heritage in Trentino is supported by local communities, volunteers and cultural associations. This support - rooted in the fact that the Great War has significantly influenced the cultural identity of the region – has facilitated the development of this new tourism product. It goes without saying that the study of the Great War and the conservation and restoration of its heritage must precede any development of war tourism products.

In 2009 the Province of Trento founded the Trentino Great War Network intended to coordinate the various stakeholders involved in the preservation and valorisation of Trentino's war heritage. *Trentino Marketing Spa* and the local tourist boards, the *Fondazione Opera Campana dei Caduti* and the *Fondazione Museo Storico del Trentino*, the *Museo Storico Italiano della Guerra* together with the Italian Defence Ministry are the main stakeholders, and make up a single territorial system for the conservation and promotion of the area's war heritage. An examination of their official reports and other publications reveals that the restoration of forts, paths and trenches began more than fifteen years ago. The primary aim was to preserve the province's rich heritage of military architecture, to return it to the local community and ensure its accessibility, particularly during the then upcoming centenary commemorations. The Superintendence of Architectural and Archaeological Heritage in Trentino was given the task of identifying, cataloguing and preserving the province's war heritage. Since 2009 more than 30 million Euro have been spent on restoring fortifications and making them accessible to visitors and tourists. The Province's Department of Culture is responsible for organizing exhibitions, events, concerts and the specific programmes and packages designed for school children and young adults aimed at increasing awareness of this architectural patrimony and promoting it more widely. Local DMOs are in charge of developing war tourism products and thus diversifying the region's tourist offer, still dominated by sport tourism. The aim has been to add value by broadening the experiences of tourists who are already present in the destinations. Through the creation of innovative packages, war heritage tourism is combined with outdoor activities, such as running, mountain biking and skiing. Spatial linkages between attractions have been created through establishing biking and hiking trails between forts and museums.

War heritage has been made part of Trentino's cultural tourism supply, although active and sport tourism is still dominant in the area, it also boasts significant cultural tourism attractions such as the Museum of Modern Art, the Museum of Sciences, and numerous castles. However, the tourism marketing of cultural paths, events and manifestations seems to target Italian domestic visitors and very little effort has been made to open up to international visitors.

Originality of the work. The present paper advances knowledge on how the diversification of primary tourism products through innovative package creation, actively involving all stakeholders, has led to war tourism product development in Trentino, northern Italy.

REFERENCES

Benur, A. M. and Bramwell, B. (2015) Tourism product development and product diversification in destinations. *Tourism Management*, 50, 213–224.

Franch, M. and Irimiás, A. (2015) Identità culturale e strategie comunicative per la valorizzazione turistica dei siti bellici legati alla Prima guerra mondiale. Il caso del Trentino-Alto Adige. *Sinergie Italian Journal of Management*, (in press).

Fyall, A., Prideaux, B. and Timothy, D.J. (2006) War and tourism: an introduction. *International Journal of Tourism Research* (Special Issue War and Tourism), 8(3): 153–155.

Hall, J., Basarin, V.J., Lockstone-Binney, L. (2010) An empirical analysis of attendance at a commemorative event: Anzac Day at Gallipoli. *International Journal of Hospitality Management* 29, 245–253.

Jansen-Verbeke, M. and Wanda, G. (2013) Reflections on the Great War centenary. From warscapes to memory-scapes in 100 years. In: Butler, R. and Suntikul, W. (eds.) *Tourism and war*. New York: Routledge, pp. 273–278.

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

Muzaini, H. and Yeoh, B.S.A. (2005) War landscapes as 'battlefields' of collective memories: reading the *Reflections at Bukit Chandu*, Singapore. *Cultural Geographies*, 12, 345–365.

Poria, Y., Butler, R. and Airey, D. (2003) The core of heritage tourism. *Annals of Tourism Research,* 30(1): 238–254.

Richards, G. (1996) Production and consumption of European cultural tourism. *Annals of Tourism Research,* 23(2), 261–283.

Ryan, C. (2007). *Battlefield tourism: History, Place and Interpretation*. Oxford: Elsevier.

Smith, M. and Richards, G. (2013) (eds.) *Routledge Handbook of Cultural Tourism*. New York: Routledge.

Timothy, D. J. and Boyd, S. W. (2003) *Heritage tourism*. Harlow: Prentice Hall.

Tunbridge, J. and Ashworth, G. (1996) *Dissonant heritage: The management of the past as a resource in conflict*. Chichester: Wiley.

Urry, J. (2002) *The Tourist Gaze*. Second Edition. London: Sage Publication.

Vanneste, D. and Foote, K. (2013) War, heritage, tourism, and the centenary of the Great War in Flanders and Belgium. In: Butler, R. and Suntikul, W. (eds.) *Tourism and war*. New York: Routledge, pp. 254–272.

Winter, C. (2015) Ritual, remembrance and war. Social memory at Tyne Cot. *Annals of Tourism Research*, 54, 16–29.

CORRESPONDING AUTHORS

Prof. Mariangela Franch
Full Professor in Marketing,
University of Trento, Italy.
Email: mariangela.franch@unitn.it

Anna Irimiàs PhD
Associate Professor in Tourism Geography,
Kodolányi University of Applied Sciences, Hungary.
Email: annairimias@hotmail.com

Developing sustainable cultural heritage destinations: which tools and governance model?

Simona Franzoni

ABSTRACT

The actors play – travel agencies, tour operators, tourism firms (accommodation, food, retail, etc.), local public authorities, third sector (for example, tourism cooperatives, cultural associations), etc. – a significant role in the local community: they need the efforts of inter-institutional (public-private) cooperation in order to contribute, in relation to the type of interaction carried out, to the economic development and to increase competitiveness and tourism labour market.

Currently, SMEs based on artisanal activities are still struggling playing an active role as touristic actors in local communities and destination. On one side, artisans and craftsman are not yet fully aware of their potentialities as tourism service providers; local public authorities are still considering as main touristic products the historical heritage of their communities, rather than the ancient arts and crafts which characterise the cultural heritage of these destinations.

Tourist actors need to be always up to date in regards to tourist trends, but also need to be trend setters, setting the path towards new approaches towards tourism and travelling. The diversification of the tourism offer is due to the fact that new players (SMEs previously not involved in tourism) are involved in the offer of activities involving tourists, thus creating experience based products.

This means to involve all actors of the local communities (i.e. professionals, artisans, local dwellers, tourist firms, local public authorities, cultural associations, etc.) in valuing their cultural heritage and transforming it in experiential activities for tourists to live upon their arrival.

This study is aimed at: giving value to cultural heritage of local destinations; involving tourists in immersing activities and experiences; supporting the transformation of SME, especially those related to arts and crafts, so as to become tourism service providers by offering experiential activities to tourists; enhancing the network of relationships with the various relevant actors in order to create, maintain and develop sustainable cultural heritage destinations where public and private organisations work together to achieve common goals based on sustainable performance.

This study is mainly intended to answer the following questions: which governance model and tools might be able to build and manage a network system of integrated touristic services to develop sustainable cultural heritage destinations? Subsequently, the author intends to show a "good practice" developed in Italy.

Keywords: Destination governance, Arts and Crafts, Sustainability, Network.

1. Introduction

Tourism is a fundamental drive to economy. Annually 1.8 million firms, primarily SMEs, employ approximately 5.2 % of the total workforce in the European tourism industry, generating over 5% of EU GDP, a figure that is steadily rising. Tourism is, in fact, one of the very few economic sectors that wasn't negatively impacted by the economic crises of these years.

However, tourism is not only an economic drive: it is also an important instrument for reinforcing Countries reputation in the world, projecting our cultural and values, thus promoting the attractions, it is the result of centuries of cultural exchanges, linguistic diversity and creativity. This is the reason why it is fundamental for tourism and tourist actors to develop touristic products that fulfil both the need for a profitable activity, but also sustainable, cultural, experiential, and ethical approach.

Developing sustainable cultural heritage destinations: which tools and governance model?

107

Experiential tourism products are closely related to sustainability, therefore the selection and involvement of SME supplying services with an eco-sustainable approach is of paramount relevance. This implies (UNWTO, 2004):

- To make optimal use of environmental resources that constitute a key element in tourism development, maintaining ecological processes and helping to conserve natural heritage and biodiversity.
- To respect the socio-cultural authenticity of hosting communities, preserve their cultural heritage in the broadest sense and their traditional values, and contribute to intercultural understanding and tolerance;
- To ensure viable long-term economic operations, providing socio-economic benefits equitably distributed among all the actors, in terms of stable employment, income opportunities and social services to host communities, and contributing to fight against poverty.

The sector's competitiveness is closely linked to its sustainability and experiential potential, as the quality of tourist destinations is strongly influenced by their enterprises, their natural and cultural environment, along with their integration into the local community.

The tourist destinations are thought of as precise geographical areas in which the tourism organisations (travel agencies, tour operators, hotels, restaurants, etc.), local public authorities (public transport, information points, etc.), third sector (tourism cooperatives, cultural associations, etc.) that are present attempt to make the areas more attractive by highlighting the value of the countryside as well as the local social, artistic and cultural traditions. Currently, SMEs based on artisanal activities are still struggling playing an active role as touristic actors in local communities and destination. On one side, artisans and craftsman are not yet fully aware of their potentialities as tourism service providers; local public authorities are still considering as main touristic products the historical heritage of their communities, rather than the ancient arts and crafts which characterise the cultural heritage of these destinations.

It shows that, tourist destination becomes a network of relations between all of the actors both public and private that are involved in it. In tourism, the approach of the study from the perspective of the network has first of all a long and established tradition (Pavlovich, 2003).

The competitiveness of a tourist destination is not measured at the level of a single organisation but rather in the capacity of the operators involved in tourism to bring their forces together at the level of the destination itself. Therefore, the tourism system needs a model of governance where the system of decisions and actions aimed at consolidating and growing the sustainability of the territory and its destination by defining clear and shared objectives, actions and results for development between the private and public operators involved.

In this article, the author suggests a conceptual framework allowing attaining a governance model of the tourism system aimed at enhancing the network of relationships with the various relevant actors in order to create, maintain and develop sustainable cultural heritage destinations where public and private organisations work together to achieve common goals. These include the enrichment and attractiveness of the territories and their destinations, through appropriate integration of the expectations of tourists, the local community and the enterprises that are part of it.

Furthermore, the author intends to show an initial application of the governance model through an Italian-based case study.

2. Literature review and research design

A tourist destination founded on a network is characterised by the involvement of a broad and heterogeneous group of actors (public administration, firm, non-profit organisation, etc.) where each relevant actor covers a well-defined role both in terms of the contribution it makes as well as the expectations it creates in the territory (territorial areas characterised by an integrated offer of cultural, environmental and tourism attractions, including typical products of agriculture and local artisan production). Therefore, the tourist destination is a network of key stakeholders, directly or indirectly, involved in the co-design and co-production of tourist products (Dredge, 2006; Lemmetyinen & Go, 2009; Paget, Dimanche, & Mounet, 2010; Klijn et al, 2010).

According to the World Tourism Organisation (2004), the potential stakeholders in tourism at local destinations can be represented as follows: communities; public sector; private sector; non profit sector; NGOs; tourists.

The ability to satisfy the stakeholders' needs is realised through the development of a governance system that is able to bring together the contributions and influence the behaviour of the different actors towards common goals. This also means, to develop tourism destinations by giving sustainable value to their cultural assets made of history, art, crafts, traditions, folklore, events, and habits and to facilitate the entry of SMEs, in particular, the "arts and crafts" in a new markets, such as tourism (and vice versa the tourist use of new players and new tourist offer).

Tourist actors needs to be always up-to-date in regards to tourist trends, but also need to be trend setters, setting the path towards new approaches towards tourism and travelling. The traditional tourism sectors characterised by hotels, restaurants, tourist guide, etc. needs, therefore, to involve SME's (especially arts and crafts) into the tourism destinations by offering their business as tourism activities, to involve them in experience based tourism products, thus making them contribute to the valorisation of cultural heritage in the tourism field. The diversification of the tourism offer is due to the fact that new players (SME's previously not involved in tourism) are involved in the offer of activities involving tourists, thus creating experience based products which represent a further diversification which this project is addressing. Tourism products involve arts and crafts SME' as actors of new tourism offers which are strongly experience based.

In this scenario, the adoption of a new governance model of tourist destinations could represent the best way of guarding the autonomy of the single organisations and at the same time, creating synergies.

Therefore, the application of governance model could allow autonomous organisations that are part of the network to gain notable benefit in terms of rationalisation of the use of their resources as well as helping them achieve economies of scale and economies of learning which are linked to the principles of sustainability. According to Provan and Kenis (2007, p. 3) «the advantages of network, coordination in both public and private sectors, are considerable, including enhanced learning, more efficient use of resources, increased capacity to plan for and address complex problems, greater competitiveness, and better services for clients and customers».

Who leads the tourist destination has the responsibilities to interact positively with all the actors of the system through the processes of coordination and integration. Who directs the tourist destination has the role to favour decision-making processes between the different actors that take part, each one with a different role and influence through the activation and the incentive of exchange of decisions among the different public actors (local public authorities, regions, etc.), profit actors (tourist firms, travel agencies, artisan, etc.) and non profit actors (cultural associations, tourism cooperatives, etc.).

The structure of the network (Agranoff, 2003; Provan & Milward, 2001) represents the body responsible for the governance by a logic of coordination and integration as well as the development of a system of interventions in response to the tourists' needs. The network structure could be entrusted to the "Network Management Organisation – NMO", entity of direction and coordination of the network, the structure of which can be influenced by the principles and rules that are in use in different Countries. In the tourism sector, the network structure is defined as "Destination Management Organisation - DMO"

Why a network can improve the competitive capacity of its components it is necessary to have strong roles of higher-level governance, able to express a vision to develop the network, define the strategic objectives of the medium-long term and manage relationships and the contributions of participants in the network effectively.
All tourist destinations that are created in order to achieve improvements in the territory are coordinated by the DMO to avoid overlap and redundancies of roles, functions and activities. In a territory, the number of tourist destinations depends on the attractiveness of this territory and on the level of sustainability expected (Dredge, 1999).

The DMO of a territory could be composed of important public and private actors with a high level of competence and which is capable of leading all of the actors involved in the network to pursue performance of sustainability expected by the territory, the destinations and the organisations that are operating in this context.
In general, DMO has the following tasks: firstly, to direct and guide with an approach of cooperation and integration, where the ability to create consensus, sharing and convergence of interests around the common goals; secondly, to develop a network by coordinating services and interventions in order to achieve the sustainability of the tourist destination.

The single touristic destination presupposes the involvement of all actors with specific professional profiles and competencies that are involved in it, coordinated by entity "second level DMO" (assigned to public or pri-

vate - profit or non profit - organisations, including monocratic entity) that communicate with the DMO. Therefore, the DMO coordinates all second level DMOs that manage the single destinations: each "second level DMO" coordinates the key actors of each tourist destination. This structure can also be defined as "Multilevel DMO". It is the growth and improvement of the operating conditions of the "intermediate bodies" (second level DMO) in the network, the link between the DMO and the autonomous organisations, that constitutes the most important aspect for the future development of the governance of the destinations, that makes the top-down and bottom-up communication more rapid, efficient and effective.

Having said that, it is necessary to underline that the birth of the destination should not lead to the creation of superstructures and the consequent tightening of the system with consequent increase in overheads. Rather the approach should be geared towards flexibility, the generation of groups of relevant actors involved in order to achieve strategic objectives and results of benefit to the stakeholders who are directly involved in it and the community at large.

The decisional processes needed to direct, manage and control the common goals towards the sustainability performance of the tourist destinations. The relationship between the network management and the results of the network represents an action of the decision-making processes (Bramwell & Lane, 2000; Klijn et al., 2010). The traditional functions of planning, control, assessment and accountability of the results take on a new meaning, as they relate to the management of resources held by autonomous organisations (Agranoff & McGuire, 2001; Klijn et al., 2010).

In particular, the "second level DMO" will be oriented to guide, coordinate and control the correct and efficacious transfer in the behaviours at the organisations involved. Each organisation shares what has been agreed and develops its own lines of policy coherent with the indications that have emerged at the level of the tourist destination (second level DMO) and the territory (level DMO).

Thus, the network management can be defined as processes of governance and the main objectives of which, are: the formulation of strategies at the territory, the development of integrated marketing plans, the development of sustainable services (carried out by the actors involved), the measurement of the network performance to achieve the final goals of the territory through the single tourist destinations and their organisations.

Measuring sustainable performance is important for motivating the actors and keeping their attention and support to the network. From an analysis of the literature (Bramwell & Lane, 2000; Hall & Lew, 1998; Stabler, 1997; Waligo, Clarke, & Hawkins, 2013), a shared vision emerges on the need to consider several dimensions and levels of performance of the network, starting from the article of Provan and Milward (2001). In order to measure and evaluate tourism performance, a set of indicators can be formulated, based on a thorough review of the relevant literature (Liverman et al., 1988; Marsh, 1993; Manning, 1999; Dwyer & Kim, 2003; Veleva & Ellenbecker, 2001; Bossell, 1999; Blackstock et al., 2006; Franzoni, 2015) and the several initiatives that provide methodological support for the identification of sustainable development indicators (UNCED, 1992; WTTC, WTO, EC, 1995; Global Reporting Initiative, 2002; UNWTO, 2004; OECD Tourism, 2013; European Union; 2013) with different levels of aggregation.

3. Discussion: First application of destination governance model.

The Veneto Region with its regulations (art. 12, Regional Law no. 11/2013) states that the coordinating organisation of the thematic tourism system is designed to promote cooperation between the public and private entities which are responsible for the promotion and development of the supply of the system itself.

The coordinating organisation is represented at each destination by a single destination management organisation (DMO) for each thematic map identified by the Region ("Venice and the lagoon", "the Dolomites", "Green Mountain", "Garda Lake", "the sea and beach", "Pedemontana and foothills", "Terme Euganee and the Veneto baths", "the Po and its delta", "the City of Art, historical centres, walled cities and fortified systems, and Venetian villas"), and, for certain thematic maps (e.g. "the City of Art, historical centres, walled cities and fortified systems, and Venetian villas"), there will be more managing organisations for each tourist destination (second level DMOs), provided that municipalities (whether individual or associated) report at least one million tourist numbers per year, based on the 2010-2012 three-year average (Regional Resolutions no. 1870/2013 and no. 2551/2014).

Developing sustainable cultural heritage destinations: which tools and governance model?

110

All DMOs will be coordinated by a regional committee for tourism policies, which aims to define the operational and programmatic choices of greater strategic value for tourism (art. 10, LR 11/13).

According to Article 9, each DMO, in compliance with legislation and regional planning, operates according to the destinations' modern forms of management to create partnerships and cooperation between public and private entities involved in the governance of the same, and in the development of tourism products. This is for reinforcement of the supply system and the joint management of information, reception of tourists, promotion and marketing of each destination's tourism products. Tourist destinations are considered to be locations or geographical areas where there is a combination of resources, infrastructure and services associated with a product or a range of tourism products.

It undoubtedly involves a DMO principle, which requires a strong awareness on behalf of the various actors that operate in the tourism sector. However, while fully respecting the functions, activities and goals that the regional law recognises, it will impose a new and modern approach in terms of culture and methodology.

The Region therefore intends, in accordance with regulations, to give the go ahead to lay foundations for a cultural shift and change in the destinations' approach, which will be able to offer one or more of the following through the DMO:

- territorial governance;
- organisation, management and updating of information on local tourism;
- qualification of the destination's services and tourism products;
- creation and development of partnerships and cooperation between public and private entities involved in the governance of the destination and its tourism products, in order to strengthen the system of supply and enable these parties to operate, as much as possible, in a unified manner within their promotion and marketing roles.

According to regional decree no. 2286 of 2013, which implemented law 11/2013, DMO activities comprise a strategic dimension which includes: research and the enhancement of specificity, qualification and strengthening of the relational network, and sharing of marketing services. In addition, there is an operational dimension with economic-management monitoring, skills development and the handling of information. All this presupposes that the DMO comprises specific skills for: the development of strategies, the direction and governance of destinations, and communication and business negotiations, for the economic development of entrepreneurial activities.

The Region assumes there is an almost complete absence of managing organisations at the regional tourism system's destinations. It therefore believes it is important to operate, where possible, with a DMO that undertakes – at least initially – "round table discussions" regarding strategies between public and private, and between the different municipalities, in order to progress towards a truly organised coordination system for the management of the destination. This system may consist of mixed corporate structures, which are able to carry out direction of a destination, as well as having a strategy that includes the destination's different economic, public and entrepreneurial activities.

Therefore, although the regional law reiterates the importance of partnerships and cooperation between public and private entities, it allows the operators to select the coordination methods and operational links that they feel are most appropriate for their destinations.

The following describes the destination governance model case study. It involves five municipalities of the Province of Verona ("Valggio sul Mincio", Castelnuovo del Garda", "Bussolengo", "Sona", "Pastrengo"), which on 21st January 2015 signed an agreement regarding: a) construction of a network for the development of a tourist destination: "Entroterra Gardesano" ("Garda's up country"), with the purpose of promoting the inter-municipal territory in terms of their tourism, historical, cultural profile and their artisans and craftsman as tourism service providers (in addition to traditional tourism actors); b) the adoption of a specific action plan; c) on-site training of appropriate professionals as "Destination Managers".

The agreement stems from an assumption that the entire tourism chain requires an effective approach to the personalisation of services, with attention to their quality, and to the creation of sustainable value, through the appropriate integration of the local community's expectations, as well as those of the public and private firms involved. This will be followed by the development of tourist destinations in geographical areas with landscapes and cultural, artistic, and social traditions, where public organisations and tourism organisations (hotel, restau-

rant, artisan, craftsman, cultural association, etc.).

The network, which is currently represented by the "Entroterra Gardesano" destination's round table aims to promote improvement of its members' competitive abilities.

The signed agreement, which is valid for three years, aims to achieve the following objectives in its first year:
Establishment and management of the network

Establishment and management of the network to direct action that will be taken in the near future to combine the production, promotion and marketing of the tourist destination and its products. The network intends to raise awareness about local tourism as a resource for economic and professional development within regions and communities. Moreover, it is for the network to lay the foundations and foster specific collaboration between public administrations and those operating in this sector; from tourism infrastructure to the production of traditional goods, and food and wine products; from arts and crafts representatives, to the representatives of settings related to the historical and artistic heritage of the place.

To date, the network is characterised as a "round table" consisting of about 30 public, for-profit, and non-profit organisations: from the politicians of the five municipalities involved to the representatives of various associations (restaurateurs, hoteliers, etc.), from local artisans to the civil society. The parties involved provide contributions, insights, reflections, their own wealth of experience, and knowledge of the territory. Thanks to the attentive listening of the other participants and an intentionally constructive comparison it is possible to design and develop tourism products in line with the expectations of the target market. It is everyone's responsibility to become aware of (and learn about) their merits.

In order to promote the economic and cultural development of an area, it is necessary to make the local system an attractive and competitive territorial system. Here, attractiveness is intended for the local citizens, for whom the real added value lies in the territory's cultural aspects; in the interaction of intellectual resources (the quality of the people); in historical, artistic, and architectural features; and in the quality of life in these places. The cultural dimension, as an element of social cohesion, becomes a factor in the development and establishment of growth in local economies.

Drafting of the Action Plan
The network intends to formalise the summary of the comparison from the previous point by drafting the "Entroterra Gardesano" destination's Action Plan, as it relates to a predetermined period of time:
• specific objectives to be realised;
• planned action to achieve the objectives;
• timelines for the realisation of these objectives and actions;
• economic and professional resources needed to achieve the objectives;
• results and outcomes to be achieved through implementation of the Plan.

Advanced Training Course for Destination Managers
The need for renewed professionalism, development of managerial skills, and integration/cooperation of the various public and private organisations belonging to the network, has led the five promoting municipalities to offer an advanced training course for Destination Managers. Destination Managers have the role of coordinating network members, taking action to enhance active participation, and possessing knowledge and values of the context. They will direct any action undertaken toward the setting, the local tourism market's potential, and concrete operational tools to meet the challenges posed by the market itself.

From the experimental phase of the "round table", the five promoting municipalities intend to formalise the network through the creation of the "Entroterra Gardesano" destination's second-level DMO, which will work alongside other second-level DMOs that will be formed gradually. This DMO will have expertly trained individuals with skills and competencies to assume decision-making roles and ensure development of the network by setting strategic objectives to meet the expectations of stakeholders. They will also be able to effectively coordinate the relationships and contributions of network participants.

4. Conclusion

The model developed would find an effective application and should encourage the sharing of a common vision and purposes among all stakeholders. In this context each actor, according to its level of importance and defined responsibilities, takes part in the destination governance in order to participate to the tourist development of community and the economic growth of local, national and international territories. Accordingly, to involve actors of the local communities (i.e. professionals, artisans, local dwellers, tourism firms, cultural associations, local public authorities) in valuing their cultural heritage and transforming it in experiential activities for tourists to live upon their arrival, contributing to the creation of offers for tourists more environmentally and culturally conscious, who aim at getting a real and experiential understanding of the territory they are visiting. This means, to increase the competitive economic and socio-environmental results as well as to growth the number of sustainable firms contributing to the promotion of local communities.

The above considerations show, therefore, that the tourism actors needs to apply a broader approach that is increasingly oriented towards integration in contexts where tourism organisations operate. The advantages that an individual actor gets by participating in a network are immediately measurable referring to the possibility of sharing investments, exploitation of innovation and technology, containment and rationalization of production costs and the risks involved.

Cooperation between relevant actors in the tourism system highlights the strategic intent of the organisation to ensure a sustainable future. Therefore, skills and attitudes aimed at developing and promoting positive relationships with stakeholders with whom you share the advantages and/or disadvantages, related to the quality of the results, acquire strategic importance and are essential for economic and social development.
Therefore, the existence of an effective governance model in the tourism system contributes to the economic development and to increase competitiveness and labour market.

REFERENCES

Agranoff, R. (2003). *Leveraging Networks: A Guide for Public Managers Working Across Organizations*. Arlington, VA: IBM Endowment for the Business of Government.

Agranoff, R., & McGuire, M. (2001). Big questions in public network management research. *Journal of Public Administration Research and Theory*, 11(3), 295-326.

Bieger, T. (1997). *Management von Destinationen and Tourismusorganisationen*. Wien: Oldenburg.

Blackstock, K.L., McCrum, G., Scott, A., & White, V. (2006), *A Framework For Developing Indicators of Sustainable Tourism*. Aberdeen: Macaulay Institute.

Bossell, H. (1999). *Indicator for sustainable development: Theory, method, & application*. Manitoba, Canada: International Institute.

Bramwell, B., & Lane, B. (2000). *Tourism collaboration and partnerships: politics, practice and sustainability*. Clevedon: Channell View.

Dredge, D. (1999). Destination Place Planning and Design. *Annals of Tourism Research*, 26(4), 772–791.

Dredge, D. (2006). Networks, conflict and collaborative communities. *Journal of Sustainable Tourism*, 14(6), 562–582.

Dwyer, L., & Kim, C. (2003), Destination competitiveness: determinants and indicators, *Current Issues in Tourism*, 6(5): 369–414.

European Union. (2013). *European Tourism Indicator System – Toolkit For Sustainable Destinations*. Brussels: European Commission.

Flagestad, A., & Hope, C. A. (2001). A model for strategic success linked to sustainable tourism: the strategic performance pyramid. *Tourism Management*, 22(5), 445–461.

Franzoni, S. (2015). Measuring the sustainability performance of the tourism sector. *Tourism Management Perspectives*, 16, 22–27.

Global Reporting Initiative (2002). *Sustainability Reporting Guidelines – Tour Operators Sector Supplement*. Am-

sterdam: Global Reporting Initiative.

Hall, C. M., & Lew, A. (1998). *In Sustainable Tourism Development: Geographical perspectives*. London: Addison-Wesley Longman.

Klijn, E. H., Bram, S., & Edelenbos, J. (2010). The impact of network management strategies on the outcomes in governance networks. *Public Administration*, 88(4), 1063–1082.

Lemmetyinen, A., & Go, F.M. (2009). The key capabilities required for managing tourism business networks, *Tourism Management*, 30(1), 31–40.

Liverman, D. M., Hanson, M. E., Brown, J. B., & Meredith, R. W. (1988). Global sustainability: Toward measurement. *Environmental Management*, 12(2), 133–143.

Manning, T. (1999). Indicators of tourism sustainability. *Tourism Management*, 20(1): 179–181.

Marsh, J. (1993). An index of tourism sustainability. In J. Nelson, R. Butler, & G. Wall, (Eds.), *Tourism and Sustainable Development: Monitoring, Planning, Managing* (pp. 257–258). Waterloo: Department of Geography, University of Waterloo.

OECD, (2013). *Indicators for Measuring Competitiveness in Tourism. A guidance document*. Paris: Oecd publishing.

Paget, E., Dimanche, F., & Mounet J. P. (2010). A tourism innovation case: An actor-network approach. *Annals of Tourism Research*, 37(3), 1–25.

Pavlovich, K. (2003). The evolution and transformation of a tourism destination network: the Waitomo Caves, New Zealand. *Tourism Management*, 24(4), 203–216.

Provan, K. G., & Kenis, P. (2007). Modes of Network Governance: Structure, Management and Effectiveness. *Journal of Public Administration Research and Theory*, 18, 229-252.

Provan, K. G., & Milward, B. H. (2001). Do networks really work? A Framework for evaluating public-sector organizational networks. *Public Administration Review*, 61(4), 414–423.

Stabler, M. J. (1997). *Tourism & sustainability: Principles to practice*. New York, NY: Cab International.

UN Department for Economic and Social Affairs Commission on Sustainable Development (1996). *Indicator Framework*. New York: Division for Sustainable Development.

UNCED (1992). *Agenda 21: A Guide to the United Nations Conference on Environment an Development*. Geneva: UN Publications.

UNWTO (2004). *Indicators of sustainable development for tourism destination*. Madrid: World Tourism Organisation.

Veleva, V., & Ellenbecker, M. (2001). Indicators of sustainable production: Framework and methodology. *Journal of Cleaner Production*, 9(1): 519–549.

Waligo, V., Clarke, J., & Hawkins, R. (2013). Implementing sustainable tourism: A multi-stakeholder involvement management framework. *Tourism Management*, 36(2), 342–353.

WTTC, WTO, EC (1995). *Agenda 21 for the Travel & Tourism Industry: Towards Environmentally Sustainable Development*. Geneva: UN Publications.

CORRESPONDING AUTHOR:

Simona Franzoni,
Associate Professor, Department Economics and Management,
Brescia University, Brescia 25122, Italy – 50, S.Chiara.
Tel.: +39 030 2988552.
fax: +39 030 295814.
Email: simona.franzoni@unibs.it

Developing sustainable cultural heritage destinations: which tools and governance model?

114

Communicate, incorporate and appreciate: the role of network managers in working towards a resilient tourism network

Anne-Mara Gerrets, Egbert van der Zee and Dominique Vanneste

ABSTRACT

Tourism is through its composite nature a domain in which partnerships are a necessary ingredient for sustainable governance. Even though heritage sites are often the main focus of the tourist, the system surrounding the sites is crucial for tourist experience. This has led to a growing interest in tourism networks as a destination governance mechanism that can integrate tourism. Promising claims stating that tourism networks could provide a sustainable, inclusive and horizontally organized governance system, however, have seldom been stacked with empirical evidence. Tourism networks are facing the fear of becoming a buzzword and be relegated to the realm of destination management clichés.

This paper investigates the practice of tourism network management by posing the question to what extent networks can provide a viable governance approach for heritage sites and tourism destinations. Flanders, with its world famous art cities, renowned local and artisan products and lively contemporary cultural scene, holds heritage as an important tourism asset and features as a case study for this paper. From international to local scale levels: perspectives of networks operating on different scale levels are used to gain understanding in network governance. An in-depth qualitative study of 12 tourism networks through key stakeholder interviews with network managers (n 15) provides an insight into how tourism networks can become viable governance entities. First, a network manager often needs to levitate between private and public entities. In the case of Flanders, most networks were found to be heavily relying on support from public authorities, often Provincial governments, for their survival. Networks are often not resilient against changes in the political landscape or administrative reforms. Strong dependency on public entities causes an insecure future, a lack of long term planning and the inability to represent the network members in political matters. Second, it was found that network managers could strengthen the position of the network. Managers who are able 1) to form a vision that aligns the network members and 2) to involve their members more in the network were better able to sustain resilience in a network. Bottom-up network structures, acknowledgement of member involvement, trust and proximity play an important role in this process. Furthermore, it seems that it is not the network formation per se, but the process of networking by a broker that might be most beneficial for a heritage site or destination.

Keywords: tourism networks, network governance, stakeholder involvement, Flanders

Introduction

Managing tourism in the twenty-first century has become a complex business. A steady growth in numbers of international tourists, diversification in the taste and behavior of tourists, the arrival of ICT as provider of information and facilitator of tourism activities and a changing role of the state and public institutions in destination governance have changed the scope and scale of tourism (Dwyer et al., 2009). Henriksen and Halkier (2009) argue that, from a policymakers perspective, tourism made a shift from a localized industry aimed on attracting more tourists through promotional activities to a regionalized industry aiming on the creation of an innovation-based high value and quality tourism product which is attractive for new markets of tourists. To achieve this, destination managers and policymakers need to be able to cope with the increasing complexity of tourism and reconsider and reinvent their approaches in tourism management (Baggio et al., 2010; Brouder & Eriksson, 2013; Hartman, 2015; McKercher, 1999).

This changing scope has led to a growing interest in tourism networks as a governance mechanism that can integrate tourism by applying a relational perspective focused on cooperation. 'Cooperation, as a dynamic process-oriented strategy, may be a suitable means for managing turbulent planning domains at the local as well as the regional, national and international level' (Lemmetyinen & Go, 2009 p 33). A perspective studying tourism as a network can proof useful and relevant because it sees tourism as a complex relational industry, where different policy is made by different actors at different scale levels and in a different timeframe (Dredge, 2006). Promising claims stating that a management perspective focused on cooperation through tourism networks could provide a sustainable, inclusive and horizontally organized governance system, however, have seldom been stacked with empirical evidence (van der Zee & Vanneste, 2015). 'The question whether networks do promote better governance is still unresolved' (Beaumont & Dredge, 2010 p 11). Next to this, cooperation in the tourism sector 'neither obviously occurs nor is formally established' (Beritelli, 2011 p 609), even though tourism, through its composite nature, should be a sector in which cooperation features at the forefront of management approaches.

A growing body of literature and case studies indicate why stimulating cooperation and network formation is often troublesome and lagging behind other industries and sectors. First, 'supporting interconnectivity and interaction among actors involves an extensive governance system' (Hartman, 2015 p 11) which, nested in many scale levels and policy layers, is costly to establish and difficult to coordinate (Dredge, 2006). Second, according to Petrou et al. (2007) a misalignment between top down institutional arranged networks and bottom-up firm demands exists. As a result, network governance systems are often imposed on stakeholders without taking already present relationships, structures and preferences into account. Third, both public and private stakeholders expect tangible, short term outcomes and gains in return for investing in cooperation and network formation. The literature on tourism networks does not yet present convincing case studies presenting tangible outcomes and benefits of collaboration in tourism networks (van der Zee & Vanneste, 2015). 'The problem may be that intangibles such as tourist experience and quality of service are more difficult to set into quantifiable targets that can be monitored' (Petrou et al., 2007 p 435). In summary, questions remain on how tourism managers should deal with the complex, multi-scalar nature of tourism, taking into account the context of the destination and the tourism sector and deal with demanding public and private stakeholders with their own goals and hidden agendas.

Björk & Virtanen (2005 p213) stress the need of coordination of tourism networks by stating that there is a 'need for a convenor, i.e. tourism project manager who facilitates co-operation in tourism networks'. According to the study by Lemmetyinen & Go (2009), maintaining and coordinating a network requires actors with a specific managerial talent, described as network 'champions'. Presenza & Cipollina (2010 p 28) add to this that in order to transform the theoretical added value of a network to an improved competitive position, a 'specific managerial talent […] could be regarded as one of the critical success factors' as they facilitate 'network sharing, acquiring and deploying knowledge'. While many descriptions and labels are given to this type of actor, this paper uses the term "broker" for a person or institution that has the goal to manage a network for a wide array of stakeholders and facilitate cooperation levitating between individual stakeholder interests and pressure by (public) funding organizations and political volatility.

Even though the role of the broker is becoming ever more present in tourism management as policy makers embrace the network perspective to tourism management, it is still unclear *how* brokers can successfully manage networks and foster collaboration (Beritelli et al., 2015). A number of gaps are present in the literature on cooperation and tourism network formation. First, Zach and Racherla (2011 p 98) state there are methodological and theoretical shortcomings, as 'few studies apply robust theoretical models or contemporary techniques that explain the complexity of destination collaborations'. Second, Sørensen (2007 p 43) calls for a network research agenda that goes beyond an oversimplified one-fits-all perspective to network management by acknowledging 'network diversity and dynamics and that networks are heavily influenced by local contextual factors, e.g. the characteristics of firms, destinations and tourists, and thus evidently also by local destination developments and –simultaneously- globally changing tourism trends'. Third, Beritelli (2011) arguments that fostering cooperation and network management is mainly an interpersonal business stressing the importance of personal skills, relations and actions of network managers. Studies on the nature of intra network communication and the effects of trust and sympathy on network management and formation are needed. Last, Lemmetyinen and Go (2009) draw attention to the effects of management structures and dependency on (public) funding. They state

that networks relying heavily on a skilful individual (broker) and/or limited streams of (public) funding are very vulnerable, highlighting the need for studying network resilience by looking at intra network interactions as well as interactions between the network and external (public) funding bodies.

This paper investigates the practice of tourism network management by posing the question how cooperation in a network can be facilitated by the acts of a network broker and whether a network perspective can provide a viable governance approach for tourism destinations By comparing brokers active in network management on different scale levels and in different contexts related to tourism, this paper aims to give an insight into the factors that foster or impede network development and cooperation in tourism governance. This paper compares how different brokers manage a network, what impact the broker has on collaboration between stakeholders within the network and how the position of the broker is affected by external factors and context.

Theoretical framework

Relational perspective on tourism management

Following a neo-classical perspective to destination management, a destination can be regarded as a conglomeration of competing entities, managed by either champions in the industry that take the lead, or by government bodies that provide structure by applying policy and regulations (Lemmetyinen & Go, 2009; Presenza & Cipollina, 2010). The outcome is a top down system where a structure is provided in which the different stakeholders can compete. These systems are characterized by one way streams of communication, a low level of feedback opportunities and a rigid structure which is not adaptive to (global) change (Dwyer et al. 2009). To overcome the shortcomings of this management system, and to provide a perspective on destination management which fosters innovation and knowledge sharing (Sørensen, 2007), increase competitiveness (Denicolai et al., 2010) and increase the quality of the tourist experience (Go & Govers, 2000) an outcry has been heard towards implementing a relational perspective on tourism management (Morrison et al., 2004; Lemmetyinen & Go, 2009). This relational perspective ascribes competitive advantage to the formation of networks based on less formalized relationships based on trust, reciprocity, effective inclusive governance (Coase, 1939; Todeva & Knoke, 2005). Translated to a tourism context, Beritelli (2011 p 621) states that 'relevant actors cooperate with one another detached from formal professional or political bonds, on the basis of mutual trust and understanding reinforced by efficient and frequent communication'. The value of this soft side of management theory 'may turn out to represent more effective strategies than those embedded within the conventional business model' (d'Angella & Go, 2009 p 430).

Questions arise on how to stimulate cooperation among stakeholders in a tourism destination and manage a destination applying a relational perspective. Zehrer & Raich (2010) acknowledge the complex nature of tourism to impede network formation and the necessity for 'some sort of management'. However, they ascribe an important role to tourism stakeholders self-organizing capacity to seek for collaborative relationships based on expected synergies and benefits that accrue from the collaboration. Beritelli (2011) applies game theory and social exchange theory to explain why stakeholder powered, bottom-up collaborative networks in tourism are seldom formed. A lack of knowledge, trust, resources and social capital drives stakeholders in a defensive position, and thus not open to go into insecure collaborative relationships with other stakeholders. According to Beritelli (2011) cooperation is mainly an interpersonal business, in which sympathy, trust, understanding and communication fuel collaborative relationships. 'The origin of effective cooperation is produced spontaneously in the course of social interactions in networks of personal relations' (Nee in Beritelli, 2011 p 624). While factors impeding collaborative network development in tourism destinations are often described in the literature, answers to the question how a successful network can be developed remain unanswered.

Between grassroots and champions, leadership in relational tourism management

Even though some argue tourism networks should derive from sector led initiatives by private stakeholders and grassroots development (e.g. Tremblay, 1998), most scholars argue some sort of public sector management is

necessary to initiate stakeholder collaboration and network formation (Hall, 1999; Bramwell & Sharman, 1999; Jamal & Getz, 1995; Selin & Chavez, 1995). Especially in tourism, where the dominance of small and medium sized enterprises, of which many only partly related to tourism, impedes collaboration, some leadership is necessary. Even though the literature presents a scale of examples indicating the inability of public parties to organize tourism networks (van der Zee & Vanneste, 2015), they still are the most likely party to be able to achieve it. Destination management organisations (DMOs) are regarded as the most likely party to foster network development, as highlighted by Bornhorst et al. (2010 p 586) through posing the following question: 'If the DMO does not provide leadership and direction to tourism development in the destination, who will?'.

However, the role of these public bodies is restricted. 'Public sector support can facilitate a network and provide ongoing support, but it is the destination stakeholders who must operate the network' (Baggio & Cooper, 2010 p 1767). The challenge lies in the alignment between the public sector and other destination stakeholders. Volgger and Pechlaner (2014) highlight the importance of stakeholder oriented management approaches to ensure collective agency within a destination towards reaching shared goals. However, empirical insights highlight mismatches concerning the perceived role in networks between the public and the private sector (Saxena, 2005; Del Chiappa & Presenza, 2013), a biased position by public network organizations towards certain private stakeholders like hotels and major attractions (Sheehan & Ritchie, 2005), the inability of the public sector to represent and include the wide variety of stakeholders present in a destination in a tourism network and a lack of understanding of the path-dependent nature of network development and existence of rooted network structures in destinations (Beritelli, 2011; Petrou et al., 2007). In many cases, DMOs or other public organizations do not act as network facilitators, managers or brokers which causes a missed opportunity for enhancing collaboration in a tourism network and improving its competitive position (Del Chiappa & Presenza, 2013). Managing a contemporary tourism destination, however, entails managing relations and fostering collaboration.

The role of the broker in network development

Taking a role as network broker by facilitating stakeholder collaboration and managing inter and intra network relations is of paramount importance for contemporary tourism management organisations. Marsden (in Gould & Fernandez, 1989 p 91) defines brokerage as a process 'by which intermediary actors facilitate transactions between other actors lacking access to or trust in one another'. These brokers can both facilitate transactions and relation formation between stakeholders in a network as well as represent stakeholders towards external parties. In the former example, horizontal stakeholder networks (also known as the business network perspective, Van der Zee & Vanneste, 2015) are formed in which information can be shared, innovation can be fostered and an integrated consumption path offering valuable experiences for tourists can be formed. In the latter example, uniting and representing stakeholders through vertical networks can foster influence in policy making and secure access to, and management of resources (also known as the policy network perspective, Van der Zee & Vanneste, 2015). By improving the network structure though increasing network ownership and social capital among stakeholders, the network can become more self-sufficient and less reliant on broker activities by the public sector (d'Angella & Go, 2009). The literature on managing tourism networks and brokerage presents a list of prerequisites and lubricants for network development which should be included in network management. These are:

- Vision and goal formation - When the goals and interests of different stake- and shareholders do not coincide, are impossible to align or are regarded as inconceivable, forming and maintaining a network is impossible (Morisson et al., 2004)
- Proximity – Stakeholders that share values, are active in the same industry or sector or are located close to each other, in other words have a high cultural, economic, organizational or spatial proximity, are found to be more likely to go into collaborative relationships (Beaumont & Dredge, 2010; Scott et al., 2008).
- Trust & knowledge gaps – Beritelli (2011), when applying a game-theory approach to collaboration between stakeholders in tourism noted that stakeholders choose not to cooperate through a lack of knowledge and trust. Trust is also indicated by Beaumont & Dredge (2010) as being a precondition for network formation,

maintenance and success.

- Transparency – As collaboration is highly interpersonal, previous experiences foster or impede network formation (Beritelli, 2011). Being clear and open about network goals, agendas, decision making and stakeholder inclusion increases trust in, and legitimacy of network brokers and managing bodies.
- Local knowledge – when forming a network, attention must be paid to existing structures and relations in a destination or sector. Networks are not formed on a tabula rasa, but are highly path and context dependent. Without local knowledge, network formation will be futile.
- Communication – Communication between stakeholders, and between stakeholders and brokers or external organizations facilitates vision and goal formation and increases proximity and trust when conducted in a transparent way (Saxena, 2005). Communication that fosters network development must go beyond informing stakeholders, and must include feedback mechanisms, stakeholder consultation and participation beyond tokenism (Tosun, 2006).

Second, and less discussed in the tourism literature, the position of the network broker in comparison to stakeholders and external influential parties is important to determine their power, influence and network management options (Beritelli et al., 2015). The position of the broker determines the type of network. In tourism, three types of networks can be distinguished based on the structure of network management (Beaumont & Dredge, 2010; Provan & Kenis, 2007). First, there are lead organization-governed networks (LOG), where a coordinating role for public lead organizations drives the network. These networks are often centralized and top-down organized and focus either on policy formation and implementation, management of and access to resources or marketing and promotion of the destination (See e.g. Dredge, 2006). Network brokers in these networks are 'gatekeepers' through who stakeholders can gain access to decision and policymaking and who feed information back into the network (Beritelli et al., 2015; Gould & Fernandez, 1989). Second, opposing LOGs there are participant governed networks (PGN). These decentralized, bottom-up managed networks are linked by informal, horizontal relations between stakeholders. This network structure facilitates information flows and sharing of knowledge, which fosters innovation (Scott et al., 2008), but are often volatile through the dominance of weak network connections and the lack of a central actor coordinating the network. Network brokers can take the role of 'coordinators' in trying to facilitate collaborative relationships within the network, or act as 'representatives' of the networks towards external parties (Beritelli et al., 2015; Gould & Fernandez, 1989). Third, there are network administrative organizations (NAO). These tourism networks are governed by a separate administrative body, often a DMO, which is not fully reliant on public support nor fully originating from network participants. The broker, in this case the administrative body, can take on the role of 'consultant', when facilitating stakeholder relationships within the network, or as a 'liaison', when connecting the network to external parties. The disconnected position of the broker increases its independence and impartiality but also increases its distance to both the network and the public sector.

Methods

To gain empirical insights in internal and external factors of broker management that either impede or facilitate the success of a (tourism) network, a qualitative study was done among network brokers in Flanders, Belgium. For this study, in-depth key-person interviews were conducted brokers of networks dealing either directly or indirectly with tourism.

The key-person interview approach was based on Lemmetyinen and Go (2009), where in-depth interviews with brokers tourism networks were used to gain insights in the capacities needed to maintain network cooperation. Due to the fact that there is little known about tourism network management a qualitative research approach was most appropriate to explore the approach of network brokers. The advantage of in-depth interviews is the possibility for discussion, which may lead to new insights and information (Heiman, 2002). The interview was semi-structured with open-ended that left room for discussion. The topics discussed in the interviews were derived from the literature review of this paper and included topics like goal and vision formation of the network, the position of the network compared to its stakeholder and the public sector and how the broker actively managed stakeholder relationships.

The brokers were selected by their link to tourism and the scale level of operation. Because the way a broker interacts with both stakeholders as well as the public sector is influenced by the local institutional context and culture, this study focuses on brokers based in the same institutional entity (Dredge, 2006). Only brokers based in Flanders were contacted. With the exception of one internationally operating broker and one broker operating in the whole of Belgium, all networks were only active in Flanders. After research, 20 organisations who acknowledge themselves as 'network organisations' were selected and approached. In total, 15 brokers of 12 networks agreed to participate in the study. All interviews were held in Dutch or English, recorded, transcribed and analysed using NVIVO software. Quotes included in this paper from interviews in Dutch were translated to English by the authors.

In this study, it was chosen to focus on networks operating on different scales (from an European to a local level), in order to be able to compare the various networks and ways of broker management and to see what the internal and external factors are that influence cooperation and network success. One network was operating on European level, one on the national level, four on the Flemish level, three on the provincial level, one on a regional level and two on a municipal level. Furthermore, all of the networks were either directly or indirectly dependent on the Belgian government for subsidies or support, with the exception of the international network, which was dependent on subsidies of the European Committee.

Results

An overview of tourism network brokerage in Flanders

Networks are an important governance mechanism in the Flemish tourism sector. Traditional as well as more recent organizations embrace networking as a tool to represent, coordinate, connect or even control the scattered landscape of stakeholders. This study found active tourism networks on all scale levels, from local intra municipal networks to networks connecting destinations on a European scale (see table 1).

Most networks were found to be active on either the provincial, or Flemish scale. The Belgian context, where governing tourism, leisure, heritage, enterprise and investment are tasks of the Flemish and Walloon government and not of the national government, explains the importance of the Flemish scale level. Network organizations catering for an entire sector, like heritage or attractions are therefore active on the Flemish scale level. Brokers focusing on cross sectoral destination networks are active on the lower scale levels, with an important position of the provincial level. Regional or local network organizations were found to be less present, and interviews with the included local tourism network brokers indicated that for them the network concept was still very new and unknown:

'In the past, it was all about relationships and getting to know people. Now, one calls it
'networking'.'
(Broker D).

Bigger network organizations with more staff, funds and access to information seem to be more aware of, for the Flemish tourism sector, novel management developments like the network perspective.

The majority of the networks are managed by an independent non-profit network organization (VZW in Flemish), described in the literature as a network administrative organization (NAO). In other cases, the public sector directly manages the network through lead-organization governance (LOG). When the network is self-organized, a partner-governed network (PGN) appoints a representative or forms a representative organization to manage the network. The role of the network brokers in these organization structures can be different. The main task for a network broker is creating and managing relationships with actors outside the leading organization. Often these stakeholders are paying members of the network who expect benefits to arise from their membership. In a PGN, the broker represents the interests of network members to external, often public sector, parties, while in

Table 1. Overview of tourism networks

Net-work	Scale	Focus	Size	Manage-ment	Struc-ture	Clear vision & goals	Increase stake-holder proxim-ity	Increase trust among stake-holders	Trans-parent & inclusive organi-zation	Open com-munication and feed-back mech-anisms	Use of local knowledge and struc-tures
A	Region	Sector & desti-nation	Mid-dle	Top-down	NAO (liai-son)	�				▪	▪
B	Prov-ince	Mul-tiple sectors & desti-nation	Large	Top-down	LGO (gate-keeper)	▪				▪	
C	Flan-ders	Sector	Mid-dle	Mainly top-down	PGN (repre-senta-tive)	▪			▪	▪	
D	Munici-pality	desti-nation	Small	Mainly bot-tom-up	NAO (coordi-nator)	▪					▪
E	Flan-ders	Sector	Large	Stepwise	PGN (repre-senta-tive)	▪	▪		▪	▪	
F	Prov-ince	Sector & desti-nation	Mid-dle	Mainly bot-tom-up	LGO & PGN (coordi-nator)	▪	▪	▪	▪	▪	
G	Nation-al	Sector	Large	Mainly bot-tom-up	NAO (liai-son)	▪	▪		▪	▪	▪
H	Flan-ders	Sector	Small	-	NAO (liai-son)	▪				▪	▪
I	Prov-ince	Desti-nation	Large	Stepwise	LGO (coordi-nator)	▪			▪	▪	
J	Euro-pean Union	Mul-tiple desti-nations	Mid-dle	Top-down and bottom up	NAO (coordi-nator)	▪			▪	▪	▪
K	Munici-pality	Desti-nation	Small	Mainly top-down	LGO (gate-keeper)	▪					▪
L	Flan-ders	Sector	Mid-dle	Mainly top-down	NAO (liai-son)	▪					▪

Note. A grey area points out the availability of a certain aspect, while a white area indicates the non-availability of an aspect.

a LOG brokers act as gatekeepers identifying and supporting partnerships and initiatives that could benefit the destination. In a NAO, brokers act most often as a liaison, connecting network members with each other or with clients or as a coordinator that organizes events for its members or facilitates access to funding opportunities and knowledge.

Internal factors concerning the management structure

All interviewed brokers acknowledge the importance of a clear network vision and shared goals. The type of goals, however, differ strongly based on the structure and role of the broker. One of the brokers, broker H, has a liaison role that connects tourism businesses to knowledge institutions and training facilities. Coordinator J connects stakeholders and coordinates collaboration for sharing knowledge, creating new products and getting communal access to (European) funding. Broker C and E have the goal to represent their sector towards national and Flemish policymakers. Broker I, D, F and K all have the goal to strengthen the destination, but try to achieve this goal in different ways. Broker I & K both market their destination to an external public by selecting attractive examples from their networks and communicate these best practices to the public. Broker K, however, does this in a top-down manner as a gatekeeper where broker I coordinates the stakeholders and offers products in collaboration with willing stakeholders. A step-wise management structure with actors assisting the broker in the field and communicating with the network stakeholders is a prerequisite for reaching this goal. The goals and game plan of broker D is comparable to that of broker I, but since this network is small and localized, an informal management structure can be applied to achieve the goals. Broker F is notable in this extent, since they promote the destination by promoting artisanal and local produce. Their management structure is therefore adapted to the type of stakeholders and is aimed to reach the goals by increasing the density of the networks by facilitating bottom-up collaboration among stakeholders and through this foster knowledge sharing, learning, innovation and network ownership.

In order to reach network goals through networked collaboration, the literature presents a number of prerequisites and lubricants (table 1). It can be argued that the type of network goals and network structure determine the importance of these lubricants for achieving the goals. This study found that especially brokers in top-down organized networks are less likely to acknowledge the importance of these lubricants and actively pursue them in their network management. Either a dominant position of the network organization (broker B) or inexperience with network management of the broker (network K & L) cause a top-down management structure and little acknowledgement of vital instruments that foster stakeholder involvement and collaboration in a network. A couple of brokers during the interviews agreed that it is important, as a broker, to know the members in a network and to have insight in what is going on behind the network, either to be able to proclaim a clear view or to steer the network and to react on certain developments or events. Furthermore, these insights could be used when formulating an aim and vision, which are identifiable for members. Within networks, members have to move aside their own individual needs in order to fulfil the collective aim of a network. Therefore it is important that the members could identify with this collective aim and see the importance of their contribution. The same goes for the vision, because the vision is like a common thread that holds the network together.

Internal factors determining the relational sphere within a network

Engagement

Networks lead by a broker with a more bottom-up approach were more likely to have active and engaged members. However, this is depending on various factors, according to one of the brokers:

'Who will participate? Yes, someone who is able to do it, who wants to do it and who is asked for it. Being able to do it means a) being intellectually able, b) having the time to do it and c) having the means to do it.' (Broker E).

First of all, members should have the feeling that they can contribute something to the network by being an active member within the network. They need to see that there is something that the network can give to them and that they can give something back in return to the network. However, they should also feel intellectually able to contribute to the network. Furthermore, as working for the network requires time, members should also have the possibility to make time available for the network. Various brokers have indicated during the interview that this is one of the problems that they face while managing a network. Every member has his own busy agenda and combining all of these agendas, for example to plan a meeting, can be very hard for brokers. Additionally, members are also often joining other networks at the same time, which has a decreasing effect on their free time and willingness to contribute to a network. However, different brokers state that time is mostly related to priorities. If something, like the subject of an assignment (for example, sustainable tourism) is in line with the priorities of a member, then chances are high that the member is more engaged because he or she thinks it is important enough to spend time on. As one of the brokers indicate:

'So in some cases this will demand a little bit more work, a little bit more hours than the hours they have for their work, you know. And this kind of commitment is not the same for everybody, so that is why. Since there is someone that believes, then for this person it will not be a matter if they need to spend half an hour or one hour more to give us some good practices or to come to a meeting.'
(Broker J).

Besides time, members should also have the (financial) means to be able to actively participate within a network. Finally they should possess the overall willingness to participate and they should be asked to actively participate within a network. This is where the role of the brokers returns, as he or she is the one who could activate members to participate by asking them personally to do some tasks or to put in some effort. Next, as one of the interviewed brokers mentioned, a general broker could also align tasks more in relation to the priorities of the members and support his members to give them the feeling of being intellectually able to contribute to the network.

Acknowledgement

Furthermore, acknowledgement was another important recurring theme discussed by brokers. Some of the brokers deliberately treat network members differently, while others pointed out that every members should be treated in the same way. According to one of the brokers:

'For us, all members are equally important. I think that this is crucial in an association or organization with members, otherwise if you treat people differently, it will not continue to exist.'
(Broker C).

Inequality can quickly lead to a changing position of stakeholders towards the network, as one of the brokers explains from his own experience. Stakeholders will compare themselves with others in the network and when perceived to be treated differently than others, this could affect their engagement within a network.
 Next, it also important to acknowledge not only the members in the same way, but also to give attention to the effort they put in in the network. As one of the brokers mentions, a broker in general is soon inclined to ascribe the network's success to his own work. However, if this success is partly the result of effort of participating members, the broker should also give credit to them. When the effort of members is not acknowledged, members are likely to cease or decrease their activity in the network.

Trust and proximity

Trust seems to be an important element of connection between the actors and the broker. Face to face contact plays a crucial role within the process of developing trust. This is considered by a couple of brokers to be more effective

in building trust than for example contact by phone or e-mail. Networks with a smaller geographical proximity show that the small distance between the members and between the broker results in a greater sense of connectedness: people would likely meet each other sooner and more often, which supports the development of trust. Nevertheless, networks with a less geographical proximity (like regional or national networks) show that it is not in particular the geographical proximity that counts, but that common grounds between people within a network influences bonding. Other forms of proximity like organizational or cultural proximity seem to play an important role.

However, not all of the brokers actively try to bring network stakeholders closer together by creating an atmosphere in which stakeholders can meet, find common grounds (proximity) and grow trust in each other; which are necessary ingredients for further intra-network cooperation. A notable exception is network F, where the brokers have actively sought means to increase intra-network collaboration and succeeded in bringing a wide variety of entrepreneurs together on a regular basis. These meeting have increased network ownership and led to collaboration, cross feeding and innovative product development.

External factors: dependency on context and political landscape

Next to managing stakeholder relationships within the network, a broker also needs to deal with factors external to the network. One of these aspects is the environment surrounding the network. First of all, this environment could either make or break the success of network in the starting phase. As some sectors are already mature and/or well developed, it is harder for a new network to develop and find its way in these sectors, unless a broker is able to show the added value the new network will bring to the sector and the stakeholders.

Next, all networks were found to be (in)directly dependent on the Flemish government for financial support. With the threat of public savings and the endangered existence of the provinces (which act as public funding), more and more brokers are suspicious about the continuation of their networks. One of the brokers shows his concerns:

'The future is compromised by the threatened survival of the province. This is what we are most concerned about. There is a party in Flanders, the N-VA, which wants to abolish the provinces. Our resources come from the province, so if that happens, we are forced to cease the network.'
(Broker I).

Some networks were more in danger than others, but since 8 out of 12 brokers were active in non-profit network administrative organizations reliant on organizational and financial support from the public sector, most networks experience an unsure future do to expected budget cuts and reforms of the public sector.

Lastly, some brokers mention the functioning of parties situated at higher levels as either a threat or something brokers should take into account. A broker might be motivated to achieve a lot, but if he is dependent on decisions of higher level parties, this could have a decreasing effect on the success of a broker or a network in general.

Discussion

The global tourism sector witnessed a steady growth rate over past decades and expects this growth to continue into the coming decades. However locally, tourism sectors suffer from rapidly changing consumer tastes, external contextual influences like climate change or political disturbance, depletion and unequal distribution of valuable resources like access to cultural or natural heritage and fierce competition between destinations. 'The capacity to adapt tourism areas to changing situations is, therefore, a crucial property to sustain spatial and economic development' (Hartman, 2015 p 3). A relational perspective on tourism management claims networked governance could increase the capacity of the tourism sector to adapt to this changing context and change the

lifecycle of tourism destinations (Zehrer & Raich, 2010). The literature on tourism networks, however, presents valuable and valid explanations why successful network formation leading to tangible benefits for stakeholders and tourism destinations is often impeded (Dredge, 2006; Petrou et al., 2007; Del Chiappa & Presenza, 2013). This paper goes beyond the question why networks work or do not work in tourism and aims to give an insight into how to make networks work. Drawing on the argument by Beritelli (2011) that networking is an interpersonal business, studying networks from the perspective of individuals and their actions in brokering a network (as suggested by Lemmetyinen & Go, 2009) brings us valuable information on the practice of networks and networking in tourism.

This study found that the relational perspective on tourism management has found its way into the organization of the different aspects of tourism in Flanders. The public sector as well as associations of tourism entrepreneurs and stakeholders embrace the network perspective as a means to organize and coordinate sectors and destinations. In various cases, non-profit organizations are found with the main task to manage networks and foster intra and inter network collaboration. These organizations, as well as their counterparts active within the public sector or those representing the private sector fulfill the role of network brokers. These brokers have the task to 1) create and expand networks, 2) foster collaboration, strengthen intra network relationships and ownership through networking and 3) deal with the contextual factors influencing and threatening the network. Levitating between external pressure and internal expectations makes brokering a network a complex task, but of paramount importance for successful network development.

First, a wide acknowledgement of the importance of prerequisites for network formation, being the presence of a clear vision and goals through which stakeholders can be aligned as well as communication channels through which brokers and stakeholders can interact, has been found to be present in the included networks. The majority of brokers claim they work through a bottom-up management structure and are, sometimes through intermediaries, in close contact with the stakeholders in the network. The position of the broker in relation to the stakeholders in the network can be described by applying the model represented as the participation ladder (based on Arnstein, 1969, applied in tourism by Tosun, 2006). While some networks apply a top-down structure, and merely inform stakeholders, others apply feedback mechanisms that allow stakeholder consultation. Relational tourism management through networks, however, needs to go beyond nonparticipation (informing) and tokenism (consulting), by empowering network members through establishing partnerships and delegating power. Strengthening the network through 'networking', e.g. supporting stakeholder collaboration, increasing trust and proximity between stakeholders, is in this manner an important task for brokers but in practice seldom actively pursued.

Second, tourism networks in Flanders were found to be highly dependent on public funding. This dependence on funding, mainly by provinces, reduces adaptability of networks and therefore their capacity to influence local economic, spatial and social development (Lemmetyinen & Go, 2009). The insecure future caused by a dependence on political decisions affects internal network ties, external relations and the likeliness the proposed network goals are reached (Dredge, 2006; Halkier, 2014). The findings in this paper indicate insecure futures due to reliance on public funding can highly impede the strength of networks and can cause entire networks to disintegrate. However, in some cases the stimulation of self-organization and empowerment of network members through networking activities by the broker have caused a more robust and adaptive network to evolve. This self-organization increases 'the ability of agents to change systems spontaneously without one single agent controlling the entire process' (Hartman, 2015 p 4).

Conclusion

A lack of empirical proof of the successful application of a tourism governance model based on networked stakeholder collaboration threatened to relegate it to the 'lexicon of planning clichés' (Hall, 1999). The tourism sector depends on collectively managed resources and through its composite nature needs integration in order to offer valuable experiences for tourists. On the other hand, the dominance of SMEs and lack of trust within the sector and between the sector and public governance reduces the likeliness of collaborative networks to develop. In many cases, public sector brokers, or network administrative organizations found to broker tourism networks are

not able to deliver the expected outcomes to stakeholders and policymakers. By comparing tourism networks and broker activities in Flanders, this paper concludes that applying a network perspective can be a successful governance mechanism for the tourism sector and for tourism destinations. In order to achieve this, however, network brokers or network administrative organizations need to invest in facilitating partnerships with and between stakeholders by increasing trust and proximity between stakeholders. Unfortunately, this paper found in the Flemish context that while many organizations state they apply a network perspective, broker activities focus on network formation and member consultation without actively pursuing stakeholder collaboration and networking. This causes networks to remain highly dependent on brokers, network organizations and the public sector who finances these organizations.

However, in some networks soft management approaches, like appreciating stakeholder efforts and incorporating them in network activities were found to increase stakeholder support and network ownership. The process of networking, which is in this paper defined as actively stimulating collaboration and relationship formation, is a difficult but highly important task for network brokers. The future of tourism management depends on these individuals with feeling for the sector and context in which they operate, the ability to place themselves in the position of the stakeholders, appreciate efforts and take a step back to make room for stakeholder initiated leadership.

Based on this study, we advise organizations and governments who wish to apply a networked governance perspective in a sector or destination to go beyond network formation and include active networking by brokers applying soft management approaches. Educational institutions should cater for this demand for a new generation network brokers by including soft management approaches in their curriculum and introduce students to the practicality of the daily lives of tourism entrepreneurs.

References

Arnstein, S.R. (1969). A ladder of citizen participation. *Journal of the American Institute of Planners, 35*(4), 216-224

Baggio, R., Scott, N., & Cooper, C. (2010). Network science; a review focused on tourism. *Annals of Tourism Research*, *37*(3), 802-827.

Beaumont, N., & Dredge, D. (2010). Local tourism governance: A comparison of three network approaches. *Journal of Sustainable Tourism, 18*(1), 7–28.

Beritelli, P. (2011). Cooperation among prominent actors in a tourist destination. *Annals of Tourism Management, 38*(2), 607-629.

Beritelli, P., Buffa, F., & Martini, U. (2015). The coordinating DMO or coordinators in the DMO? – an alternative perspective with the help of network analysis. *Tourism Review, 70*(1), 24-42.

Bjork, P., & Virtanen, H. (2005). What tourism project managers need to know about co-operation facilitators. *Scandinavian Hournal of Hospitality and Tourism, 5*(3), 212-230.

Bornhorst, T., Ritchie, R.J.B., & Sheehan, L. (2010). Determinants of tourism success for DMOs & destinations: An empirical examination of stakeholders' perspectives. *Tourism Management, 31*(5), 572-589.

Bramwell, B., & Sharman, A. (1999). Collaboration in local tourism policymaking. *Annals of Tourism Research, 26*(2), 392-415

Brouder, P. & Eriksson, R.H. (2013) Tourism Evolution: On the synergies of Tourism Studies and Evolutionary Economic Geography. *Annals of Tourism Research, 43*, 370-389.

Coase, R.H. (1937). The nature of the firm. *Economica, 4*(16), 386-405.

d'Angella, F., & Go, F.M. (2009). Tale of two cities'collaborative tourism marketing: Towards a theory of destination stakeholder assessment. *Tourism Management, 30*(3), 429-440.

Del Chiappa, G. & Presenza, A. (2013). The use of network analysis to assess relationships among stakeholders within a tourism destination: an empirical investigation on Costa Smeralda-Gallura, Italy. *Tourism Analysis, 18*(1), 1-13.

Denicolai, S., Cioccarelli, G., & Zucchella, A. (2010). Resource-based local development and networked core-competencies for tourism excellence. *Tourism Management, 31*(2), 260–266.

Dredge, D. (2006). Policy networks and the local organisation of tourism. *Tourism Management, 27*(2), 269–

280.

Go, F.M., & Govers, R. (2000). Integrated quality management for tourist destinations: a European perspective on achieving comeptitiveness. *Tourism Management*, *21*(1), 79-88.

Gould, R.V., & Fernandez, R.,M. (1989). Structures of mediation: A formal approach to brokerage in transaction networks. *Sociological Methodology, 19*, 89-126.

Halkier, H. (2014). Innovation and destination governance in Denmark: Tourism, policy networks and spatial development. *European Planning Studies, 22*(8), 1659–1670.

Hall, C. M. (1999). Rethinking collaboration and partnership: A public policy perspective. *Journal of Sustainable Tourism, 7*(3), 274–289.

Hartman, S. (2015). Towards adaptive tourism areas? A complexity perspective to examine the conditions for adaptive capacity. Journal of Sustainable Tourism, 2015.

Heiman, G. W. (2002). *Research methods in psychology* (3rd ed.). Boston, MA: Houghton Mifflin.

Henriksen, P.F., & Halkier, H. (2009). From local promotion towards regional tourism policies: Knowledge processes and actor networks in North Jutland, Denmarkt. *European Planning Studies*, *17*(10), 1445-1462.

Jamal, T. B., & Getz, D. (1995). Collaboration theory and community tourism planning. *Annals of Tourism Research, 22*(1), 186–204.

Lemmetyinen, A., & Go, F.M. (2009). The key capabilities required for managing tourism business networks. *Tourism Management, 30*(1), 31-40.

McKercher, B. (1999). A chaos approach to tourism. *Tourism Management, 20*(4), 425-434.

Morrison, A., Lynch, P. & Johns, N. (2004). International tourism networks. *International Journal of Contemporary Hospitality Management*, *16*(3), 197-202.

Petrou, A., Pantziou, E. F., Dimara, E., & Skuras, D. (2007). Resources and activities complementarities: The role of business networks in the provision of integrated rural tourism. *Tourism Geographies: An International Journal of Tourism Space, Place and Environment, 9*(4), 421–440.

Presenza, A., & Cipollina, M. (2010). Analysing tourism stakeholders networks. *Tourism Review, 65*(4), 17–30.

Provan, K. G., & Kenis, P. (2008). Modes of network governance: Structure, management, and effectiveness. *Journal of Public Administration Research and Theory, 18*(2), 229–252.

Saxena, G. (2005). Relationships, networks and the learning regions: Case evidence from the Peak District National Park. *Tourism Management, 26*(2), 277–289.

Scott, N., Baggio, R., & Cooper, C. (2008a). *Network analysis and tourism: From theory to practice*. Clevedon: Channel View Publications.

Selin, S., & Chavez, D. (1995). Developing an evolutionary tourism partnership model. *Annals of Tourism Research, 22*(4), 844-856.

Sheehan, L.R., & Ritchie, J.R.B. (2005) Destination stakeholders: exploring identity and salience. *Annals of Tourism Research, 32*(3), 711-734.

Sørensen, F. (2007). The geographies of social networks and innovation in tourism. *Tourism Geographies: An International Journal of Tourism Space, Place and Environment, 9*(1), 22–48.

Todeva, E., & Knoke, D. (2005). Strategic alliances and models of collaboration. *Management Decision*, *43*(1), 123-148.

Tosun, C. (2006). Expected nature of community participation in tourism development. *Tourism Management, 27*(3), 493-504.

Tremblay, P. (1998). The economic organization of tourism. *Annals of Tourism Research, 25*(4), 837–859.

van der Zee, E., & Vanneste, D. (2015). Tourism networks unravelled; a review of the literature on networks in tourism management studies. *Tourism Management Perspectives, 15*, 46-56.

Volgger, M., & Pechlaner, H. (2014). Requirements for destination management organizations in destination governance: Understanding DMO success. *Tourism Management, 41*, 64 – 75.

Zach, F., & Racherla, P. (2011). Assessing the value of collaborations in tourism networks: A case study of Elkhart County, Indiana. *Journal of Travel & Tourism Marketing*, *28*(1), 97-110.

Zehrer, A., & Raich, F. (2010). Applying a lifecycle perspective to explain tourism network development. *The Service Industries Journal, 30*(10), 1683–1705.

Corresponding authors

Egbert van der Zee
Division of Geography and Tourism
Celestijnenlaan 200e - box 2409
3001 Leuven
tel. +32 16 37 23 08
fax +32 16 3 22980
Email: egbert.vanderzee@ees.kuleuven.be

Anne-Mara Gerrets
Division of Geography and Tourism
Celestijnenlaan 200e - box 2409
3001 Leuven
tel. +31 652228405
fax +32 16 3 22980
Email: ameliaannemara.gerrets@student.kuleuven.be

Dominique Vanneste
Division of Geography and Tourism
Celestijnenlaan 200e - box 2409
3001 Leuven
tel. +32 16 32 24 42
fax +32 16 3 22980
Email: dominique.vanneste@ees.kuleuven.be

An exploratory study of place attachment from a community perspective in a World Heritage tourist context

Thuy D. T. Hoang, Graham Brown and Aise KyoungJin Kim

ABSTRACT

Attachment to place is a common concept referring to human psychological connections with environmental settings. It has attracted increasing interest from tourism and leisure researchers when examining attitudes and behaviors of tourists and host community. This paper aims to extend the current literature to World Heritage tourist destinations by exploring the nature of the attachment to place among local residents in this integrative research context.

Semi-structured interviews were conducted with thirty-eight local residents living in Hoi An—a World Cultural Heritage site and a popular tourist destination in Vietnam. The qualitative data was analyzed using NVivo 10 and a thematic analysis approach. Three inter-related aspects of people-place relationships namely place affect (affective attachment), place identity (cognitive attachment) and place dependence (functional attachment) emerged from the analysis, confirming the complexity of place attachment and its multifaceted nature in heritage tourism. Among the three elements identified, the residents' place affect was revealed to be strongly associated with the characteristics of the place, especially the World Heritage prestige. The residents' World Heritage place affect consisting of pride, happiness and honor, is important and central to the place attachment concept.

Keywords: place attachment, local residents, World Heritage tourist site

Introduction

Attachment to place is a common concept which originated from the psychology literature (Ramkissoon, Weiler, & Smith, 2011). It reflects psychological connections that people tend to develop with a place or a specific environment where they were born, stay or live (Hernández, Hidalgo, Salazar-Laplace, & Hess, 2007; Hidalgo & Hernández, 2001). Attachment to place helps the understanding of certain types of behaviors or attitudes, leading to managerial implications (Scannell & Gifford, 2010). Indeed, tourism researchers have paid increasing attention to this construct because empirical studies have provided evidence that attachment to place influences visitors' loyalty, revisit intentions or pro-environmental behavioral intentions, resulting in potential changes in planning, management and marketing strategies for tourism development and environmental protection (Lee, 2011; Prayag & Ryan, 2012; Ramkissoon, Smith, & Weiler, 2013b; Yuksel, Yuksel, & Bilim, 2010).

The main objective of this paper is to explore the nature and the extent of attachment to place among residents to develop a better understanding of their attitudes towards the host environment. It is thought that this may influence the propensity to respond to the call for "sustainable protection, conservation and management" at World Heritage sites (World Heritage Committee, 2015, p. 23). Currently, over one thousand places in the world (for instance, cities, forests, islands, or mountains) are listed and classified by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as possessing outstanding physical and cultural values, which need to be conserved nationally and internationally. Many World Heritage sites become popular tourist attractions with increasing visitation, which in turns, challenges the balance between the exploitation of heritages for tourism and the protection of their values. This kind of heritage tourist location is the focus of interest of the current study in the sense that it sets the context to help understand and examine the diversity of the connection between residents and the place, which in turn, acts as a basis for subsequent studies and practical implications of heritage tourism management and heritage conservation.

Literature review

As the concept of attachment to place is widely used across multiple disciplines, from psychology to applied sectors such as environmental management and tourism, the current literature witnesses no common agreement among researchers about how to define the concept and how to conceptualize it (Hidalgo & Hernández, 2001). A variety of terms, associated definitions and features of the attachment to place exists in the literature depending on the fields of study and applied settings (Halpenny, 2010).

Firstly, this place-related concept has been defined using various terms (Hidalgo & Hernández, 2001; Kyle, Graefe, & Manning, 2005; Ramkissoon et al., 2013b; Trentelman, 2009); in which, the more commonly employed terms include place attachment, sense of place, place dependence, place identity, place affect, place social bonding, and community attachment. It is recognized that certain degree of similarity occurs among these terms making them appear "confusing" (Trentelman, 2009), especially when some of them are viewed as components of a particular broader term.

In the interdisciplinary literature related to person-place bonding, place attachment is the most widely used term (Hernández et al., 2007; Prayag & Ryan, 2012). Frequently, place attachment has been regarded as an individual's emotional linkage to a particular environment (Shumaker & Taylor, 1983 as cited in Hidalgo & Hernández, 2001; Vaske & Kobrin, 2001). However, this kind of definition is "too ambiguous" and does "not allow us to differentiate attachment from other closely related concepts" (Hidalgo & Hernández, 2001, p. 274). In line with this concern, other researchers conceptualized place attachment as an integrating concept of "affect and emotions, knowledge and beliefs, and behaviors and actions" (Kyle et al., 2005, p. 155), "an emotional, cognitive and functional bond with a place" (Halpenny, 2006, p. 2) when they attempted to capture multiple aspects of this construct. It has been extensively investigated in psychology, environmental psychology, natural resource management and recently, in tourism and leisure studies focusing on tourists' attitudes and behaviors. However, this construct does not attract much attention in the tourism literature related to community behaviors.

Sense of place refers to "an emotional or affective bond between an individual and a particular place" (Williams, Patterson, Roggenbuck, & Watson, 1992, p. 31) or "the meaning attached to a spatial setting by a person or group" (Jorgensen & Stedman, 2001, p. 233). Commonly, it appears to be interchangeable with place attachment (Warzecha & Lime, 2001). However, as distinguished by Trentelman (2009), this term is more neutral than place attachment because it does not only emphasize positive psychological relationships as implied in place attachment, but also reflect negative connections of an individual to a particular setting. In Jorgensen and Stedman (2006), sense of place was used as an overarching concept due to its general meaning and place attachment was examined as a sub-dimension of sense of place because it focused on the specific element of positive emotions.

Place dependence is also one of the common place-related terms implying a functional attachment to a place and showing its significance in providing resources for an individual to fulfill desired needs (Moore & Graefe, 1994; Williams & Roggenbuck, 1989; Stokols & Shumaker, 1981 as cited in Yuksel et al., 2010). Place dependence can be expressed at a comparison level by evaluating how well a place satisfies an individual's needs in comparison with other alternative places (Jorgensen & Stedman, 2001; Yuksel et al., 2010).

Place identity concerns a personal connection to a place (through cognitive perceptions and thoughts) which is more complex and deeper than emotional linkage in ways that helps identify the self (Proshansky, 1978). The place may serve as a primary reference for an individual's own identity.

Place affect which focuses on affective attachment is viewed as an emotional feeling created by a particular place (Ramkissoon, Smith, & Weiler, 2013a; Yuksel et al., 2010). It emphasizes that emotion is important in the relationship between a person and environment (Altman & Low, 1992). This construct was introduced lately after some studies demonstrated that an emotional component can stand independently as a separate construct (Brocato, 2006; Ramkissoon et al., 2013a), whereas, another common perspective integrates it as part of place identity (Yuksel et al., 2010). Moreover, in the place-related literature, it argues that place attachment and place affect have some degree of overlap. In fact, they both share a common feature that they reflect the emotional attachment, which often causes confusion. However, from a multi-dimensional perspective, place attachment is regarded as an overarching concept and place affect emerges as its emotional component to emphasize a crucial but separate component of that larger concept.

Place social bonding emerged recently from the environment psychology literature emphasizing the social connection occurring through interaction with others in a physical environment (Kyle et al., 2005). To some extent, this construct shares a common meaning of connection to people rather to a place with the community attachment concept emerged from a sociology perspective. Community attachment cannot be ignored as it has been frequently examined in the literature of community attitudes towards tourism (Chen & Chen, 2010; Choi & Murray, 2010; Gursoy, Jurowski, & Uysal, 2002; Gursoy & Rutherford, 2004; Lee, 2013; Nicholas, Thapa, & Ko, 2009). Although this concept also reflects the human attachment and appears to be similar to place attachment (Trentelman, 2009), it is distinctive because it focuses on social relations between an individual and a specific community (Brehm, Eisenhauer, & Krannich, 2006) (or other people who live in the same place) "such as friend-ships, sentiment and social participation" (Gursoy et al., 2002, p. 86). It does not take into consideration the connection with the physical aspect of the place itself, which is equally important in many tourist destinations because local people always rely on their properties (for examples, houses, historic buildings and recreational facilities) as resources to assist them to achieve their economic goals (Stokol & Shumaker 1981, cited in Scannell & Gifford, 2010).

In sum, regarding tourism and leisure literature, more attention has currently been given to tourists' place attachment; however, community attachment has been more emphasized while dealing with local residents. In this particular study, the focus shifts to residents' attachment to a place rather than to a community to reflect the importance of physical element and the effects of heritage values associated with the kind of distinctive World Heritage tourist sites.

The second big issue in the literature relates to inconsistent findings of dimensionality of the construct. Attachment to place is commonly considered as multi-dimensional, especially in tourism research or research using tourism and leisure settings (Kyle et al., 2005; Ramkissoon et al., 2013b; Yuksel et al., 2010). However, with regard to the identification of dimensions, empirical studies have revealed varying results of number of dimensions with changing names. Primarily, place attachment was represented by two main components termed place dependence and place identity (Williams & Roggenbuck, 1989) which have been tested significantly (Gross & Brown, 2008; Williams & Vaske, 2003)Michael J.</author><author>Brown, Graham</author></authors></contrib-utors><titles><title>An empirical structural model of tourists and places: Progressing involvement and place attachment into tourism</title><secondary-title>Tourism Management</secondary-title></titles><periodical><full-title>Tourism Management</full-title></periodical><pages>1141-1151</pages><volume>29</volume><number>6</number><keywords><keyword>Involvement</keyword><keyword>Place attachment</keyword><keyword>Tourism experiences</keyword><keyword>Structural equation modelling</keyword></keywords><dates><year>2008</year></dates><isbn>0261-5177</isbn><urls></urls></record></Cite></EndNote>. However, Bricker and Kerstetter (2000) explored place attachment in whitewater recreationists and discovered a third dimension called life-style in addition to place dependence and place identity as sub-sectors of place attachment construct. This new component was not empirically supported in a service quality and satisfaction study conducted by Hwang, Lee, and Chen (2005) on a National Park's visitors whereas two other dimensions place dependence and place identity were confirmed. Kyle et al. (2005) examined the place attachment of visitors in a recreational setting (that is the Appalachian Trail in the United States) and revealed that it consisted of three factors labelled place identity, place dependence, and social bonding. Jorgensen and Stedman (2006) tested the construct of sense of place in lakeshore owners and identified three dimensions termed place identity, place attachment and place dependence. Yuksel et al. (2010) found supporting empirical evidence for three dimensions including place dependence, place identity and affective attachment in the structure of tourists' attachment to a summer holi-day destination while examining predictors of customers' loyalty. Ramkissoon et al. (2013b) confirmed that the visitors' place attachment is an overarching construct consisting of four dimensions namely place dependence, place identity, place affect, and place social bonding in the context of a national park in Australia in their pro-en-vironmental behavior research.

Given this current nature of the literature, the dimensionality identification of the construct of attachment to place appears to be challenging. Therefore, an exploratory approach was considered appropriate in this study. A multi-dimensional perspective which is commonly applied in tourism and leisure literature, is adopted to achieve a comprehensive understanding of residents' attachment to a World Heritage tourist site.
This paper is the first to explore the nature of residents' attachment to place in a cultural-based setting as the

majority of tourism studies have been conducted in natural-based settings. Particularly, the examination of this concept in a combined World Heritage and tourist context seeks to extend the literature and contribute to a better understanding of this important topic.

Research design

The selected research location was Hoi An city, the home to Hoi An Ancient Town—a UNESCO World Cultural Heritage site located in Quang Nam province in the Central region of Vietnam. According to UNESCO criteria (ii) and (v), Hoi An Ancient Town was inscribed in the World Heritage list as a typical case of a well-conserved traditional international seaport in the South-East Asian region dated from the 15th to the 19th century (UNESCO, 1999). The local authorities have divided the historical buildings comprising residential houses, family chapels, communal houses, pagodas and temples into two heritage protection zones. They are named Zone 1—Intact protection zone (where all heritages must be conserved completely without any modifications) and Zone 2—the nearby area where construction is under restriction and regulated by the local government to monitor effects on the heritages (Hoi An Centre for Monuments Management and Preservation, 2008).

Since the World Heritage recognition in December 1999, Hoi An has received a significantly increasing number of visitors with an average annual growth rate of 12.6% (during the period 2002–2013). In 2013, the total number of visitor arrivals to Hoi An reached 1.63 million, of which 50% were international tourists (Hoi An Statistical Office, 2014). The city has become one of the most popular tourist destinations in Vietnam. Tourism and its related sectors have played the most important role in creating jobs for local residents (Hoi An Centre for Monuments Management and Preservation, 2008) and they have contributed significantly to the local economy (70% of total GDP in 2013).

According to Hoi An's Statistical Office, the city has a small-sized population of 93,508 residents (in 2013). Thousands of people still live inside and around the Ancient Town, making Hoi An a distinctive living heritage place. This issue, together with a large number of visitor arrivals, has presented challenges to heritage conservation and sustainable tourism development.

The study was conducted from September to October in 2013, targeting adult local residents who live in the urban areas of Hoi An city (around and inside the Ancient Town) for at least one year. A qualitative research approach was adopted because this study is the first one of its kind exploring the place attachment in the distinctive context of a World Heritage tourist site. As the quality of information gathered is a key issue, a combination of non-probability sampling techniques was utilized. They included referral sampling (or technically called snowball sampling which entails a participant being asked to recommend or suggest further names of people they know) and convenience sampling (based on the researcher's network with tourism professionals in Hoi An). As a result, thirty-eight participants were recruited and interviewed face-to-face. The interviews were semi-structured and conducted on an individual basis. Participants were asked about how they felt about the city after the World Heritage inscription while living or working there, and how they connected to Hoi An as their hometown and as a World Heritage site. These interviews were conducted in local language (that is Vietnamese) and audio-recorded for transcribing purposes. The collected textual data was coded and analyzed using the QSR NVivo 10 software and a thematic analysis approach. Similar feelings and thoughts shared by participants were grouped into themes in reference to the definitions of place-related concepts.

Results and discussion

Thematic analysis revealed that affective attachment, cognitive attachment and functional attachment were three major themes generated to reflect various aspects of the concept of attachment to place. The results are summarized and discussed as follows:

Place affect

A variety of positive emotions were identified based on the feelings that participants shared about Hoi An. Fifty-three percent of interviewees expressed a collective pride of the fact that their hometown was recognized as a World Heritage site. Many of them used the word "very", "so" or "really" to emphasize a strong degree of

their pride. "I am really proud when many people from other countries in the world and in Vietnam know my little hometown—Hoi An due to its World Heritage recognition" (ID 8, 32). Some of them emphasized that they were proud of a specific feature of Hoi An, for instance, "the good character of Hoi An's residents has not changed much, making me feel full of pride" (ID 16).

Their pride is closely linked to other significant emotions including happiness and honor. Firstly, approximately forty-two percent of participants said that they were happy, glad or pleased when their hometown was listed as a UNESCO World Heritage site. "The city has developed significantly since the World Heritage inscription. This makes Hoi An's people including myself really happy" (ID 34). In addition, they explained the main reason for their happiness was that the World Heritage reputation had brought multiple socio-economic benefits to them. "Thanks to the heritages, more and more visitors are coming to our city, and tourism has developed quickly, which helps increase our income and improve our standard of living" (ID 18, 27, 36). Moreover, they commented that residents who went away to earn their living when Hoi An was a poor area, are returning to the city due to an increase in tourism-related employment opportunities. Secondly, another result indicates that twenty-six percent of participants were greatly honored for the World Heritage prestige of their city. They explained that they had such a special emotion (as a combination of pride and happiness) because "Hoi An is only a poor and small city, but received a significant award at a worldwide level" (ID 4, 29), and "the heritages of Hoi An are unique in the country" (ID 10).

From what the participants expressed, it is likely that their positive affective feelings with Hoi An are strongly associated with its World Heritage prestige and the subsequent rapid growth of tourism achieved from this reputation. While previous studies (Kyle et al., 2005; Ramkissoon et al., 2013b)Gerard</author><author>Graefe, Alan</author><author>Manning, Robert</author></authors></contributors><titles><title>Testing the dimensionality of place attachment in recreational settings</title><secondary-title>Environment and Behavior</secondary-title></titles><periodical><full-title>Environment and Behavior</full-title></periodical><pages>153-177</pages><volume>37</volume><number>2</number><dates><year>2005</year></dates><urls></urls></record></Cite></EndNote> have measured general emotional attachment to the place without specifying the types of emotions and without referring to specific features of the particular natural-based settings, this research reveals that the characteristics of World Heritage tourist place create a distinctive affective aspect of the attachment in local residents. This special element can be termed the World Heritage place affect.

Place identity

The thematic analysis shows that participants made a connection between their identity and the features of the city when many of them felt proud of being a resident of Hoi An, a World Heritage site. Apparently, they expressed one aspect of their pride emotion which is often viewed as part of the affective attachment or place affect. Rather, they emphasized that the World Heritage prestige of the place made them feel distinctive. This identity element is supported by the explanation that they were glad when other people recognized they came from a well-known World Heritage site. It can be noticed that the place identity did not emerge as strongly as the place affect did due to only twenty-six percent of interviewees sharing this feeling.

Place dependence

Forty-two percent of participants clearly expressed that their attachment to Hoi An city was strong due to various activities. Therefore, their bond to Hoi An is not simply a kind of emotional feeling but more about a reliance to satisfy their functional needs. The first and the most common aspect of their place dependence is that they attached to the place for living. Specifically, they enjoyed living in Hoi An because "this is a really easy place to live" (ID 31), they got used to the local lifestyle, and the quiet atmosphere, and they felt comfortable while living with people that they knew. Some participants compared Hoi An with other cities in Vietnam and they concluded that Hoi An was the best place for them to live. In addition, others commented that Hoi An World Heritage site was the best place for them to work as they could not find out any better jobs in tourism in other places. To some

extent, it can be argued that the tourism features of Hoi An contribute to making the local residents attached to the place by satisfying their living and working needs.

Overall, the results reveal the emergence of three main aspects of people-place bonding namely place affect (affective or emotional attachment), place identity (cognitive attachment), and place dependence (functional attachment). The analysis of the participants' comments indicates that their emotions (place affect) connect to how they evaluate the influence of the city of Hoi An on their identity (place identity), and how they feel about living or working in Hoi An (place dependence). Although the findings are preliminary, they suggest that these inter-related features reflect an overarching concept termed place attachment. Therefore, to a large extent, the results support the dominant perspective of multidimensionality about the nature of place attachment in tourism literature. Moreover, they also indicate the complexity of place attachment in an integrative World Heritage and tourist context.

Among the three components identified, the residents' place affect was found to be closely related to the World Heritage prestige—one key feature of the city. This World Heritage place affect emerged as the most dominant element in a cultural-based tourist setting due to the highest percentage of participants who showed their interests and shared their positive feelings. The result supports the view that emotional bonding is important to the concept of place attachment (Altman & Low, 1992).

Conclusion

The results of this study contribute to the literature in various ways. Theoretically, this paper has provided some insights into the residents' attachment to an integrative World Heritage tourist site, which is considered as an emerging context in tourism research related to people-place relationships. Although the study is exploratory in nature, the results bring a better understanding of how the place attachment of host residents was shaped and structured in this particular cultural-based setting. Three aspects of people-place attachment namely place affect, place identity and place dependence were identified, which were interconnected, suggesting that place attachment is an integrating concept of three features from a methodological perspective. This finding is consistent with previous studies in the literature in the sense that although preliminarily, it supports the multidimensionality approach to the nature of place attachment in tourism research.

Importantly, the study reveals the emergence of the World Heritage place affect comprising pride, happiness and honor, which is central to the place attachment. This component was closely associated with the distinctive features of World Heritage prestige of the setting. The finding suggests in-depth theoretical points on the measurement of emotional attachment by referring to specific characteristics of the setting rather than simply measuring the general bonding.

In summary, these primary results indicate that the host residents have a strong and positive attachment to their World Heritage tourist place, and the distinctive features of this kind of place including World Heritage prestige and multiple tourism benefits influence the way the residents' place attachment is shaped. Understanding the nature of the attachment between host residents and this special setting would be useful for local policy makers who view the place from a heritage perspective and tourism resource perspective. Specifically, consistent with other studies, the results imply that due to the positive nature of their attachment to the place, local residents tend to protect it or to use it in a responsible way (Vaske & Kobrin, 2001). Therefore, the study suggests that local authorities might increase the active role of the host community as the heritage owners in the implementation of heritage conservation. Moreover, local government might refer to this people-place bonding in encouraging a community to use their resources in a better way for tourism development. Obviously, in order to make stronger recommendations for managerial implications, additional work is needed to statistically validate the dimensionality of place attachment construct in the World Heritage tourist context. In addition, another worthwhile area to explore would be an investigation of how place attachment influences community attitudes or behaviors towards tourism in this cultural-based tourist setting.
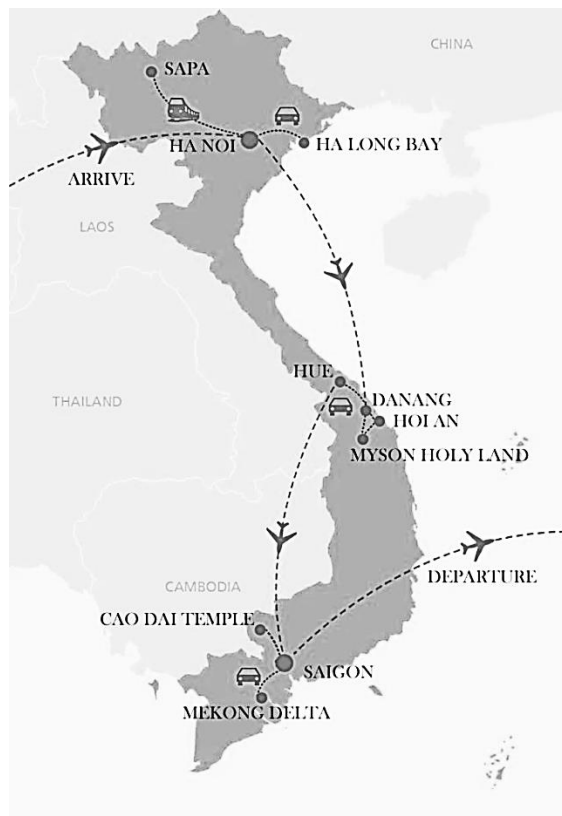
Figure. Location of Hoi An city in Vietnam

REFERENCES

Altman, I., & Low, S. M. (1992). Place Attachment: A conceptual inquiry. In I. Altman & S. M. Low (Eds.), *Place Attachment* (pp. 1-12). New York: Plenum Press.

Brehm, J. M., Eisenhauer, B. W., & Krannich, R. S. (2006). Community attachments as predictors of local environmental concern. *The American Behavioral Scientist, 50*(2), 142-165.

Bricker, K. S., & Kerstetter, D. L. (2000). Level of specialization and place attachment: An exploratory study of whitewater recreationists. *Leisure Sciences, 22*(4), 233-257.

Brocato, E. D. (2006). *Place attachment: An investigation of environments and outcomes in a service context.* (Doctoral thesis), The University of Texas at Arlington. Retrieved from https://uta-ir-tdl-org.ezlibproxy.unisa.edu.au/uta-ir/bitstream/handle/10106/244/umi-uta-1289.pdf?sequence=1

Chen, C.-F., & Chen, P.-C. (2010). Resident attitudes toward heritage tourism development. *Tourism Geographies, 12*(4), 525-545.

Choi, H. C., & Murray, I. (2010). Resident attitudes toward sustainable community tourism. *Journal of Sustainable Tourism, 18*(4), 575-594.

Gross, M. J., & Brown, G. (2008). An empirical structural model of tourists and places: Progressing involvement and place attachment into tourism. *Tourism Management, 29*(6), 1141-1151.

Gursoy, D., Jurowski, C., & Uysal, M. (2002). Resident attitudes: A structural modeling approach. *Annals of Tourism Research, 29*(1), 79-105.

Gursoy, D., & Rutherford, D. G. (2004). Host attitudes toward tourism: An improved structural model. *Annals of Tourism Research, 31*(3), 495-516.

Halpenny, E. A. (2006). *Environmental behaviour, place attachment and park visitation: A case study of visitors to Point Pelee National Park.* (Doctoral thesis), University of Waterloo. Retrieved from https://uwspace.uwaterloo.ca/bitstream/handle/10012/718/eahalpen2006.pdf?sequence=1

Halpenny, E. A. (2010). Pro-environmental behaviours and park visitors: The effect of place attachment. *Journal*

of Environmental Psychology, 30(4), 409-421.

Hernández, B., Hidalgo, M. C., Salazar-Laplace, M. E., & Hess, S. (2007). Place attachment and place identity in natives and non-natives. *Journal of Environmental Psychology, 27*(4), 310-319.

Hidalgo, M. C., & Hernández, B. (2001). Place attachment: conceptual and empirical questions. *Journal of Environmental Psychology, 21*(3), 273-281.

Hoi An Centre for Monuments Management and Preservation. (2008). *IMPACT: The Effects of Tourism on Culture and the Environment in Asia and the Pacific: Cultural Tourism and Heritage Management in the World Heritage Site of the Ancient Town of Hoi An, Viet Nam*. Bangkok: UNESCO Bangkok.

Hoi An Statistical Office. (2014). *Statistical Yearbook 2013*.

Hwang, S.-N., Lee, C., & Chen, H.-J. (2005). The relationship among tourists' involvement, place attachment and interpretation satisfaction in Taiwan's national parks. *Tourism Management, 26*(2), 143-156.

Jorgensen, B. S., & Stedman, R. C. (2001). Sense of place as an attitude: Lakeshore owners attitudes toward their properties. *Journal of Environmental Psychology, 21*(3), 233-248.

Jorgensen, B. S., & Stedman, R. C. (2006). A comparative analysis of predictors of sense of place dimensions: Attachment to, dependence on, and identification with lakeshore properties. *Journal of Environmental Management, 79*(3), 316-327.

Kyle, G., Graefe, A., & Manning, R. (2005). Testing the dimensionality of place attachment in recreational settings. *Environment and Behavior, 37*(2), 153-177.

Lee, T. H. (2011). How recreation involvement, place attachment and conservation commitment affect environmentally responsible behavior. *Journal of Sustainable Tourism, 19*(7), 895-915.

Lee, T. H. (2013). Influence analysis of community resident support for sustainable tourism development. *Tourism Management, 34*, 37-46.

Moore, R. L., & Graefe, A. R. (1994). Attachments to recreation settings: The case of rail-trail users. *Leisure Sciences, 16*(1), 17-31.

Nicholas, L. N., Thapa, B., & Ko, Y. J. (2009). Residents' perspectives of a World Heritage site: The Pitons management area, St. Lucia. *Annals of Tourism Research, 36*(3), 390-412.

Prayag, G., & Ryan, C. (2012). Antecedents of tourists' loyalty to Mauritius: The role and influence of destination image, place attachment, personal involvement, and satisfaction. *Journal of Travel Research, 51*(3), 342-356.

Proshansky, H. M. (1978). The city and self-identity. *Environment and Behavior, 10*(2), 147-169.

Ramkissoon, H., Smith, L. D. G., & Weiler, B. (2013a). Relationships between place attachment, place satisfaction and pro-environmental behaviour in an Australian national park. *Journal of Sustainable Tourism, 21*(3), 434.

Ramkissoon, H., Smith, L. D. G., & Weiler, B. (2013b). Testing the dimensionality of place attachment and its relationships with place satisfaction and pro-environmental behaviours: A structural equation modelling approach. *Tourism Management, 36*, 552-566.

Ramkissoon, H., Weiler, B., & Smith, L. D. G. (2011). Place attachment and pro-environmental behaviour in national parks: the development of a conceptual framework. *Journal of Sustainable Tourism, 20*(2), 257-276.

Scannell, L., & Gifford, R. (2010). Defining place attachment: A tripartite organizing framework. *Journal of Environmental Psychology, 30*(1), 1-10.

Trentelman, C. K. (2009). Place attachment and community attachment: A primer grounded in the lived experience of a community sociologist. *Society & Natural Resources: An International Journal, 22*(3), 191-210.

UNESCO. (1999). Hoi An Ancient Town.   Retrieved from http://whc.unesco.org/en/list/948

Vaske, J. J., & Kobrin, K. C. (2001). Place attachment and environmentally responsible behavior. *The Journal of Environmental Education, 32*(4), 16-21.

Warzecha, C. A., & Lime, D. W. (2001). Place attachment in Canyonlands National Park: Visitors' assessment of setting attributes on the Colorado and Green Rivers. *Journal of Park & Recreation Administration, 19*(1), 59-78.

Williams, D. R., Patterson, M. E., Roggenbuck, J. W., & Watson, A. E. (1992). Beyond the commodity metaphor: Examining emotional and symbolic attachment to place. *Leisure Sciences, 14*(1), 29-46.

Williams, D. R., & Roggenbuck, J. W. (1989). *Measuring place attachment: Some preliminary results*. Paper presented at the NRPA Symposium on Leisure Research San Antonio, Texas.

Williams, D. R., & Vaske, J. J. (2003). The measurement of place attachment: Validity and generalizability of a psychometric approach. *Forest Science, 49*(6), 830-840.

World Heritage Committee. (2015). *Operational guidelines for the implementation of the World Heritage Convention*. Retrieved from http://whc.unesco.org/en/guidelines/.

Yuksel, A., Yuksel, F., & Bilim, Y. (2010). Destination attachment: Effects on customer satisfaction and cognitive, affective and conative loyalty. *Tourism Management, 31*(2), 274-284.

Corresponding authors

Thuy D. T. Hoang [a][b]
[a] PhD student
School of Management, University of South Australia,
City West campus, North Terrace, Adelaide, SA, 5000, Australia
Tel: +61 8 8302 9045
Fax: +61 8 8302 0512
Email: thi_dieu_thuy.hoang@mymail.unisa.edu.au

[b] Senior lecturer
College of Economics, Hue University,
99 Ho Dac Di street, Hue city, Vietnam
Tel: +84 54 3691333
Email: hoang.thuy@hce.edu.vn

Graham Brown
Professor of Tourism Management,
School of Management, University of South Australia,
City West Campus, North Terrace, Adelaide SA 5000, Australia
Tel: +61 8 8302 0313
Fax: +61 8 8302 0512
Email: graham.brown@unisa.edu.au

Aise KyoungJin Kim
Senior Lecturer
School of Management, University of South Australia,
City West Campus, North Terrace, Adelaide SA 5000, Australia
Tel: +61 8 8302 0444
Fax: +61 8 8302 0512
Email: Aise.Kim@unisa.edu.au

The Influence of Tangible Cultural Heritage on The Economic Sustainability of a Tourism Destination – The Case of The Historical Complex of Split With The Palace Of Diocletian

Ingeborg Matečić

ABSTRACT

The objective of this paper is to critically analyse the influence of tangible cultural heritage on the economic sustainability of a tourism destination. Within the concept of sustainable tourism development, economic sustainability is essentially concerned with maintaining economic activities related to tourism without damaging the natural or social environment. It is based on sound and effective economic development and optimal management of resources. Since the economic sustainability of tourism development requires an economic valuation of both natural and social resources and the inclusion of its value in the overall economic system of a tourism destination, in general, it was necessary to estimate the value of tangible cultural heritage as a cultural tourism resource, in particular to analyse its influence on the economic sustainability of a tourism destination.

The main research objective set for the purposes of this paper is to determine how and to what extent the estimated value of tangible cultural heritage influences the economic sustainability of a tourism destination. The research was conducted on a UNESCO cultural heritage site, namely the Historical Complex of Split with the Palace of Diocletian and the associated tourism destination of Split. Using the maintenance cost approach to estimate the cultural heritage's economic value represented a reasonable option as the costs of protection and restoration often justified cultural heritage financing and management. The economic sustainability indicators of tourist arrivals and overnight stays were chosen on the basis of economic viability as economic viability is set as a priority in sustainable tourism development agenda. Regression and correlation analyses were used to determine the direction and strength of tangible cultural heritage's influence on the economic sustainability of a tourism destination. The correlations indicated the existence of effects of tangible cultural heritage maintenance and protection costs on the economic sustainability of tourism destination.

Keywords: tangible cultural heritage, sustainable tourism development, economic sustainability

Introduction

Given the complexity of tourism system, tourism development in a sustainable manner represents a major challenge for the management of a tourism destination. Numerous studies have shown that tourism destinations with their distinctive cultural or natural resources represent one of the main attractions for international tourists (e.g., Deng, King, & Bauer, 2002; Bonet, 2003; Dritsakis, 2004; Bille and Schulze, 2008; Cooke and Lazzaretti, 2008;) and cultural or natural attractions lead to increased tourism demand (Yu-Wen, Hui-Lin, 2014:47). As the upward trend in the number of international tourist arrivals is present on the global tourism market and tourism has experienced continuous expansion (UNWTO, 2015), the need to protect and preserve cultural heritage sites as cultural attractions is a reasonable response to such tourism development.

The concept of sustainable tourism development relies upon its principles. Tourism scientific literature cites a number of principles of sustainable tourism development, which can be reduced to three basic ones: the principles of environmental, socio-cultural and economic sustainability (Owen, Witt, Gamon, 1993; Coccossis, _Nijkamp, 1995; Glasson, Godfrey, Goodey, 1995; Coccossis, 1996; Gartner, 1996; Tisdell, 1999). Economic sustainability often represents "the use of various strategies for employing existing resources optimally so that responsible and beneficial balance can be achieved over the longer term"[1]. Sustainable tourism development

---

[1] *Business Dictionary (2014) Economic Sustainability. Available at:* http://www.businessdictionary.com/definition/economic-sustainability.html. *Accessed 10.2.2015.*

within such concept of economic sustainability is essentially concerned with maintaining economic activities related to tourism without damaging natural or social environment (Gartner, 1996:510). The economic sustainability of tourism becomes meaningful when it is compatible with the ecological and socio-cultural sustainability principles and it is no less important than all others in any tourism development (Mowforth, Munt, 2003:99-103). Economic sustainability is based upon sound and effective economic development and optimal management of resources (Čavlek et al., 2011:419), both natural and cultural. Since the direct and indirect economic effects of tourism are considered to be a benefit for a tourism destination, some of the stakeholders usually have a growing appetite to enlarge that activity. Budimski claims that "economic sustainability should be ensured through striking a balance between the interest groups which participate in generating financial benefits out of tourism" (2014:72). Maintaining economic activity related to tourism becomes a more complex topic when cultural heritage is considered. As regards cultural tourism attractions, economic sustainability requires an economic evaluation of cultural resources and the inclusion of their value in the entire economic system of a tourism destination (Bartoluci, 2013). However, as cultural heritage is considered to be property of historical, cultural and socio-economic importance in modern society (Hubbard, 1993; Riganti, Nijkamp 2007) and cannot be considered an ordinary capital good (Throsby, 1999), having both economic and cultural values incorporated in its essence, the questions of value and valuation processes present one of the basic issues in determining the influence of tangible cultural heritage on the economic sustainability of a tourism destination.

Economic valuation of tangible cultural heritage

Tangible cultural heritage gives rise to two types of values, economic (market values) and non-economic (cultural, aesthetic, spiritual, historical, symbolic, social, etc.) values (Nijkamp, 2012; Throsby, 2012), which subsequently produce impacts within a tourism destination. Total economic value can be referred to as the use and non-use value (Pagiola, 1996), the concept itself deriving from environmental economics. Specific characteristics of the tangible cultural heritage valuation process along with its methods lie in the distinctive aspects of cultural heritage's value.

Non-economic valuation of tangible cultural heritage originates from the application of qualitative methods used as valuation techniques in cultural anthropology. These methods serve to asses socio-cultural values at heritage sites. The results of using such methods would help many different cultural heritage stakeholders in a tourism destination comprehend the complexity of social relations and cultural dynamics while trying to preserve and manage cultural heritage site as well as maintain balanced relationship between local community and tourists (Low, 2002).

On the other hand, economists have acknowledged that culture does not perform well in the market as other assets do since it has a public character; it is a merit good; and its cost structure is different from regular market goods (Snowball, 2008:23). As the estimation of the economic value of cultural heritage preservation has been increasingly recognized as a fundamental part of cultural policy (Davies 1994; Darnell 1998; Nuti 1998; Pearce, Mourato 1998;Creigh-Tyte, Dawe, Stock 2000; Frey 2000; Throsby 2001; Maddison, Mourato 2002; Navrud and Ready 2002) the need to find a suitable economic assessment framework has arisen. Among others, the cost versus benefit of cultural heritage preservation in order to estimate cultural heritage's value emerged as a very important framework of economic analyses for making policy decisions (HTM, 2003; O'Brian, 2010:4). Following this statement, a cost-benefit analysis is defined as an "analysis which quantifies in monetary terms as many of the costs and benefits of a proposal as feasible, including items for which the market does not provide a satisfactory measure of economic value" (HMT 2003:4). Two aspects of the definition provided are of utmost importance in the economic valuation process. Namely, the notion of quantification of costs and benefits in terms of monetary units and market which fails to determine adequate measure of economic value, in other words, goods and services that are not traded in the market and therefore do not have a price. Nonetheless, a considerable amount of cultural goods and services are exchanged in the markets, such as cultural tourism, performing arts, antiques, paintings, and books (Mourato, Mazzanti, 2002). Moreover, cultural heritage values are sold not only

on the cultural tourism market but on the tourism market in general since general types of tourists also visit cultural heritage sites while being, for example, on a "sun, sea and sand" vacation. These tourists are attracted by the cultural offer while already being in a tourism destination, but their main motive for travel was not cultural experience (Tomljenović, 2006). Even on those mentioned markets pricing policies are many times controlled, non-competitive, and arbitrary, and price discrimination is not effectively implemented (Beltran, Rojas, 1996; Hett, Mourato 2000; Mourato, Mazzanti, 2002). Not having a price does not equal not having a value but equals problems of its calculation. Adopting the maintenance cost approach to estimate cultural heritage's economic value would represent one option since it has "...often justified cultural heritage financing and management" (Mourato, Mazzanti, 2002:53). The criticism pointed towards this approach is that the cost of maintenance and preservation of cultural heritage site may underestimate its non-use benefits provided to the public. In order to make cultural policy decisions based on total economic value, an accurate analysis of both cost and benefits should be conducted.

Methodology

Primary research was carried out on a tangible cultural heritage of the highest degree of recognition, a cultural heritage site under the UNESCO patronage. Such tangible cultural heritage is included in the World Heritage List (WHL) primarily due to the size of its intrinsic values. Its non-market, cultural values (aesthetic, spiritual, historical, symbolic, social, etc.), and subsequently market or economic values, are recognized throughout the world. Therefore, the research was conducted on the Historical Complex of Split with the Palace of Diocletian and the associated tourism destination of Split.

An attempt to estimate the value of cultural heritage was made using the maintenance cost method based on available secondary data. The maintenance cost method served as a guiding tool in identifying the main variable for the valuation of tangible cultural heritage in a tourism destination and its influence on the economic sustainability of a tourism destination. Pacheco and Erviti argue that "the valuation of the cultural asset implies the determination of an actual value that depends on the costs that occur during its useful lifecycle" (2011:6). In the case of immovable assets with an average service life of 50 years, according to Pacheco and Erviti, "the initial or production costs represent an average proportion of 20-25% of the total costs and the remaining 75-80% corresponds to maintenance and operational expenses" (2011:6). Furthermore, since the cultural heritage's service life needs to be prolonged for the necessity of cultural value preservation (Pacheco, Erviti, 2011:6), heritage's economic value could be reflected in the maintenance cost. Therefore, the independent variable for the valuation of cultural heritage in a tourism destination is the cost of protecting and maintaining tangible cultural heritage under UNESCO protection, while the dependent variable is economic sustainability with sub-variables representing chosen economic sustainability indicators. The time frame within which the aforementioned data was collected included the year of cultural heritage's inscription on the WHL until the year 2013.

The economic sustainability indicators of tourist arrivals and overnight stays were chosen on the basis of the economic viability criterion. Economic viability is listed first among a list of 12 aims of sustainable tourism development (Goodwin, 2013) and therefore represents a reasonable criterion for indicator selection. On the other hand, the indicators of tourist arrivals and overnight stays may be found unsustainable. In some cases the massive numbers of tourist arrivals and consequently overnight stays represented a risk to the environmental and socio-cultural sustainability as the carrying capacity of a tourism destination was exceeded. Therefore, the dependent variable is the economic sustainability of a tourism destination presented by a group of dependent sub-variables such as tourist arrivals and overnights in a tourism destination. Data collected for the purpose of testing hypotheses is presented in Table 1.

Hypotheses tested for the purpose of this case study are as follows:

H1: The cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian affects the increase in tourist arrivals in a tourism destination.

H2: The cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian affects the increase in overnights in a tourism destination.

The hypotheses assume that the cost of investing in the protection and maintenance of tangible cultural heritage of the Historical Complex of Split with the Palace of Diocletian has a positive impact on the dependant variables representing economic sustainability.

Methods used to test the hypotheses were the following: descriptive analysis on the basis of linear graphs to analyse trends of time series and econometric analysis, namely a correlation and regression analysis. Before conducting the correlation analysis, two transformations of variables were carried out. First, the values of the maintenance costs were deflated using the consumer price index with the base year 2010=100 to eliminate the impact of inflation, that is, the values of costs were reduced to the real values by using the consumer price index. Both variables were logarithmized afterwards. Such transformation is normal in case of time series because it eliminates the potential issue of heteroscedasticity and variability of the errors. The correlation analysis was used to determine the existence of correlations between variables. Possible dependence between variables was tested using the simple linear regression model. The correlation analysis aims to determine, graphically and by using numerical indicators, the existence of a correlation, the direction and the strength between independent and dependent variables. The EViews software was used for data analysis. The method of least squares was used to estimate the values of the simple linear regression parameters and diagnostic tests were conducted prior to analysing the estimated parameters for the purpose of assessing the validity of the model, that is, the presence of any autocorrelation and heteroscedasticity issues were tested. Furthermore, it was tested that the assumption of normal distribution of relation errors is satisfied.

Firstly, the assumption of mutual non-correlation of the first-order random variable was tested and the Breusch-Godfrey test was conducted for this purpose. The Ljung-Box test was conducted for the purpose of testing the autocorrelation between the first-order relation errors up to order k, which means that all autocorrelation coefficients equal zero and that the series of relation error terms is a purely random process. The White LM test was also conducted, which null hypothesis assumes the homoscedasticity or invariability of the errors. Finally, the assumption of normal distribution of errors was tested for the regression model by using the Jarque-Bera test. It uses the residual skewness coefficient and kurtosis coefficient estimated using the method of least squares and tests whether or not they significantly deviate from the normal distribution values.

Research results

A descriptive analysis of trends showed an increase in tourist arrivals at an average annual rate of 11.4% between years the 1996 and 2013. A significant decrease in the number of tourist arrivals was recorded between the years 1991 and 1995, resulting from the Homeland War. Since the costs of the protection and maintenance of Split's historical complex and the Diocletian Palace recorded a positive trend between 1996 and 2013, a common trend was also observed for both variables. The results of the correlation analysis showed that the Pearson correlation coefficient equals 0.7077, which means that the correlation between the observed variables is positive and moderately strong, but also statistically significant because the p-value of 0.0010 is lower than the 5% significance level. Therefore, a linear correlation exists between the variables of tourist arrivals and costs of protection and maintenance of Split's historical complex and the Diocletian Palace.
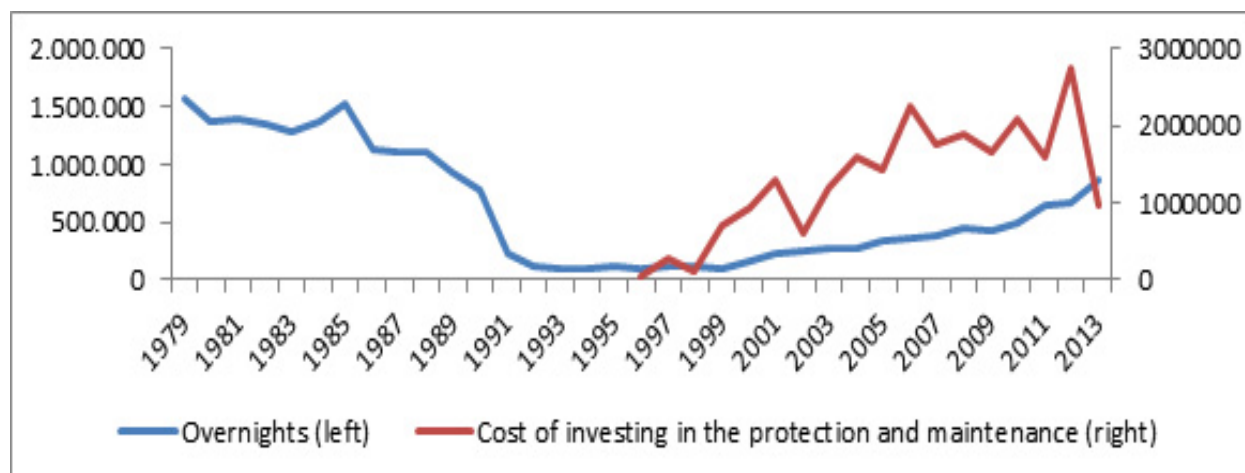
Furthermore, the number of tourist overnights in Split also constantly increased between 1996 and 2013, however, at a higher average annual rate of 13.11%. A significant decrease in the number of tourist overnights was observed between 1991 and 1995 due to the Homeland War. Similarly, the costs of the protection and maintenance recorded a positive trend between 1996 and 2013 and a common trend was observed for both variables as well. The results of the correlation analysis showed that the Pearson correlation coefficient equals 0.6635, which means that the correlation between the observed variables is positive and moderate, but also statistically significant because the p-value of 0.0027 is lower than the 5% significance level. Therefore, the conclusion is that a linear correlation exists between tourist overnights and costs of protection and maintenance of Split's historical complex and the Diocletian Palace. Graph 1. and Graph 2. provide comparisons between the respective trends in the number of tourist arrivals and overnights in the tourism destination of Split and the costs of protection and maintenance of the Historical Complex of Split with the Palace of Diocletian.

Graph 1 *The cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection and tourist arrivals in Split from 1979 to 2013*
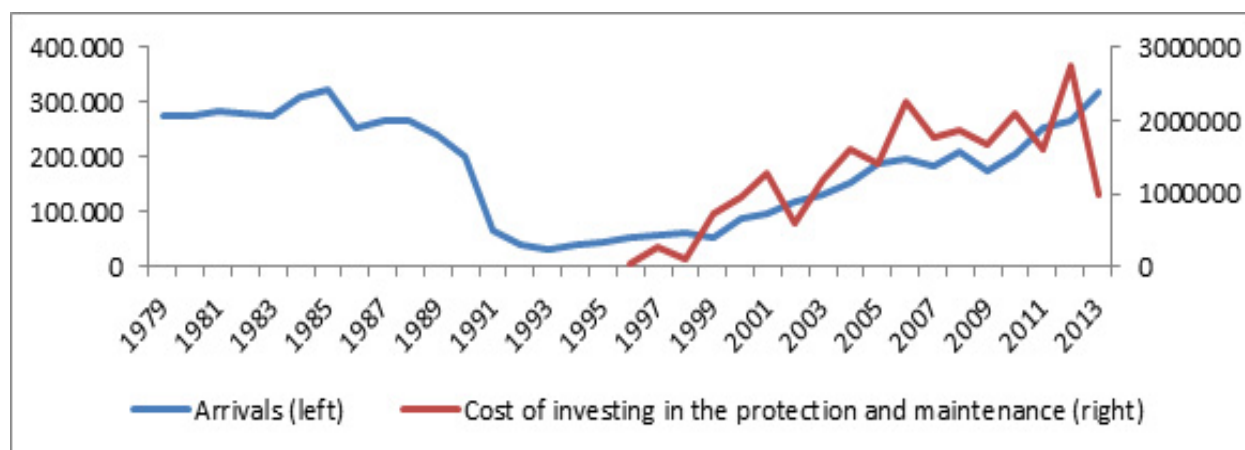
Source: prepared by the author

Graph 2 *The cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection and overnights in Split from 1979 to 2013*

Source: prepared by the author

Furthermore, the results of the regression analyses regarding dependant variables of tourist arrivals and overnights are presented in Table 2. and Table 3.

Table 1 *Data collected for the tourism destination of Split*

Year	Cost of protection	Tourist arrivals	Number of overnights
1979		277110	1573516
1980		276929	1376266
1981		282030	1394123
1982		279120	1358248
1983		277075	1275955
1984		308996	1367431
1985		323749	1514693
1986		254630	1125316
1987		266922	1100230
1988		266458	1108418
1989		240288	929700
1990		201412	769488
1991		65043	222136
1992		39797	116539
1993		32433	86534
1994		41610	101070
1995		45894	111796
1996	43.200,00	52832	106041
1997	280.000,00	56853	110199
1998	100.000,00	62199	120797
1999	720.000,00	53446	100573
2000	950.000,00	86786	172257
2001	1.295.000,00	98653	227428
2002	600.000,00	119454	242506
2003	1.186.992,10	129480	264494
2004	1.602.280,60	152380	264266
2005	1.425.000,00	187086	345495
2006	2.245.000,00	196523	367089
2007	1.760.000,00	185718	374107
2008	1.880.000,00	211299	457010
2009	1.670.000,00	176 185	427 108
2010	2.080.000,00	203 539	498 547
2011	1.600.000,00	252 287	639 889
2012	2.740.000,00	265 630	678 401
2013	980.000,00	318 057	861 606

Source: prepared by the author on the basis of data collected from the Croatian Bureau of Statistics (1979-2013), Tourism, cumulative data from 1979-2013, Zagreb: CBS and Ministry of Culture (1996-2013) Programme for the protection of immovable cultural properties for the 1996-2013 period. Zagreb: Ministry of Culture.

The Influence of Tangible Cultural Heritage on The Economic Sustainability of a Tourism Destination

Table 2 *Results of the regression analysis regarding tourist arrivals*

		Coefficients	Standard Error	t Stat	P-value	R Square
Split	Intercept	5.9953	1.4553	4.1195	0.0008	0.5009
	Cost of investing in the protection and maintenance	0.4189	0.1045	4.0071	0.0010	

Source: prepared by the author

Table 3 *Results of the regression analysis regarding overnights*

		Coefficients	Standard Error	t Stat	P-value	R Square
Split	Intercept	6.3327	1.7604	3.5972	0.0024	0.4403
	Cost of investing in the protection and maintenance	0.4486	0.1265	3.5477	0.0027	

Source: prepared by the author

The linear regression model which analysed the dependence of the number of tourist arrivals on the cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection in Split showed the following results. The estimated regression coefficient is 0.4189 and therefore positive, which means that the relation between tourist arrivals and the costs of protection and maintenance is positive, which was confirmed by the correlation analysis as well. Namely, it is estimated that, if the cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian increases by 10%, the number of tourist arrivals will increase by 4.189% on average. To test whether or not the independent variable is redundant in the model, a t-test was conducted and its empirical value equals 4.0071, while the relevant p-value is 0.0010. This indicates that, given a significance level of 5%, the investment costs variable is significant in the model. After assessing and interpreting the parameter and testing the significance, it is necessary to test the representation of the regression model by conducting a determination coefficient analysis. It indicates the proportion of dependent variable's variability i.e. the number of tourist arrivals explained by the regression model. The closer the coefficient value is to 1, the more representative the model will be. In this case, the determination coefficient is 0.5009, which means the assessed regression model interpreted 50.09% of all deviations in the number of tourist arrivals in Split.

The linear regression model which analysed the dependence of the number of tourist overnights on the cost of investing in the protection and maintenance of the Historical Complex of Split with the Palace of Diocletian in tourism destination of Split showed the following results. The estimated regression coefficient is 0.4486 and therefore positive, which means that the correlation between the observed variables is positive. In other words, it is estimated that, if the cost of investing in the protection and maintenance of tangible cultural heritage under UNESCO protection increases by 10%, the number of tourist overnights will increase by 4.486% on average. To test whether or not the independent variable is redundant in the model, a t-test was conducted and its empirical value in this case equals 3.5477, while the relevant p-value is 0.0027. This indicates that, given a significance level of 5%, the investment costs variable is significant in the model. After assessing and interpreting the parameter and testing the significance, it is necessary to test the representation of the regression model by conducting a determination coefficient analysis. In this case, the determination coefficient is 0.4403, which means the assessed regression model interpreted 44.03% of all deviations in the number of tourist overnights in Split. Based on the research results, it may be concluded that both of the given hypotheses are confirmed.

Research limitations

The Historical Complex of Split with the Palace of Diocletian was inscribed on the list in 1979 when the Republic of Croatia was a constituent of former Yugoslavia. The data for the 1990-1995 period could not be collected due to political issues such as the disintegration of Yugoslavia and the Homeland War. For that period of time, all investments in the protection and maintenance of cultural heritage were discontinued. The data for the 1979-1990 period is archived in Belgrade, the former capital of Yugoslavia, and could not be obtained. Another research limitation could be related to the sample of the time series model. To be representative, the sample requires a timeline of at least 30 years, preferably 100 and ideally over 100 years of collected data. In the case of this research, this kind of requirement could not be met due to the significance of the year the respective cultural heritage sites were included in the UNESCO WHL.

Conclusion

The correlations indicated the existence of effects of tangible cultural heritage maintenance and protection costs on the economic sustainability of a tourism destination. Specifically, increased costs of protection and maintenance of the Historical Complex of Split with the Palace of Diocletian subsequently caused an increase in the number of tourist arrivals and overnights. Moreover, increased costs of protection and maintenance of the cultural heritage site resulted in a greater increase in tourist overnights than in tourist arrivals. This result is consistent with the theory according to which a cultural tourism and heritage tourism offer extends a tourist's stay at a tourism destination and therefore reinforces tourists spending. Furthermore, an upward trend for both variables representing the costs of maintenance and protection of the cultural heritage site, tourist arrivals as well as overnights was identified for the same period of time. Growing amounts of investments coincided with a growing number of tourist arrivals and overnights. It could be argued that the reason for such distribution of data lies in simultaneous development of awareness of the value and the role cultural heritage plays in society in general, in particular with respect to tourism supply and tourists, as well as the stakeholders in a tourism destination.

REFERENCES

Bartoluci, M. (2013). *Upravljanje razvojem turizma i poduzetništva / Development and Entrepreneurship-Tourism policy, Development and Tourism Entrepreneurship*. Zagreb: Školska knjiga.

Beltran, E., & M. Rojas (1996) Diversified funding methods in Mexican archaeology. *Annals of Tourism Research23(2),* 463-478.

Bille, T., & Schulze, G. G. (2008). Culture in urban and regional development. In V. A. Ginsburgh, & D. Throsby (Eds.) *Handbook of the economics of art and culture*. Amsterdam: North Holland-Elsevier.

Bonet, L. (2003). Cultural tourism. In: R. Towse (Ed.) *A handbook of cultural economics*. Cheltenham: Edward Elgar.

Budimski, V. (2014). *Measuring Sustainable Tourism Development: Variable Identification and Valuation*. Doctoral thesis. Zagreb: Faculty of Economics and Business

Coccossis, H.& Nijkamp P. (eds.) (1995). *Sustainable tourism development*. Avebury, Hampshire.

Coccossis, H. (1996). Tourism and Sustainability: Perspectives and Implications. In G.K. Priestley, J.A. Edwards and H. Coccossis (eds.), Sustainable Tourism .Wallingford, UK: CAB International.pp. 1-20.

Cooke, P., & Lazzaretti, L. (2008). *Creative cities, cultural clusters and local economic development*. Cheltenham: Edward Elgar.

Creigh-Tyte, S., G. Dawe, & T. Stock. (2002) *The White Book. Option Appraisal for Expenditure Decisions*. Technical Paper No.2. London: Finance Division, Department for Culture, Media, and Sport.

Čavlek, N., Bartoluci, M., Prebežac, & D., Kesar, O. (2011). *Turizam - ekonomske osnove i organizacijski sustav / Tourism - economic bases and organizational system*. Zagreb: Školska knjiga.

Darnell, A. (1998). Some simple analytics of access and revenue targets. *Journal of Cultural Economics* 22(2–

3):189–196.

Davies, S. (1994). *By Popular Demand*. London: Museums and Galleries Commission.

Deng, J., King, B., & Bauer, T. (2002). Evaluating natural attractions for tourism. *Annals of Tourism Research, 29(2),* 422-438.

Dritsakis, N. (2004). Cointegration analysis of German and British tourism demand for Greece. *Tourism Management, 25(1),* 111-119.

Frey, B. (2000). Evaluating cultural property: The economic approach. *Journal of Cultural Property* 6, pp. 231–246.

Gartner, W.C. (1996). *Tourism development: principles, processes, and policies*. New York: Van Nostrand Reinhold.

Glasson, J., Godfrey, K., & Goodey, B. (1995). Toward Visitor Impact Management: Visitor Impacts, Carrying Capacity and Management Responses in Europe's Historic Towns and Cities. Aldershot, England: Avenbury.

Godwin, H. (2013). A Global Review on Sustainable Tourism Development with Particular Reference to the UNWTO Indicators for Sustainable Tourism Development-25th Joint meeting of the UNWTO Commission for East Asia and the Pacific and the UNWTO Commission for South Asia. pp. 1-30. Available at: http://dtxtq4w6ox-qpw.cloudfront.net/sites/all/files/pdf/a_global_review_harold_goodwin_0.pdf...

Hett, T., & S. Mourato (2000) Sustainable management of Machu Picchu: A stated preference approach. Department of Environmental Science and Technology, Imperial College of Science, Technology, and Medicine, London. Mimeograph.

Her Majesty's Treasury (HMT) (2003) *The Green Book: Appraisal and evaluation in central government* London: HMT. Available at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/220541/green_book_complete.pdf

Hubbard, P. (1993). The Value of Conservation. Town Planning Review 64 (4): 359–373.

Low,.S. M (2002). Anthropological-Ethnographic Methods for the Assessment of Cultural Values in Heritage Conservation. In: Assessing the Values of Cultural Heritage: Research report (ed. Marta de la Torre) Los Angeles: The Getty Conservation Institute. Pp. 31-48. Available at: http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf.

Maddison, D., & Mourato, S. (2002). Valuing Different Road Options for Stonehenge. In Navrud, S., and Ready, R. (eds), *Valuing Culture Heritage: Applying Environmental Valuation Techniques to Historic Buildings, Monuments, and Artefacts*. Edward Elgar: Cheltenham, UK.

Mourato, S., & Mazzanti, M. (2002) Economic Valuation of Cultural Heritage: Evidence and Prospects. In: Assessing the Values of Cultural Heritage, Research Report. The Getty Conservation Institute, Los Angeles.

Mowforth, M., & Munt, I. (2003). *Tourism and sustainability: Development and new tourism in the Third World*. Cornwall: Routledge.

Navrud, S., & R. C. Ready, eds. (2002) Valuing Cultural Heritage: Applying Environmental Valuation Techniques. Cheltenham: Edward Elgar.

Nijkamp, P. (2012). The Economic Valuation of Cultural Heritage. In: Licciardi, G., Amirtahmasebi, R. (eds.) The Economics of Uniqness. Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development. Washington D.C. : The World Bank.

Nuti, F. (1998) Paternalism vs. consumer sovereignty. In *Environmental Resource Evaluation: Applications of the Contingent Valuation Method to Italy,* ed. R. C. Bishop and D. Romano. Amsterdam: Kluwer Academic Publisher.

O'Brian, D. (2010) Measuring the value of culture: a report to the Department for Culture Media and Sport. Economic and Social Research Council, Arts and Humanities Research Council.

Owen, E.R., Witt, S.F., Gammon, S. (1993). Sustainable Tourism Development in Wales. *Tourism Management 14 (6),* 463-474.

Pacheco Ramirez, G. M., & Federico Garcia Erviti (2011) The Value of Cultural Assets. Maintenance Costs and Economic Sustainability of Heritage. International Conference on Durability of Building Materials and Components. Porto-Portugal, April, 11-15. Available at: http://oa.upm.es/11627/1/INVE_MEM_2011_93530.pdf .

Pagiola, S. (1996). Economic Analysis of Investments in Cultural Heritage: Insights from Environmental Economics. Environment Department, The World Bank. Washington: The World Bank.

Pearce, D. W., & S. Mourato. (1998) The Economics of Cultural Heritage: World Bank Support to Cultural Heritage Preservation in the MNA Region.Washington, D.C.: World Bank.

Riganti, P., & P. Nijkamp. (2007). Benefit Transfer of Cultural Values: Lessons from Environmental Economics. Journal of Environmental Policy and Law 2: 135–148.

Snowball, J.D. (2008). Measuring the Value of Culture - Methods and Examples in Cultural Economics. Springer-Verlag Berlin Heidelberg. e-ISBN 978-3-540-74360-6

Throsby, D. (1999). Cultural Capital. *Journal of Cultural Economics* 23 (1), 3–12.

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

Throsby, D.(2012). Heritage Economics: A Conceptual Framework. In: The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development. The Urban Development Series, (ed.) Licciardi, G. Amirtahmasebi R. Washington, DC: The World Bank. DOI: 10.1596/978-0-8213-9650-6. License: Creative Commons Attribution CC BY 3.0

Tisdell, C. (1999). Biodiversity, conservation and sustainable development: principles and practices with Asian examples. Edward Elgar Publisher.

Tomljenović R. (2006). Kulturni turizam/Cultural tourism. In: Hrvatski turizam - plavo, bijelo, zeleno/Croatian Tourism – blue, white, green. (Ed. Čorak, S. i Mikačić, V). Institut za turizam, Zagreb, pp. 119-148.

Yu-Wen S. & Hui-Lin L. (2014). Analysis of international tourist arrivals worldwide: The role of world heritage sites. *Tourism Management 40*, 46-58

UNWTO (2015). Tourism Highlights, 2015 Edition. Madrid: UNWTO. Available at: http://www.e-unwto.org/doi/pdf/10.18111/9789284416899

CORRESPONDING AUTHOR

Ingeborg Matečić, PhD
University of Zagreb
Faculty of Economics & Business
Department of Tourism
Trg J.F.Kennedy 6, 10000 Zagreb, Croatia
Tel: +385 1 2383 269
Fax: +385 1 2335 633
Email: imatecic@efzg.hr

Localization of National Tourism Organizations' websites: How are World Heritage Sites portrayed online by European destinations for different markets?

Emanuele Mele, Silvia De Ascaniis and Lorenzo Cantoni

Abstract

The internationalization of tourism, fueled by advantageous socio-economic and political conditions as well as by the new opportunities given by Information and Communication Technologies, has pointed out the importance of both translating accurately destinations' websites and taking scrupulous care of the online presence and promotion of heritage tourism destinations. New inbound markets not only need appropriate tourism and hospitality products and services, but also a tailor-made communication, which takes into consideration their cultural background, language, and preferences. This kind of cultural translation, which varies from adaptation of units of measure and calendars, to images and videos, up to elaborating distinct online texts, is called "localization". Even though there is a widely recognized importance of localization practices for the sales and marketing sector, the topic is under-researched in the tourism domain. In the research presented in the paper, localization activities concerning the presentation and promotion of UNESCO World Heritage Sites (WHSs) in three websites of European National Tourism Organizations (NTOs) were analyzed. Drawing from usability inspection methods, user scenarios were elaborated to perform a systematic content analysis of the online contents referred to UNESCO WHS across the Italian and US-American editions of the three websites. The content analysis was based on the cultural framework for the evaluation of cultural values on tourism destination websites proposed by Tigre Moura et al. (2014). Results showed that content managers paid great attention to localizing the content connected to UNESCO WHS, confirming most of the hypotheses based on Hofstede's cultural model.

Keywords: eTourism, ICT, Localization, World Heritage Sites.

Introduction

The internationalization of tourism and the extensive number of prospective travelers browsing the web to inform their travel decision (Law, Buhalis, & Cobanoglu, 2014) has increased the relevance of localizing destination websites (Cyr & Trevor-Smith, 2004). Localization can be defined as a set of processes aimed at "modifying products or services to account for differences in distinct markets" (LISA, 2007, p. 11). Once transferred into online communication, in addition to translation of textual content, localization of websites includes activities as adaptation of videos and graphics to meet cultural needs and preferences of specific markets (Tigre Moura, Gnoth, & Deans, 2014). Different kinds of variation include modifications of time and date formats, units of measure, and symbols, which are considered as instrumental for a smoother understanding of the pieces of information provided to the online visitor (De Troyer & Casteleyn, 2004; Singh, Furrer, & Ostinelli, 2004; Al-Badi & Naqvi, 2009). Localization becomes an even more important issue when it comes to online representation of heritage sites, which attract visitors with different preferences and motivations worldwide (Poria, Biran, & Reichel, 2009). Following this line of thought, researchers have proven the importance for heritage sites to be communicated and promoted on the web (Jolliffe, Rowe, & Davis, 2002), also as a way of supporting their sustainable development (Rivas, Gazizova, Marchiori, & Cantoni, 2013). However, little research has been done in terms of heritage interpretation online (Mitsche, Reino, Knox, & Bauernfeind, 2008) and how multimedia content is actually adapted for distinct geographical markets (Cappelli, 2008).

Literature Review

Over the centuries, culture has been defined by social scientists in numerous ways (Wallerstein, 1990). The English word culture derives from the Latin *cultŭra*, which comes from the verb *colere* that means "to cultivate". More specifically, when the verb was used in the context of the land or the country, it meant to cultivate the earth, while when it addressed the human being, it pointed at the preparation and development of the human intellect and skills. The past principle of the verb *colĕre* is *cultus*, translated into the English word *cult*, which depicts the act of worshipping God. Nowadays these diverse facets are condensed into the concept of culture: the set of practices applied for the cultivation of the land according to the customs of distinct human communities; human intellect and skills continuously require to be nurtured with education and exercise in order to become civilized adults; the spiritual dimension strongly affects all the other parts of human life (Aaron & Hamoodi, 2009). Following the etymology, culture can be defined as shared, learned, and discerning patterns of thinking, which build the way a group of people behave, feel, and think in a certain social environment (Hofstede, Hofstede, & Minkov, 2010).

Individuals from a given culture follow cultural values as a set of normative standards, which direct their preferences for certain situations over others when experiencing sensations and feelings for what a person may define as, for example, safe or unsafe, moral or immoral, good or evil (Trompenaars & Hampden-Turner, 1997). Thus, these intangible aspects of a culture appear to guide behaviors, aims, and goals of people belonging to a given society and they can be used as a way of clarifying actions made in order to comply with societal necessities and requirements (Lord & Brown, 2001). Due to their independency from specific situations and contexts in everyday life, the examination of cultural values has allowed researchers to conceptualize cultural differences both at the national and organizational level (Smith, Peterson, & Schwartz, 2002).

The investigation of cultural values has been mainly performed using frameworks related to cultural dimensions, and have been classified depending on the number of variables into the following models: single dimension models, multiple models, and historical-social models. All of them regard culture as a measurable and quantifiable group of values, which are gathered by using structured questionnaires. The gathered data are statistically analyzed and compared across countries in order to attribute cultural scores to certain cultural dimensions, which mirror their breadth and direction (Morden, 1999). Cultural models have been applied for a wide variety of cases ranging from product design (Razzaghi, Ramirez, & Zehner, 2009) and marketing (De Mooij & Hofstede, 2010) to e-commerce platforms (Singh, Furrer, & Ostinelli, 2004) and multinational companies' websites (Yalcin, Singh, Apil, & Sayfullin, 2011).

Among the frameworks applied for the analysis of cultural values, Hofstede's has been appointed by researchers as the most consistent one (Tang & Koveos, 2008). Of course, his study is not immune from criticism that, for example, questions the relevancy of the methodology, together with the supposition regarding the cultural sameness of nation's populations (Jones, 2007). The framework elaborated by Hofstede is defined as a multiple dimension model, composed by a factor analysis of 32 questions on values and perceptions across 40 countries. The model depicts culture as a set of four bipolar dimensions: Individualism and Collectivism, Power Distance, Uncertainty Avoidance, and Masculinity and Feminity (Hofstede, Hofstede, & Minkov, 2010). Another research covering 23 countries contributed to the addition of another dimension that concentrates on the contrasting long-term and short-term perspectives on life and work: Confucian dynamism or Long-Term Orientation versus Short-Term Orientation (Hofstede, Neuijen, Ohayv, & Sanders, 1990).

The world of the web does not appear to be exempt from the influence of cultural values in terms of preferences for website design and multimedia content (Singh, Zhao, & Hu, 2005). LISA (2007) defines the activities of cultural adaptation of a product or software as "localization", which can be broken down to a set of processes that aim at "modifying products or services to account for differences in distinct markets" (p. 11). Once transferred into online communication, in addition to translation of textual content, localization of websites includes activities as adaptation of videos and graphics to meet cultural needs and preferences of specific markets (Tigre Moura, Gnoth, & Deans, 2014). Different kinds of variation include modifications of time and date formats, units of measure, and symbols, which are considered as instrumental for a smoother understanding of the pieces of information provided to the online visitor (De Troyer & Casteleyn, 2004; Singh, Furrer, & Ostinelli, 2004; Al-Badi

& Naqvi, 2009). Due to the relevance of measuring cultural values in online communication, Singh et al. (2005) elaborated a successful model to support companies in their online localization strategies for the Chinese market (Yalcin, Singh, Apil, & Sayfullin, 2011). The framework comprises Hofstede's cultural dimensions, except for the Masculinity and Feminity dimension, and Hall's bipolar dimensions of High-Context (HC) and Low-Context (LC) cultures (Hall, 1976). The same model has been used for the study of cultural values on tourism destination websites by Tigre Moura et al. (2014), who also omitted the dimension of Masculinity and Feminity for low reliability.

Existing cultural studies on heritage sites and heritage-related tourism pursue a variety of goals, which vary from the importance of providing distinct interpretations according to the audience (Poria, Biran, & Reichel, 2009) to the importance of the web to develop and promote sustainability for heritage-related tourism (Rivas, Gazizova, Marchiori, & Cantoni, 2013). However, little research has been done on the way heritage sites are adapted and communicated online for different audiences (Jolliffe, Rowe, & Davis, 2002). Moreover, there is the need for an analytic method to measure the representation of cultural dimensions, which accounts for the flexibility and non-linearity of tourism websites architecture. Thus, this research concentrates on the localization of online conte te related to cultural values of UNESCO WHS on destination websites, pursuing the goal of proposing an analytic method to analyze and measure how they are represented.

Research Design

The research analyzes the representation of cultural values on UNESCO WHS-related webpages on NTOs' websites and the way WHSs are communicated and adapted for distinct audiences.

The US-American and the Italian editions of three NTOs' websites were analyzed: Austrian National Tourist Office, Innovation Norway, and Polish Tourist Organization. These three websites were chosen above others, because of their great efforts in diversifying the multimedia content of the US-American edition from the Italian edition. To serve the scope of the study, four cultural dimensions were taken into account: Individualism and Collectivism, Uncertainty Avoidance, Power Distance, and High Context and Low Context.

Individualism (IND) and Collectivism (COL) dimension is described as the extent to which people integrate into groups. While individualist cultures give attention to personal achievements, collectivist cultures regard group objectives and goals as the most important. United States is described as being one of the countries with the highest IND levels (cultural score of 91). Whereas, Italy is characterized by being a fairly individualist country (cultural score of 76), with collectivist influences from the southern part of the nation (Hofstede, Neuijen, Ohayv, & Sanders, 1990; Hofstede, Hofstede, & Minkov, 2010). On this base, the first hypothesis can be formulated as follows:

- *Hypothesis 1*: The UNESCO WHS-related webpages of the US-American edition of the NTO's website show **higher Individualism** levels than the UNESCO WHS-related webpages of the Italian edition of the NTO's website.

Power Distance (PD) dimension is described as the extent to which people accept discrepancies in the distribution of power within institutions of any kind. Countries with high PD are characterized by the tolerance of such inequalities. While United States shows low PD levels (cultural score of 40), Italy is outlined by an acceptance for inequalities in decision making (cultural score of 50) (Hofstede, Hofstede, & Minkov, 2010). Consequently, the second hypothesis can be formulated as follows:

- *Hypothesis 2*: The UNESCO WHS-related webpages of the Italian edition of the NTO's website present **higher Power Distance** levels than the UNESCO WHS-related webpages of the US-American edition of the NTO's website.

Uncertainty Avoidance (UA) dimension measures the extent to which people accept unclear and vague situations during their life. A society with a high score of UA is characterized by strong aversion toward uncertainty and the strong willingness to avoid it at any cost. While United States is characterized by low UA (cultural score of 46), Italy scores high on this dimension with a cultural score of 75 (Hofstede, Hofstede, & Minkov, 2010). Therefore, the study hypothesizes as follows:

- *Hypothesis 3*: The UNESCO WHS-related webpages of the Italian edition of the NTO's website show **higher**

> **Uncertainty Avoidance** levels than the UNESCO WHS-related webpages of the US-American edition of the NTO's website.

High-Context (HC) and Low-Context (LC) dimensions express the extent to which people depend on the context and code of communication. Individuals belonging to HC cultures tend to communicate in an indirect way. They often combine body language with verbal communication. As opposite to that, LC cultures are characterized by a strong preference for a direct way of communication, where all verbal messages are clear and brief. While United States is described as a LC country, Italy is outlined by HC culture (Hall, 1976). The fourth and fifth hypotheses can, thus, be expressed as follows:

- *Hypothesis 4*: The UNESCO WHS-related webpages of the Italian edition of the NTO's website show **more** signs of **High-Context** communication than the UNESCO WHS-related webpages of the US-American edition of the NTO's website.
- *Hypothesis 5*: The UNESCO WHS-related webpages of the US-American edition of the NTO's website show **more** signs of **Low-Context** communication than the UNESCO WHS-related webpages of the Italian edition of the NTO's website.

Methodology

The analysis of cultural values and localization practices on UNESCO WHS-related webpages of NTOs' websites was performed by combining in a pioneering way 1) usability and 2) content analysis.

Usability is defined as the extent to which a software can be used by given users with satisfaction in order to reach certain goals with efficiency and effectiveness in a specified context of use (ISO 9241-11: D 3.1). The two most applied methods for usability analysis are: usability inspections and empirical tests. The latter includes the so-called "user scenarios" (i.e. realistic stories of the use of an application), which serve as a way of analyzing the layout, architecture, and multimedia content of a website. A user scenario is composed by a user profile, user goals (i.e. the expected outcome), and the activities required to reach such goals (Cantoni, Di Blas, & Bolchini, 2003). Following these criteria, three user scenarios (whose goals were identical for both US-American and Italian websites' editions), with a mean of 3.5 tasks each, were elaborated in order to simulate a realistic navigational pattern of online visitors from the US-American and Italian-speaking geographical markets seeking information about UNESCO WHSs on European NTOs' websites. For what regards the website of Austrian National Tourist Office the goals of the user scenarios were as follows:

- Retrieve general information about the UNESCO WHSs in Austria
- Retrieve information about the UNESCO WHSs in Vienna
- Retrieve information about the UNESCO WHS Baroque city center of Salzburg

For the website of Innovation Norway, the goals of the user scenarios were as follows:

- Retrieve information regarding the UNESCO WHS Røros
- Retrieve information regarding the UNESCO WHS Geirangerfjord

For the website of Polish Tourist Organization, the goals of the user scenarios were as follows:

- Retrieve information regarding the UNESCO WHS Cracow' historic center
- Retrieve information regarding the UNESCO WHS Toruń's historic center
- Retrieve information regarding the UNESCO WHS Old Town of Zamość

As far as the second point is regarded, each landing page visited while executing the user scenario was analyzed according to an adaptation (written in *italics*) of the framework for the evaluation of cultural values on tourism destination websites (see **Table 1**) proposed by Tigre Moura et al. (2014). Furthermore, while the evaluation used by Tigre Moura et al. (2014) included the value "not depicted", the present study classified each element that would belong to one of the Cultural Categories along a 5-point Likert scale from "scarcely depicted" to "prominently depicted". Those Cultural Categories with no associated values were classified as "not found" (N.F.) and they were omitted from the overall mean. The decision was dictated by the fact that the analytical method used took into account only the UNESCO WHS-related pages of the tourism websites and, consequently, it would have been inappropriate to label an element as "not depicted" (when instead it could have been shown in one or more pages that were not taken into consideration). For the measurement of Cultural Values, the research used the criterion of repetition, already employed by Tigre Moura et al. (2014), and added a second and a third crite-

rion called "relative size" and "positionality prominence" respectively. The criteria were elaborated as follows:

- *Relative size*: The relative dimension of a text box, picture or video when compared to the relative dimension of those elements that belong to the same multimedia content categories. Thus, the text boxes present on the websites were classified according to their relative size from the biggest to the smallest ones and then measured against a 5-point Likert scale. The same process was then applied for images and videos, which were regarded as being part of the same multimedia content category.
- *Repetition*: A numerical value was assigned every time an element belonging to a specific Cultural Category would appear. After that, the values were summed up and assessed against a 5-point Likert scale.
- *Positionality Prominence*: This criterion came from the assumption that the more a specific element was presented in the upper part of the webpage, the more importance it was regarded to have in order to reach the website's communication purposes. Webpages were divided horizontally in five geometrically equal areas and decreasing grades were assigned from a 5-point Likert scale to the elements present in each area from the top (classified with the highest grade "5") to the bottom of the page (classified with the lowest grade "1"). The multimedia content that was found between two areas would get the grade of the first upper area to which it belonged.

While playing the user scenarios for the UNESCO WHS-related webpages, those cultural elements, which were not addressed by the framework proposed by Tigre Moura et al. (2014), were analyzed and reported. Such multimedia content is: currency symbols, units of measure, and calendars (De Troyer & Casteleyn, 2004; Singh, Furrer, & Ostinelli, 2004; Al-Badi & Naqvi, 2009). The localization activities regarding these elements were studied for both editions of the websites.

Results

For measuring the depiction of cultural values on UNESCO WHS-related webpages for the US-American edition and Italian edition of the sampled destination websites, two realistic stories were elaborated for each destination website. The goals of the user scenarios were all feasible and were kept identical for both the US-American and the Italian-speaking geographical markets. Such decision was made in order to avoid affecting the comparability and the validity of the results within each website. This analytic method served as a structured way of finding and reporting all the multimedia content that would belong to any of the categories that were part of the Cultural Dimensions analyzed. In order to collect data in a proper way, adaptations (written in *italics*) were applied to the framework proposed by Tigre Moura et al. (2014), making it appropriate for the websites analyzed. In the grid of the results (see **Table 2**), the countries representing the European NTOs were abbreviated in the following way: Austria "AT", Poland "PL", and Norway "NO". The US-American edition was abbreviated in "usa" and the Italian edition into "it".

Results showed that the UNESCO WHS-related pages of the US-American editions of Austrian National Tourist Office and Innovation Norway scored lower in IND than the respective Italian editions. Whereas, the UNESCO WHS-related pages of the US-American and Italian editions of Polish Tourist Organization did not present any relevant difference (see **Table 2**). Therefore, hypothesis 1 was not confirmed.

The UNESCO WHS-related pages of the Italian editions of the three sampled websites scored higher in PD than the respective UNESCO WHS-related pages of the US-American editions (see **Table 2**). Therefore, hypothesis 2 was confirmed.

The UNESCO WHS-related pages of the Italian editions of the three sampled websites scored higher in UA than the respective UNESCO WHS-related pages of the US-American editions (see **Table 2**). Therefore, hypothesis 3 was confirmed.

The UNESCO WHS-related pages of the Italian editions of the three sampled websites scored higher in HC than the respective UNESCO WHS-related pages of the US-American editions (see **Table 2**). Therefore, hypothesis 4 was confirmed.

The UNESCO WHS-related pages of the US-American editions of Austrian National Tourist Office and Innovation Norway scored lower in LC than the respective Italian editions. Whereas, the UNESCO WHS-related pages of the US-American and Italian editions of Polish Tourist Organization did not present any relevant difference (see **Table 2**). Therefore, hypothesis 5 was not confirmed.

For what regards the localization activities addressing those cultural elements, which are not covered by the framework elaborated by Tigre Moura et al. (2014), the content analysis bounded to the executed user scenarios provided the following outcomes. Austrian National Tourist Office's website showed localization activities for both US-American and Italian-speaking geographical market that covered currency symbols, calendars, units of measure for measuring temperature degrees (Fahrenheit and Celsius degrees for US-American and Italian editions respectively), and search engines results. More specifically, the prices were displayed in Euros for the Italian edition and American Dollars for the US-American edition; the week-calendar for the US-American edition would start on Sunday and finish on Saturday, whereas the week-calendar for the Italian edition would start on Monday and finish on Sunday; the internal search engine would respond to keywords in English or Italian according to the edition selected. Polish Tourist Organization's website presented localization activities for currency symbols for both US-American and Italian-speaking geographical markets. Finally, Innovation Norway's website adapted units of measure for both US-American and Italian editions (respectively miles and kilometers).

Conclusions, Limitations, and Further Work

This research has elaborated a methodology in order to measure and report localization activities applied to UNESCO WHS-related webpages in European NTOs' websites. The framework has combined in an innovative way user scenarios execution and content analysis following the Cultural Dimensions of Hofstede et al. (2010) and Hall (1976), which were encompassed also by Tigre Moura et al. (2014). The analysis of UNESCO WHS-related webpages on three important European NTOs' websites has confirmed most of the hypotheses originated from the study performed by Hofstede et al. (2010) and one hypothesis from Hall's (1976) cultural studies. The research has underlined the fact that great attention has been dedicated by content managers into adapting the multimedia content related to UNESCO WHSs in order to reach in a more efficient and effective way the US-American and Italian-speaking geographical markets. More in-depth investigation is required to improve the methodology used as well as to conduct research on those destination websites that show a lower degree of localization activities for UNESCO WHS-related webpages. Moreover, it is necessary to study the internal procedures and objectives held by NTOs when it comes to promotion, communication, and sustainable development of UNESCO WHSs through online communication. At this regard, it will be instrumental to do research on the impact (in terms of efficiency and effectiveness) that such cultural adaptations have on the intended audiences. These future steps will allow for a stronger analytical base, which is highly required not only for studying the issue at the academic and scientific level, but also to provide advices for all managers and practitioners that are involved in communicating and promoting UNESCO WHSs online.

Table 1. Proposed adaptation of the cultural framework for the evaluation of cultural values on tourism destination websites.

Cultural Dimension	Cultural Categories	Operationalization
Collectivism	Community relations	*Presence of* sustainable tourism activities, activities relating to involvement of the local community; an emphasis on social responsibility
	Clubs or chat rooms	*Presence of* member's clubs, chat with destination agents, chat with interest groups, message boards, discussion groups and live talks, social network sites
	Family theme	Pictures of families, pictures of teams of employees, groups of tourists, emphasis on team and group activities and tourists as a family
	Newsletter	Online subscriptions, magazines, and newsletters
Individualism	Independence theme	Images and themes depicting self-reliance, self-cognition, achievement, isolation and self-fulfillment
	Uniqueness of the destination	Emphasis on the unique features and differentiating aspects of the destination
	Personalization	Features such as attractions recommendations and *accommodation experience recommendations*, individual acknowledgements or greetings from the destination, travel planners, *tour operators,* web page personalization, and customized travel packages
Power Distance	Destination hierarchy info	Information about destination managers, politicians, local government or administration and hierarchy of the tourism sectors
	Pictures of celebrities	Pictures of important people related to the destination and titles of the people in the contact information
	Proper titles	Titles of the important people related to the destination and titles of the people in the contact information
	Vision statement	Statement about the destination from destination managers or people who represent power in the society
Uncertainty Avoidance	Customer service	FAQs, tourist service, tourist contact, tourist service emails and toll free numbers available 24 hours
	Tradition theme	Emphasis on history, emphasis on respect, veneration of elderly and the culture, and phrases like "most respected destination", "keeping the tradition alive", "for generations", etc.
	Local services	Contact information for local tourism-related companies such as hotels, travel agencies, *tour operators*, restaurants, and others; also contact information for personal safety services, such as police and hospitals
	Visualization of the place	Maps of the destination and reference to geographical localization, virtual tours, live webcams, weather charts, etc.
	Local terminology	Use of country-specific metaphors, name of festivals, puns, a general local touch in the vocabulary of the web page
High Context	Aesthetics	*Attention to aesthetic details such as: currency, textual correctness, plug-ins and links, redundancy, and responsive webpage*
	Feelings and emotions	*Pictures and themes reflecting love and harmony appeal*
	Politeness and indirectness	Greetings from the destination, images and pictures reflecting politeness, and use of indirect expressions like "perhaps", "probably", and "somewhat"; overall humbleness of in the destination philosophy and information
	Soft sell approach	Use of affective and subjective impression of intangible aspects of a product or service and more entertainment theme to promote the destination
Low Context	Hard sell	Discounts, promotions, coupons, and emphasis on products and services advantages using explicit *or implicit* comparison
	Rank or prestige of the destination	Features like destination's rank in the country, listings, and numbers *or text* showing the growth and importance of the destination
	Use of superlatives	Use of superlative words and sentences: like "we are the number one", "the most visited destination", "the leader", and "world's most famous"

Table 2. Means of Cultural Dimensions and Cultural Categories.

Cultural Dimensions	Representation on Website	Mean AT_usa	Mean AT_it	Mean PL_usa	Mean PL_it	Mean NO_usa	Mean NO_it
COL	Community relations	2.82	2.86	N.F.	3.67	3.80	3.97
	Clubs or chat rooms	2.30	1.90	3.00	3.12	2.33	2.55
	Family theme	3.57	2.64	2.44	3.22	3.71	3.80
	Newsletter	2.16	2.92	2.49	2.48	2.14	2.02
		2.72	**2.58**	**2.65**	**3.12**	**3.00**	**3.08**
IND	Independence theme	2.95	2.70	3.32	3.26	3.93	3.88
	Uniqueness of the destination	3.75	3.62	3.42	3.44	3.39	3.39
	Personalization	3.38	3.80	3.35	4.06	3.69	3.56
		3.36	**3.37**	**3.36**	**3.59**	**3.67**	**3.61**
PD	Destination hierarchy info	2.29	N.F.	2.75	2.86	1.56	1.92
	Pictures of celebrities	N.F.	2.58	N.F.	3.08	1.81	N.F.
	Proper titles	1.98	2.75	2.92	3.18	1.64	2.17
	Vision statement	N.F.	N.F.	N.F.	N.F.	N.F.	N.F.
		2.14	**2.67**	**2.83**	**3.04**	**1.67**	**2.04**
UA	Customer service	2.85	2.72	3.02	3.16	1.78	2.01
	Tradition theme	3.19	3.55	3.19	3.70	2.20	2.31
	Local services	2.59	3.33	3.16	3.46	3.70	3.77
	Visualization of the place	2.69	3.42	3.34	3.18	3.39	3.82
	Local terminology	2.25	2.92	2.44	3.10	2.87	2.76
		2.71	**3.19**	**3.03**	**3.32**	**2.79**	**2.94**
HC	Aesthetics	4.00	3.00	2.00	2.00	3.00	5.00
	Feelings and emotions	2.62	3.22	3.67	3.67	2.57	2.80
	Politeness and indirectness	1.89	2.45	N.F.	N.F.	N.F.	3.19
	Soft sell approach	3.03	3.69	3.06	3.47	2.97	3.00
		2.89	**3.09**	**2.91**	**3.05**	**2.85**	**3.50**
LC	Hard sell	2.21	2.58	N.F.	N.F.	3.07	2.70
	Rank or prestige of the destination	1.90	2.70	3.14	N.F.	1.56	2.31
	Use of superlatives	2.61	3.28	2.82	3.00	2.36	2.13
		2.24	**2.85**	**2.98**	**3.00**	**2.33**	**2.38**

REFERENCES

Aaron, M., & Hamoodi, S. (2009). Culture's Impact on Arabic Website Design. *HCI International Conference*. San Diego: Springer Verlag.

Al-Badi, A., & Naqvi, S. (2009). A Conceptual Framework for Designing Localization Business Websites. *Journal of Management and Marketing Research* , 113-120.

Bolchini, D., & Garzotto, F. (2007). Quality of Web Usability Evaluation Methods: An Empirical Study on MiLE+. *WISE 2007 International Workshop* (pp. 481-492). Nancy: Springer Berlin Heidelberg.

Cantoni, L., Di Blas, N., & Bolchini, D. (2003). *Comunicazione, qualità, usabilità*. Milano: APOGEO.

Cappelli, G. (2008). The translation of tourism-related websites and localization: problems and perspectives. *Voices on Translation, RILA Rassegna Italiana di Linguistica Applicata* , 97-115.

Cyr, D., & Trevor-Smith, H. (2004). Localization of Web Design: An Empirical Comparison of German, Japanese, and U.S. Website Characteristics. *American Society for Information Science and Technology, 55(13)* , 1-10.

De Mooij, M., & Hofstede, G. (2010). The Hofstede model: Applications to global branding and advertising strategy and research. *International Journal of Advertising* , 85-110.

De Troyer, O., & Casteleyn, S. (2004). Designing Localized Web Sites. *5th International Conference on Web Information Systems Engineering (WISE2004)* (pp. 547-558). Brussel: Springer.

Hall, E. T. (1976). *Beyond Culture*. New York: Anchor Books.

Hofstede, G., Hofstede, G. J., & Minkov, M. (2010). *Cultures and Organizations: Software of the Mind. Revised and expanded 3rd Edition*. New York: McGraw-Hill USA.

Hofstede, G., Neuijen, B., Ohayv, D. D., & Sanders, G. (1990). Measuring Organizational Cultures: A Qualitative and Quantitative Study across Twenty Cases. *Administrative Science Quarterly* , 286-316.

ISO. (1998). *ISO 9241-11:1998*. Retrieved from ISO: https://www.iso.org/obp/ui/#iso:std:iso:9241:-11:ed-1:v1:en

Jolliffe, L., Rowe, T., & Davis, H. C. (2002). Using the WWW to Develop Cultural Heritage Destinations: an Exploratory Study. *2nd Conference Niagara Falls*, (pp. 1-15). Ontario.

Jones, M. L. (2007). Hofstede - Culturally questionable? *Oxford Business & Economics Conference*, (pp. 1-9). Oxford.

Law, R., Buhalis, D., & Cobanoglu, C. (2014). Progress on information and communication technologies in hospitality and tourism. *Information and communication technologies in hospitality and tourism* , 727-750.

LISA. (2007). *The Localization Industry Primer. An introduction to preparing your business and products for success in international markets*. Romainmôtier: Localization Industry Standards Association.

Lord, G. R., & Brown, J. D. (2001). Leadership, values, and subordinate self-concepts. *The Leadership Quarterly* , 133-152.

Minkov, M., & Hofstede, G. (2011). The evolution of Hofstede's doctrine. *Cross Cultural Management: An International Journal* , pp. 10-20.

Mitsche, N., Reino, S., Knox, D., & Bauernfeind, U. (2008). Enhancing Cultural Tourism e-Services through Heritage Interpretation. *Information and Communication Technologies in Tourism 2008* (pp. 418-429). Innsbruck: Springer Vienna.

Morden, T. (1999). Model of National Culture - A Management Review. *Cross Cultural Management: An International Journal* , 19-44.

Newman, L. K., & Nollen, D. S. (1996). Culture and Congruence: The Fit between Management Practices and National Culture. *Journal of International Business Studies* , 753-779.

Poria, Y., Biran, A., & Reichel, A. (2009). Visitors' Preferences for Interpretation at Heritage Sites. *Journal of Travel Research* , 92-105.

Razzaghi, M., Ramirez, M., & Zehner, R. (2009). Cultural patterns in product design ideas: comparisons between Australian and Iranian student concepts. *Design Studies* , 438-461.

Rivas, B. A., Gazizova, E., Marchiori, E., & Cantoni, L. (2013). *Latin America and the Caribbean. The Online Presence of UNESCO World Heritage Sites*. Lugano: webatelier.net.

Singh, N., Furrer, O., & Ostinelli, M. (2004). To Localize or to Standardize on the Web: Empirical Evidence from Italy, India, Netherlands, Spain, and Switzerland. *The Multinational Business Review* , 69-87.

Singh, N., Zhao, H., & Hu, X. (2005). Cultural Adaptation on the Web: A Study of American Companies' Domestic and Chinese Websites. *Advanced Topics in Global Information Management* , 203-220.

Smith, B. P., Peterson, F. M., & Schwartz, H. S. (2002). Cultural Vales, Sources of Guidance, and their Relevance to Managerial Behavior. *Journal of Cross-Cultural Psychology* , 188-208.

Tang, L., & Koveos, E. P. (2008). A framework to update Hofstede's cultural value indices: economic dynamics and institutinal stability. *Journal of International Business Studies* , 1045-1063.

Tigre Moura, F., Gnoth, J., & Deans, K. R. (2014). Localizing Cultural Values on Tourism Destination Websites: The Effects on Users' Willingness to Travel and Destination Image. *Journal of Travel Research* , 1-15.

Trompenaars, F., & Hampden-Turner, C. (1997). *Riding the Waves of Culture: Understanding Diversity in Global Business.* London: Nicholas Brealey Publishing.

Wallerstein, I. (1990). Culture as the Ideological Battleground of the Modern World-System. *Theory, Culture & Society* , 31-55.

Yalcin, S., Singh, N. D., Apil, R. A., & Sayfullin, S. (2011). Culture and Localization on the Web: Evidence from Multinationals in Russia and Turkey. *Journal of Electronic Commerce Research* , 94-114.

CORRESPONDING AUTHORS

Emanuele Mele
Università della Svizzera italiana (USI)
Master Student
Via Giuseppe Buffi, 13 – 6904 Lugano (CH)
Email: emanuele.mele@usi.ch

Silvia De Ascaniis
Università della Svizzera italiana (USI)
Postdoctoral Researcher
Via Giuseppe Buffi, 13 – 6904 Lugano (CH)
Email: silvia.de.ascaniis@usi.ch

Lorenzo Cantoni
Università della Svizzera italiana (USI)
Full Professor
Via Giuseppe Buffi, 13 – 6904 Lugano (CH)
Email: lorenzo.cantoni@usi.ch

Localization of National Tourism Organizations' websites: How are World Heritage Sites portrayed online by European destinations for different markets?

158

The potential of the intangible attachment between people and places

Heba Sherif Mourad

ABSTRACT

The paper discusses the potential of the intangible attachment between people and places. The intangible attachment that exists in the expression of that place/ building to the world, carrying meaning that is culturally, socially, and contextually ingrained. The paper also widens the meaning of 'heritage' and discusses that everything that carries meaning and memory has a value and is worthy of conservation and rehabilitation, and the act of conservation and rehabilitation should not focus only on safety factors and aesthetics but should focus on and address the intangible attachment between people and places as well. The paper discusses the challenge of re-addressing buildings/ places connected to unpleasant memories, and the conflict that happens between wanting to erase this memory and on the other hand noticing its cultural value from the collective memories and benefiting from it in the present time. The paper presents a case that aroused many debates for a couple of years in Egypt; the National Democratic Party head quarters in the center of Cairo. The building was set on fire by the protestors in the 25th of January revolution (2011) and survived the fire, and then it was demolition in 2015 despite much criticism. The fact that it symbolized oppression and corruption and looked ugly from the fire made it difficult for the public to decide whether they were with or against the demolition. This paper was studied to help prevent further losses of valuable buildings and cultural identity of Egypt. The information collected can be used to help deal with the conservation and rehabilitation growing public debates in Egypt and create a starting point for a long term productive development that can empower the community (culturally, socially, and economically) and revitalize the tourism industry as well. As a conclusion a basic simplified diagram was made to help deal with valuable buildings/ places related to collective memories with long-term urban strategies without over looking present time. The diagram focused on that the heritage should be separated from history, and that what mattered was not the past but our relation with it. The final challenge, as learned from Rome's case in 'Via Tiburtina' an ancient road with a great cultural and historical value, existed in integrating the remains into contemporary structure; providing public access to the heritage and providing appropriate preservation measures at the same time, and most importantly changing our perception of 'remains' from risk to potential.

Keywords: Place/building expression, cultural sustainability, heritage management, difficult heritage, collective memories, demolition of 'NDP' building in Egypt

Introduction

People often underestimate the value of a building or a place's expression and intangible meaning; overlooking its potential to empower the community (culturally, socially, and economically). On top of that there comes a special challenge when the building / place is perhaps related to difficult times and memories. People become hesitant and unsure about its value, and tend to want to erase this difficult memory and any physical evidence related to it. The paper discusses the potential of the intangible attachment between people and places. The intangible attachment that exists in the expression of the place/ building to the world, carrying meaning that is culturally, socially, and contextually ingrained. Considering cultural sustainability in long-term sustainable urban development plans was addressed. Even if a place/ building is not officially recognized as heritage, just a

familiar place that was used in the production of collective memories would serve as good as heritage. Meaning and memory were discussed as attributes that contribute to the value of places.

The paper discusses then the challenge of re-addressing buildings/ places connected to unpleasant memories, and the conflict that happens between wanting to erase this memory and on the other hand noticing its cultural value from the collective memories and benefiting from it in the present time. The case of the National Democratic Party building in Cairo (NDP) was analyzed, as for some people the building symbolized the fate of a dictatorship, while for others it represented chaos and violence. People became hesitant of the building's expression to them, and it was finally demolished by the government's orders in 2015.

But rather than fretting over lost opportunities, focusing on a sustainable urban development plan for the valuable buildings and places was encouraged to prevent more losses, and learn from past mistakes. Efficient ways of maintenance and long term development of places with value were stated. The case of via Tiburtina in the suburbs of Rome was later mentioned as an example to learn about the importance of convenient public accessibility to maintain valuable places. Finally, a basic simplified diagram was made to help deal with valuable buildings/ places related to collective memories with long-term urban strategies without over looking present time. The results could help deal with the conservation and rehabilitation growing public debates in Egypt and create a starting point for a long term productive development that can empower the community (culturally, socially, and economically), revitalize the tourism industry as well.

The importance of heritage practices for cultural sustainability

One of the most popular topics that became very essential in the last couple of years is 'sustainable development' which is defined by the World Commission on Environment and Development for the United Nations General Assembly in 1987 as meeting the needs of the present without compromising the ability of future generations to meet their own needs. (Vermontfolklifecenter: Cultural Sustainability Institute) Long term thinking and planning for the future generations has become a must to promise a suitable respectable life for the coming generations. Sustainable development has become an essential concern regarding the economic, social, and environmental fields. Sustainable development should also cover the identity and culture of the community; 'cultural sustainability', and preserving the cultural identity of the population are not less important than the more popular fields in sustainable development (economic, social, and environmental).

There are multiple possible contributions of culture to sustainable development. Culture contributions to sustainable development can be categorized into three types, as shown in figure 1: Culture 'in' sustainable development, culture 'for' sustainable development, and culture 'as' sustainable development. In 'Culture in sustainable development', culture can act as a supportive role alongside the ecological, social, and economic considerations, expanding the conventional sustainable development. In 'Culture for sustainable development', Culture can act as a guiding role to balance and guide sustainable development between ecological, social, and economic needs, that grow from human culture and needs. In 'Culture as sustainable development', culture can act as the overall structure for achieving the aims of sustainable development by recognizing that culture is the root of all human decisions and actions. Culture and sustainability begin to intertwine and distinctions between the economic, social, and environmental dimensions begin to fade. (Dessein, Soini, fairclough, & Horlings, 2015) And from here shines the important role of conservation and rehabilitation of our "heritage"; beyond just saving old buildings and places, to providing cultural sustainability and guaranting as possible a sustainable development for the city.

Investing in 'heritage' has many benefits as well for example: job creation, local economic development, and city branding, which attracts local and international tourism, helps the city attract investments and talented people. "Heritage anchors people to their roots, builds self-esteem, and restores dignity. Identity matters to all vibrant cities and all people." says World Bank Vice President for Sustainable Development Rachel Kyte. (World bank, 2012) Therefore, under the umbrella of sustainable development, it is critical to quit focusing only on conventional 'improvement' works of our 'heritage' or 'historic' buildings and places, and focus more on investing in our cultural heritage by long-term urban strategies that study the integration of the old and new developments; studying the possibilities of rehabilitation of the old valuable buildings or places that are deserted and no longer

in use so that the future generations can benefit from preserving the cultural identity of the population as well. There have been debates whether there is something such as 'heritage' in the first place; only related heritage practices. (Harrison, 2010) But the important issue is preserving the memories that require remembering, to survive from generation to generation and act as collective memories. Therefore heritage practices should not focus on aesthetics only but in fact it should address the intangible attachments between people and things and focus on the thinking (long term planning) more than the doing (conventional renovation works). Even if a place or building is not officially recognized as heritage; if it is just a familiar place that was used in the production of collective memory, then it serves as good as heritage. But of course there is a relation between listing something as heritage and its perceived significance to the society, and having the society appreciate heritage is critical.
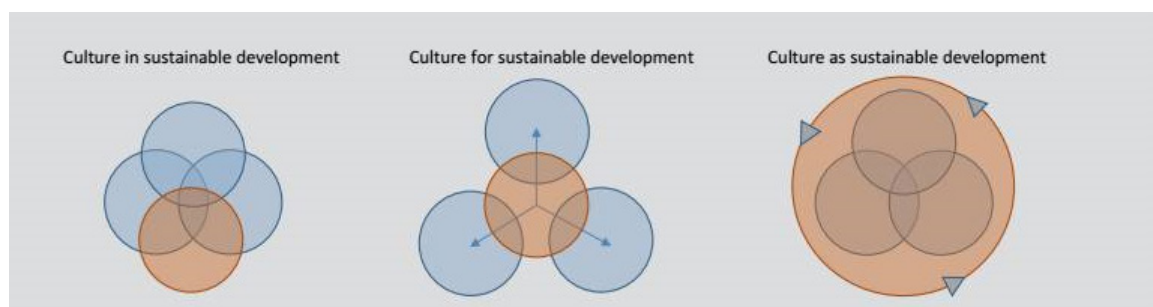

FIGURE 1.The three roles of culture in sustainable development (Dessein, Soini, fairclough, & Horlings, 2015)

Dealing with places associated with unpleasant memories (The National Democratic Party building in Cairo)

One of the most important benefits of a places and buildings of heritage is their expression to the world and carrying of meaning, 'meaning' that is culturally, socially, and contextually ingrained. (Hall, 1990) "What commands our attention and what we remember about places depends as much upon ourselves as on the physicality of the objects and places themselves." (Lawson, 2001) Meaning and memory of heritage carry an intangible value to people. Heritage acts as an evidence of past events; documenting these events in a way that is more fair and transparent than history books, that could manipulate some events in someone's favor than others. Memory and history are far from being the same; on the contrary they can be the total opposite. Memory is life subject to remembering, and forgetting, or distortion. History on the other hand is the reconstruction of the past, always problematic and incomplete. (Benton & Cecil, 2010) Heritage including buildings, monuments and sites enrich memory; even the skeletons of old buildings with their original function no longer needed or forgotten constantly remind us of past glories and provide a language for expressing present and future aspirations.

It is a challenge to re-address unpleasant memories, while finding a decent, proper way of telling them in the future. (Tvedebrink & Fisker, 2014) The difficult question is not what should be preserved in the cultural heritage, but what should be remembered. Many of the physical traces carry material evidence of the (war- revolution...) but also valuable knowledge rooted in the stories and collective memories linked to the places. (Tvedebrink & Fisker, 2014) Physical remains from certain periods of time that we don't know how to deal with, or cultural heritage that is seen as neither being beautiful, nor useful, or that is linked to tragic events – our uncomfortable or even painful heritage can be called difficult heritage. (Weiler, 2014) We can shift our focus from trying to forget this difficult heritage and start to learn even from the terrible experiences that this difficult heritage represents; reinterpreting heritage in a way that it leads to something more constructive. During the late 19th century and forth, war museums, monuments, and memorials evolved greatly where architects created architectural environments as material manifestation, and symbolic marks on difficult heritage. These museums, memorials... etc. presented historical evidence; seduced the public to celebrate national values, honoring heroic acts. Today they became popular tourist attractions inviting audience to relieve different cultural heritage through archival photos, videos, soundtracks of war, or actions taking place. (Tvedebrink & Fisker, 2014)"The heritage becomes a stage where you recall the sad memories and conflictions related to the different actions." (Tvedebrink & Fisker, 2014)

The case of the National Democratic Party (NDP) building can be considered a case of difficult heritage. It was set on fire on the 28th of January 2011(figure. 2, 3), during the mass protests against Egypt's former president Mubarak, but it survived the fire. For some, the building symbolized the fate of a dictatorship, while for others it represented chaos and violence. Architects, activists, and government officials have debated the fate of the building. Soheir Hawas, a board member of the National Organization for Urban Harmony (NOUH), which is responsible for creating the list of Egypt's protected architectural landmarks, said that it was structurally possible to renovate if there was a will, and other experts were willing to make further examinations, but the Egyptian government ordered the demolition of the NDP building in the center of Cairo in 2015, despite criticism as the building was considered part of Egypt's architectural history that witnessed history in the making and was part of Egyptians' collective memory. (Ateyya, 2015)

FIGURE 2.The NDP on fire during the 2011 revolution. (Osman, 2015)

FIGURE 3.The NDP building after 28 January 2011. (2014) Retrieved September 11, 2015 from http://www.middle-east-online. com/?id=173655

The Building was previously included it in the list of buildings with architectural heritage value in Egypt (Ateyya, 2015). It was designed by the famous architect Mahmoud Riad, who was named by many scholars, architects, government organizations and world leaders to be one of the pioneers of modern Egyptian architecture. (Riad, 2015)The building was designed to house the permanent office of the Cairo municipality and was opened in 1959. (Gulhane, 2015) Egypt's ruling powers have occupied the building for decades. In 1966, president Gamal Abdel Naser used the building as the headquarters for the Arab Socialist Union. In 1978 the building witnessed Egypt's political shift toward a multiparty system, when President Anwar Sadat used it as the main office of the National Democratic Party (NDP). The building was office to other governmental agencies as well, such as the national council for human rights and the national council for women. (Ateyya, 2015) The building was a famous icon on the Nile River, It appeared in many Egyptian classic movies, like "A husband's confessions" in 1965. (figure.4)

FIGURE 4.A scene from the classical movie "A husband's confessions" with the NDP building in the background (Wahab, 1965)

Despite the building's architectural and historical value it was decided for to be demolished in 2015 as seen in (figure 5.), even the general public associated the building with the National Democratic Party; symbolizing corruption, therefore not minding it to be destroyed, although the building could have been a standing triumph over corruption. But the people responsible couldn't see a future for the not so beautiful remains of the building, and could not visualize a development and maintenance strategy for the value behind the apparent ugliness; which is the meaning this building carries and the intangible attachment between it and the people exists in the collective memories.

This building, as a burnt ruin, does not symbolize corruption as much as it represents the nation's revolt against it during the 2011 revolution. By eradicating the complex, you are allowing the collective conscious to forget that these events ever took place, but by repurposing the building one can see how the building now belongs to the public. (Riad, 2015)

But then, rather than fretting over lost opportunities, a sustainable development for the future must be encouraged. The long-term urban strategies should not of course overlook the present time by being over occupied with future plans with respect to the past. Heritage should be separated from history; it is the repackaging of the past for present purposes in a way that the past is celebrated. What matters is not the past but our relation with it. And once we label something as heritage whether it's a building or a place, it acquires a certain allure that excludes it from the daily life experiences and becomes part of a magical experience. (Benton & Cecil, 2010)

Due to the existence of many heritage projects that needs conservation and rehabilitation and at the same time many heritage boards perhaps working on lists of heritage objects and procedures for conservation. Perhaps there is the risk of gradually generalizing the subject, when each case can be a unique case by itself. With the probability of neglecting social aspects and concentrating only on the visual aspects; repainting, fixing structural problems...etc Therefore dealing with heritage case should be unique according to its story, while other heritage case should not be generalized but we can extract beneficial lessons from these cases.

FIGURE 5.Demolition of the NDP building in 2015. [Picture taken 30 September 2015]

Efficient ways of maintenance and long term development of places with value (Learning from Via Tiburtina in Rome)

There are many problems of course that stand against the idol way of the conservation and rehabilitation of valuable buildings and places, especially if the value is not visibly clear to the decision makers and the public. The most three obstacles that might challenge conservation and heritage management can be related to the following issues: Risk of bureaucracy and contradictory decisions, integration of remains into contemporary structures, and limitation of heritage management to fixing visual aesthetics, structural problems; physical things.

But as key factor to maintain and developing places of value for the present and the future, it is very important to realize that objects of heritage are embedded in the experience created by various kinds of users and the people who manage this experience. Art in general is worthless without the spectator, and what the spectator (critic) makes of the art work. So in addition to concentrating on heritage (things) we should learn the varying perspectives, or subjects' position on heritage, because actually the success of the conservation of our heritage relies really on 'maintenance' which the public would not bother their selves with, unless the building is publicly used and benefitted from. (Harrison, 2010) To accomplish this public appreciation of the heritage or a form of relationship between the people and these places, there must be some kind of integration of this heritage with the modern life and the existing urban fabric of the city. There must be a dynamic relationship between the people of the present and the heritage of the past in a way that the past is celebrated by the people of the present when experiencing of the place. The importance of a good relation between people of the present and the heritage of the past has become an essential issue to preserve this heritage for the people in the future. Therefore the accessibility to the heritage is very important now, but there is a fine line between integration of the heritage in

favor for people to access, and on the other hand people literary living in heritage. So the challenge might be in integrating the remains into contemporary structure; providing public access to the heritage and providing appropriate preservation measures at the same time. Visions of accessibility must be studied and decided upon; determining the level and the way of public interaction or contact with the heritage. By guarding the heritage only; without providing convenient accessibility (for example by fencing it), the only ones benefiting really from the heritage are the archaeologists. But then we should at the same time protect it from bad usage.

The case of via Tiburtina in the suburbs of Rome can be a good example to learn about the importance of convenient accessibility to maintain valuable places. Via Tiburtina was one of the most dynamic Roman roads which originated as a cattle-trail long before Rome became the 'Rome'. It connected Rome with 'Tivoli', an important commercial center and military stronghold which throughout history was the key to Rome. Via Tiburtina carried a high historical and cultural value. It is now visually clear but physically inaccessible as seen in (Figure 6.), it has great cultural value, and collective memories that are not benefited from and before, since it was 'no man's land' it deteriorated, became filled with illegal buildings as a result also of population increase. According to Allanne Klynne (2009), almost every archeological discovery along Via Tiburtina has disappeared under modern buildings or decayed from neglect. (Klynne, Where have all the ruins gone? Chasing the past along Via Tiburtina, 2009) We have to change our perception of the remains from a risk and regard them as a potential. Studying the suitable scenarios for integration of the remains with the contemporary structures; providing public accessibility in addition to protection and conservation from external factors.

Instead of just isolating areas, more emphasis should be directed to question how remains can be integrated into contemporary structures. The goal should be to generate nodes which also have meaning for local citizens, instead of clinging to a protection of the crumbly past of our nostalgia. (Klynne, Where have all the ruins gone? Chasing the past along Via Tiburtina, 2009)
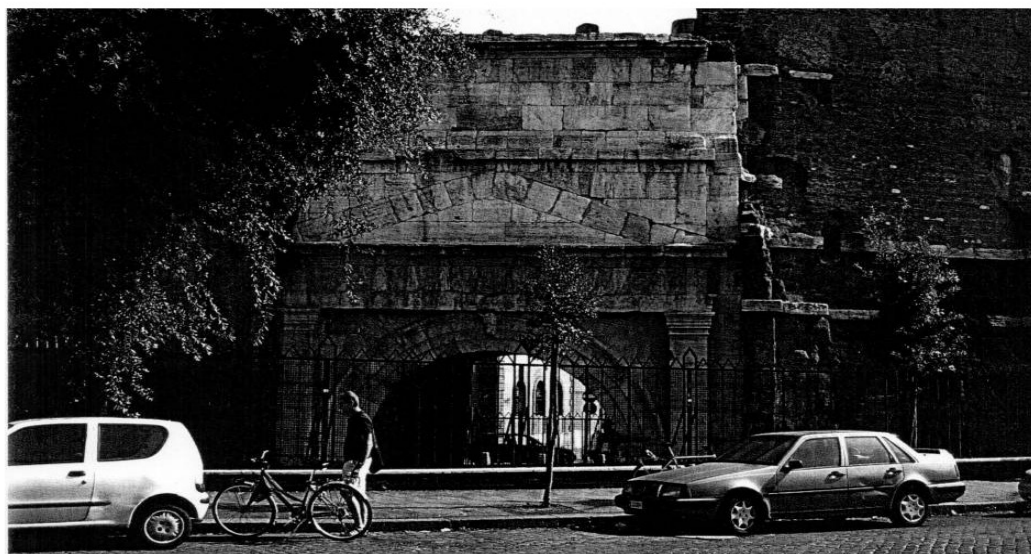
FIGURE 6.Tiburtina gate seen from the busy street next to termini railway station. 'The old road pavement still visible but not accessible; as the site is fenced in from both sides (Klynne, Heritage on the road: a dead end or a way out, 2009)'.

The old road pavement still visible but not accessible; as the site is fenced in from both sides.
(Klynne, Heritage on the road: a dead end or a way out, 2009)

Conclusion

To help deal with the conservation and rehabilitation growing public debates in Egypt and create a starting point for a long term productive development, it is important to recognize that the value of the cultural heritage

and identity of any city is priceless, and should be put in consideration in long-term sustainable development plans. Investing in 'heritage' has many benefits like: job creation, local economic development, and city branding, which attracts local and international tourism. Heritage anchors people to their roots, builds self-esteem, and restores dignity. Heritage and historic buildings carry meaning that is culturally, socially, and contextually ingrained. Meaning and memory of heritage carries an intangible value to people. Heritage acts as an evidence of past events; documenting these events in a way that is more fair and transparent than history books. A place that was used in the production of collective memory, serves as good as heritage. That's why it was a pity losing the NDP building in Cairo that survived a fire in the Egyptian 2011 revolution and a great architectural icon by the Nile river.

This paper was studied to help prevent further losses of valuable buildings and cultural identity of Egypt. As a conclusion a basic simplified diagram was made to help deal with valuable buildings/ places related to collective memories with long-term urban strategies without over looking present time (figure 7.). The diagram focuses on that the heritage should be separated from history; it is the repackaging of the past for present purposes in a way that the past is celebrated. That's why regarding places like the NDP building, that are perhaps related to unpleasant memories, we should shift our focus from trying to forget this difficult heritage and start to learn even from the terrible experiences that this difficult heritage represents; reinterpreting heritage in a way that leads to something more constructive. What matters is not the past but our relation with it. The importance of a good relation between people of the present and the heritage of the past has become an essential issue to preserve this heritage for the people in the future. Therefore the accessibility to the heritage places and buildings is very important, but there is a fine line between integration of the heritage in favor for people to access, and on the other hand people literary living in heritage. So the challenge, as learned from Rome's case in 'Via Tiburtina' is in integrating the remains into contemporary structure; providing public access to the heritage and providing appropriate preservation measures at the same time, and changing our perception of 'remains' from risk to potential.
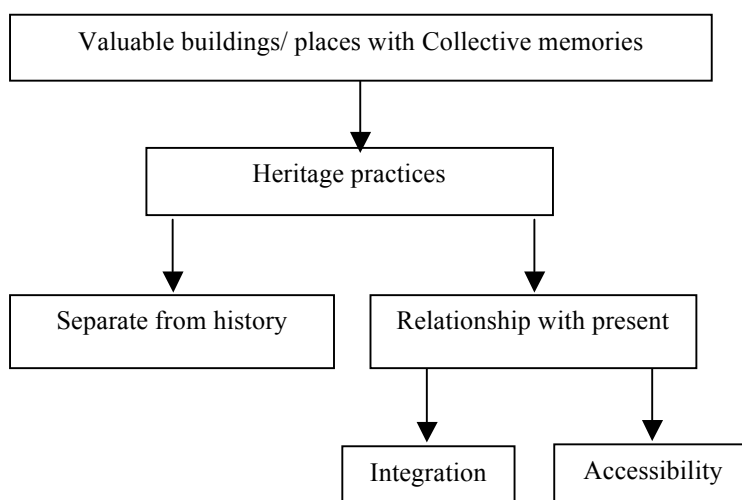

FIGURE 7.Simplified proposal for dealing with valuable buildings/ places related to collective memories

REFERENCES

Ateyya, A. (2015, June 11). Egypt demolishes Mubarak's party headquarters. Cairo, Egypt: ALMONITOR. Retrieved September 8, 2015, from http://www.al-monitor.com/pulse/originals/2015/06/egypt-cairo-building-mubarak-demolition-architecture.html#

Benton, T., & Cecil, C. (2010). heritage & public memory. In T. Benton (Ed.), *Understanding Heritage & memory* (pp. 7-25). Manchester: Manchester university press.

Dessein, J., Soini, K., fairclough, G., & Horlings, L. (Eds.). (2015). Culture in, for and sustainable developement. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability. Finland: University of Jyväskylä.

Gulhane, J. (2015, June 17). The NDP Building Demolition: Erasing a Memory or Moving On? Cairo, Egypt: EGYPTSOURCE. Retrieved September 8, 2015, from http://www.atlanticcouncil.org/blogs/egyptsource/the-ndp-building-demolition-erasing-a-memory-or-moving-on

Hall, E. (1990). *The hidden dimension*. United States of America: Anchor books.

Harrison, R. (2010). What is heritage? In R. harrison (Ed.), *Understanding the politics of heritage* (pp. 5-29). manchester: Manchester university press.

Klynne, A. (2009). Heritage on the road: a dead end or a way out. In K. Hellerstrom, H. Hokerberg, & A. Klynne, *Via Tiburtina. Space, Movement and Artefacts in the urban landscape* (pp. 205-218). Stockholm: Sweedish Institute in Rome.

Klynne, A. (2009). Where have all the ruins gone? Chasing the past along Via Tiburtina. In H. Bjur, & B. Frizell (Eds.), *Via Tiburtina. Space, Movement and Artefacts in the Urban landscape* (pp. 165-180). Stockholm: The Swedish Institute in Rome.

Lawson, B. (2001). *The language of space*. architectural press.

middle-east-online. (2014, March 27). Retrieved September 11, 2015, from www.middle-east-online.com: http://www.middle-east-online.com/?id=173655

Osman, Y. (2015, June 4). *Demolishing The NDP Headquarters: Corruption Isn't A Building, Just As Revolution Isn't A Square*. Retrieved September 29, 2015, from www.egyptianstreets.com: http://egyptianstreets.com/2015/06/04/demolishing-the-ndp-headquarters-corruption-isnt-a-building-just-as-revolution-isnt-a-square/

Riad, M. (2015, May 31). Erasing History: Why demolishing the NDP building is a mistake. Retrieved September 11, 2015, from http://www.madamasr.com/opinion/erasing-history-why-demolishing-ndp-building-mistake

Tvedebrink, T., & Fisker, A. (2014). recalling the past: through an interdisciplinary & problem based learning environment. In M. Bassanelli, V. Gravano, G. Grechi, & G. Postiglione (Eds.), *REcall: European conflict archeological landscape reappropriation- Beyond memoralisation- Design for conflict heritage* (pp. 21-33). Politechnico de Milano. Retrieved from http://issuu.com/recall-project/docs/recall_web

Vermontfolklifecenter: Cultural Sustainability Institute. (n.d.). *Vermontfolklifecenter: Cultural Sustainability Institute*. Retrieved September 12, 2015, from http://www.vermontfolklifecenter.org/: http://www.vermontfolklifecenter.org/education/cultural-sustainability/cultural-sustainability.php

Wahab, F. A. (Director). (1965). *A husband's confessions* [Motion Picture].

Weiler, W. (2014). REcall project:reinterpretating and representing 'Difficult Heritage'. In M. Bassanelli, V. Gravano, G. Grechi, & G. Postiglione (Eds.), *REcall:European conflict archeological landscape reappropriation- Beyond memoralisation- design for conflict heritage* (pp. 55-63). Politecnico de Milano. Retrieved from http://issuu.com/recall-project/docs/recall_web

World bank. (2012, september 26). *News/The Economics of Uniqueness: Embracing Cultural Heritage*. Retrieved August 27, 2015, from The world bank: http://go.worldbank.org/UVT3DOL7O0

CORRESPONDING AUTHOR

Heba Sherif Mourad

Housing & Building National Research center

hmourad_17@hotmail.com

Who takes the lead in initiating cooperation in a cultural network and why?
A case of a rural Finnish destination

Arja Lemmetyinen, Lenita Nieminen and Johanna Aalto

ABSTRACT

Value co-creation stemming from a cultural heritage and specific local needs is the key element of the process of building a brand identity, particularly in the context of cultural entrepreneurship. Based on the literature on branding and networking our study aims to identify the processes that advance the distinctive branding of a destination by analyzing the prerequisites for building a joint brand in a collaborative network. We wanted to study who takes the lead in coordinating cooperation in cultural networks, and who initiates value co-creation processes. Furthermore, we wanted to examine how various actors perceived the coordinating role of the municipality.

Our case study is from a small rural destination in Finland where the municipality has taken the initiative to lead and coordinate the value co-creating processes in branding the destination. The empirical data were collected through participative observation and in-depth interviews with municipal representatives, entrepreneurs and members of associations, and the third sector, and also from a local media, policy documents and web sites. A multidimensional concept assigned the acronym BRICK, which stands for: Benefits, Risks, Interaction, Coordination, Keenness was used to analyze the data.

Our findings show that the development process is still ongoing, and running alongside the cultural and historical perspectives, has been the commercial side of the process addressing the issue of boosting the attraction of the area as a tourism destination. Consequently, the role of value co-creation as an outcome is expanding in terms of affinity, and that of external coordination is diminishing.

Our study findings contribute to the theoretical discussion on leadership in the research domain of place branding. The process of building the joint brand for a destination can illustrate to practitioners how to apply academic theory to a real branding case.

Keywords: branding, coordination, cultural networks, creative clusters, cultural heritage

Introduction

This study aims to identify the processes that advance the distinctive branding of a destination by analyzing the prerequisites for building a joint brand in a collaborative network. Recent studies on tourism and the creative economy emphasize the need for cross-sector collaboration and convergence to stimulate innovation and development (OECD, 2014). Cultural heritage based spaces acting as realms of a tangible and intangible environment involve the individual and shared experiences of the members of the local community; experiences that have the potential to spur entrepreneurial activity that in turn offers an opportunity to capture new value from modern consumption demands, many of which are associated with culture and the environment. Consequently, entrepreneurs in cultural tourism, as in any business, are seen not as independent entities acting on their own in the market, but as interacting with the other actors in the network (Lemmetyinen, 2015; Håkansson and Snehota, 1989; Ford et al., 1998). Small firms rapidly growing in number in the cultural industries are essentially too small to have formalized control or coordination and consequently tend to operate in networks with others (Hesmondalgh, 2013). This results in a destination's stakeholders having to adopt new ways of coordinating the production of creative culture. However, initiating or coordinating cooperation may be difficult, given that the actors represent their own sectors and fields which means that networking is not self-evident (cf. Tinsley & Lynch, 2001). Recent

literature calls for the development of practices for collaborating with partners (Barczak, 2012) and extending the co-creation to include more stakeholders (Frow *et al.*, 2015). Moreover, Grönroos (2011) and Grönroos and Ravald (2011) state that direct interaction among the co-creating partners is essential for value co-creation to happen. Saraniemi and Kylänen (2011), in turn, emphasize branding as a powerful marketing weapon for destinations.

In our study, we aim to identify the processes that advance the distinctive branding of a region by analyzing the prerequisites for building a joint brand in the collaborative network. The questions that guide the research are: (i) Can we identify a clear initiator or coordinator who takes the lead in coordinating the cooperation in cultural networks and initiates the value co-creation processes? and (ii) How do the actors perceive the coordinating role of the municipality and how are those perceptions explained? Our case study is from an Ironworks Village in Finland where the municipality has taken the initiative to lead and coordinate the value co-creating processes in branding the destination.

The paper proceeds as follows: First, a review of the literature on networking and branding is introduced. The next section illustrates the context of the study, and then we present the case of the *Ironworks Village* in Finland. The case study is followed by a review of the findings and the paper concludes by detailing the most important of those findings and making some recommendations for future research.

Literature Review

This section reviews the literature on networking and branding focusing on the coordination of cooperative cultural networks. According to the network-based academic literature, firms and organizations do not act independently in the market (Håkansson and Snehota, 1989; Ford et al., 1998), but have to interact with other firms and organizations (Grandori and Soda, 1995; Ritter and Gemünden, 2003). This agglomeration of interdependent organizations then forms an industrial network (Möller and Halinen, 1999; Wilkinson and Young, 2003; Batt and Purchase, 2004) or cluster (Lorenzen and Foss, 2003; Novelli, Schmitz and Spencer, 2006), which in turn creates value as an entity (Lemmetyinen, 2010; Niu, Miles, Bach and Cinen, 2012). *Public sector coordinators* of cooperative cultural networks may be local (Bramwell and Sharman, 1999), regional (Pavlovich, 2003; Saxena, 2005) or national (Riege and Perry, 2000) actors. A local municipality may take a leading or coordinating role in the (most frequently EU-financed) funding projects (see Lemmetyinen, 2010), and search for strategic partnerships (Dredge, 2006).

Bianchini and Ghilardi (2007, 285) note that those responsible for branding a place should be aware not only of the traditions of its cultural heritage but also of the contemporary socio-economic reality and the cultural life and representations of the locality. Cooperating in networks helps actors to see the benefits of cooperation, and to recognize and develop their capabilities for network management. Such capabilities include building up the brand identity of the region or network, learning, and value creation, and network management and orchestration. Developing the cultural business and utilizing cultural tourism in order to exert a positive influence on the regional economy, culture and environment require resources. The coordination of cooperative cultural networks facilitates the use of cultural elements not only in tourism but also in other fields of the creative cultural cluster. A joint region or destination brand could be considered a tool of cooperation that helps to harness place branding through cultural entrepreneurship (Lemmetyinen, 2010, 2015). The important thing in committing to a joint brand is that the actors are able to share common values stemming, for example, from the heritage of the place. It is also important for actors to agree on a joint direction for their activities under a joint brand umbrella. Relevant questions in the context of cultural cooperative networks are: What are the views of the network actors involved in building a brand identity? How might these views be integrated so as to ensure a more coherent brand-building process? The mental structure of coordinated cooperation rests on the common values of the actors, which are manifest in the joint *place* brand. Thus the need for external coordination is diminishing on this level in relation to the more basic levels. What is important is for the actors to feel an affinity that, according to Lemmetyinen and Go's (2010) interpretation reflects how the network-based community commits to its joint values, awareness of cultural aspects, shared vision, and brand performance. In initiating the branding process the stakeholders also have to share their vision of the planned architecture, with its phases of forming the brand portfolio, defining the roles, relations and structures of the brand portfolio, and finally its presentation in a graphic design (cf. Aaker & Joachimstahler, 2000).

Research Design

We wanted to study who takes the lead in coordinating cooperation in cultural networks, and who initiates value co-creation processes. Furthermore, we wanted to examine how various actors perceived the coordinating role of the municipality. To do so, we observed the process of building a brand identity of a small rural destination in south-western Finland. The representatives of the municipality have been active in promoting the place as a wellbeing destination based on its cultural heritage, and have also sought out partnership (see Selin and Chavez, 1995) and networking opportunities.

Case of the Ironworks Village

The ironworks was founded in the late fifteenth century and has been in the hands of one of Finland's oldest family businesses since Ahlström bought the ironworks in the 1870s. Even today, there are two big international companies in the Village maintaining industrial functions. The surrounding area is known for yielding prehistoric archaeological finds. The Ironworks Village has a rich industrial history and architectural value, and having emerged around the iron and paper industries, the Ironworks Village is an interesting and culturally relevant destination. A well-known Finnish architect Alvar Aalto left his mark there in the 1940s, and there are some artists and craftspeople working and living in the area forming a regional artists' network. Ahlström still owns many of the historic buildings in the Ironworks Village that once housed company officials and employees, and accordingly the firm had a major influence on the development of the ironworks complex. The company was previously involved in the discussions on creating a joint brand for the Ironworks Village but changes to senior personnel at Ahlström meant the connection to the other interested parties weakened. A couple of years ago, a new Ahlström CEO revived the cooperation when launching a new service business line. The company targets business-to-business clients and groups, and considers local small businesses, for example, small handicraft artists, art galleries, and wellbeing businesses among the potential partners of Ahlström. In recent years, the municipality has made several attempts to attract new visitors and residents to the area. It has launched a development project funded by the EU that aims to strengthen brand building based on the cultural heritage of the place.

Data and analysis

The empirical data were collected through participative observation (cf. Tedlock, 2000) and in-depth interviews (cf. Riessman, 2004) with municipal representatives, entrepreneurs and members of associations, and the third sector, and also from policy documents and web sites. One source of data is the local newspaper which regularly reports on the Ironworks Village. Two of the researchers participated in the planning of interventions for the area and also attended many of the related events (cf. O'Donnell and Cummins, 1999). Taking an ethnographic approach, the researchers were able to "enter into firsthand interaction with people in their everyday life" (Tedlock, 2000), and to observe cooperation in the field as a process, in this case following developmental activities. The cooperative activity aimed to promote value co-creation processes in coordinating networks of actors; it is an approach used sporadically in the prior research on business networks. Earlier studies on the tourism business have predominantly focused on network structure (e.g., Scott, Cooper & Bagglio, 2008; March & Wilkinson, 2009). The third author of the current study is a personnel manager of the municipality involved and is responsible for the leisure and tourism services, a position that offered a unique insight into the process. Table 1 summarizes the data sources and illustrates the researchers' interaction with them.

In Table 1, the data collection methods used during the longitudinal research process are presented, and the various forms of the researchers' interactions with the data sources briefly described. The study focuses on the value creating processes of the cultural network and how various actors perceive the coordinating role of the municipality by analyzing the cooperation among municipality authorities, other public sector agencies, private entrepreneurs and third sector representatives, as well as residents, visitors and other collaborators in the network of the Ironworks Village (see Figure 1).

Table 1 Interaction with data sources

Data collection method	Participative observation/ interaction with stakeholders	Interviews/ interpretations of stakeholders' views	Media analysis/ critical interpretations of outsiders' views	Visitor and resident feedback/ self-criticism
How? Where? When?	One of the authors is a personnel manager in the municipality. Two of authors have cooperated for several years with municipality staff at seminars, official/ unofficial meetings, events etc.	The authors interviewed three municipal staff, five entrepreneurs, and three members of associations and other third sector representatives. Interviews were transcribed.	The authors collated articles published in the local media, reporting the development process in the Ironworks Village.	One of the authors could follow the process from the inner circle and record comments made directly by visitors and residents.

Figure 1 The stakeholder groups in the Ironworks Village network
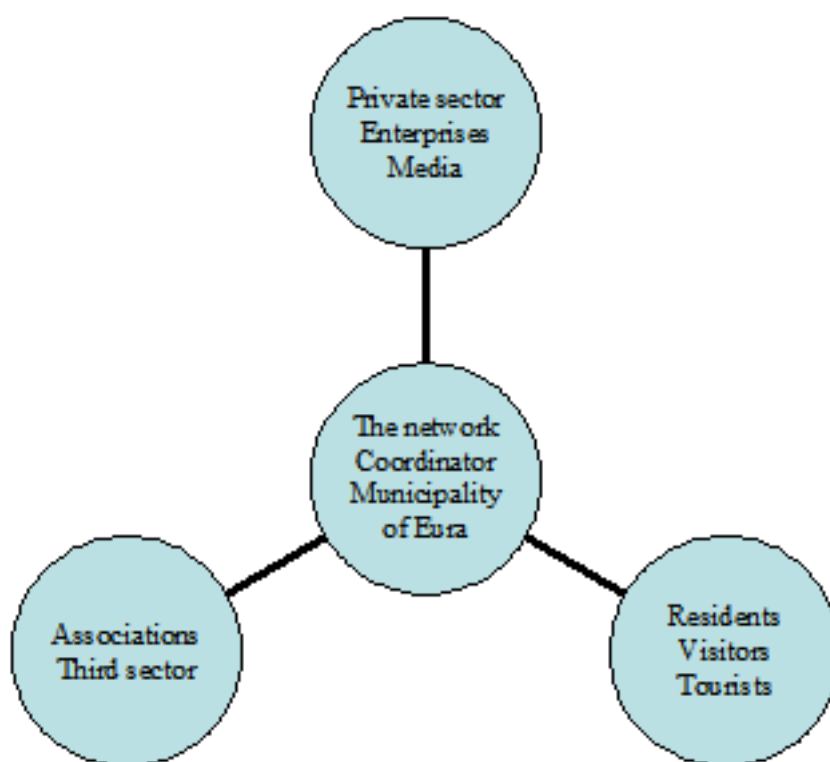
Figure 1 presents the stakeholder groups in the studied network and illustrates the poly-vocal approach adopted (see also Buchanan and Dawson, 2007; Lemmetyinen and Go, 2010). When studying networks, this approach makes it possible to explore areas of potential interest that have probably remained unstudied for methodological reasons. The research process spanning more than three years generated a large amount of data that has been collated and analyzed. As a compound outcome of the observed process of building a brand identity for a small rural destination, the current study proposes a multidimensional concept assigned the acronym BRICK, which stands for: Benefits, Risks, Interaction, Coordination, Keenness (Lemmetyinen, Lepistö, Suomi & Nieminen, 2015).

Who takes the lead in initiating cooperation in a cultural network and why? A case of a rural Finnish destination

172

Results and Discussion

When they discussed the role of the municipality in initiating the brand identity building process, the time concept of the informants differed interestingly and at the same time naturally. The Personnel Manager, who has been in charge of the tourism and leisure sector in the municipality for several years, and is member of the development team of the Ironworks Village, emphasizes that:

When the developmental activities started in 2013, the first thing to do was to list the actors and their brand, and the role of the municipality (Eura) - the initiator - was to bring the coordination and communication between the actors. (Personnel Manager)

The Cultural Manager of municipality has adopted a long-term perspective and actually started to coordinate some of the key stakeholder groups as early as the beginning of the 1990s. She says that the enthusiasm for cooperation has varied considerably over the years, but is currently very strong:

For 15 years, and arguably even longer, we've gathered the actors of the Ironworks Village together for a meeting at least once a year. Everyone in the area then knows what everyone else is working on. During the last two years these gatherings have reached a totally new level and explored new dimensions, and this will offer new opportunities for cooperation.
(Cultural Manager)

Both managers realize the unique historical value of the area:

The area around the Ironworks Village was a notable residential area as much as one thousand years ago, as evidenced by Luistari [a prehistoric area], which is the largest Viking cemetery in Finland and in the Nordic countries. The Village itself was formed around the refining of iron ore and the emerging paper industry almost 330 years ago. This was naturally the origin of the Blacksmiths' Road around which the Ironworks Village was formed. (Personnel Manager)

The Ironworks Village utilizes its history as the foundation of its future, but as the Cultural Manager states:

The brand cannot contain absolutely everything that there is in the area but somehow it has to be the distinctiveness of the place...nice events and ...local food and the things specific to the Village, such as the region's history and the landscape.

The statements of the municipality representatives are confirmed by the view of the Service Manager of Ahlström, who says that the company has a long tradition, a strong cultural heritage, and an extended industrial history, which it has used in building its identity, and its corporate image:

We certainly have the company roots here and it is wonderful that there are still these operations and functions. One of the most important functions of the Ironworks Village is that there is life, and that is in my view a good base for the service business. (Service Manager)

Many of the entrepreneurs sense that they have their roots in the Ironworks Village and it is rather easy for them to tell people about its history.

Several important families have a stake in the industrial history of the Ironworks Village including the Creutz , Timmy, Falck, and Ahlström families, and it is the industrial conglomerate of the last of those that still owns most of the old buildings in the Ironworks Village. Antti Ahlström came to the Village in 1873 and he took the ironworks into a new era by starting a wood processing industry. The buildings currently around the Ironworks Village were built in the eighteenth century and the architectural layers from various centuries remain visible. In addition, as the Personnel Manager points out:

Yes, the Ironworks Village is one of the few ironworks in Finland still in operation. (Personnel   Manager)

Although the Ironworks Village has a long and rich industrial and architectural heritage, the local people have not always been aware of it. As the Cultural Manager states:

People aren't that well informed about the history of the area or its special features. Traditionally, the Ironworks Village was part of an industrial company and outsiders were not permitted to go there. The local people don't know enough about the area and its value, but the situation has changed as new people have moved in… But there are empty locations which are suitable for new business, but there is little interest.

There are many remarks in the data that most of the entrepreneurs have been devoted to the area already from their childhood and they have a wholehearted commitment to the brand identity of the place. However, this does not mean that they would not see issues that could have reached a deeper level of cooperation, especially as regards the municipality as well as the role of Ahlström. Some of them are opposing to the dominating role of both of these players and appreciate a more equal relationship as a norm.

The architectural reputation of the area is well-known, particularly outside the Ironworks Village and abroad particularly among architects. Several remarks made in the interviews with both the representatives of the municipality and local entrepreneurs demonstrate an awareness of this fact.

*Architecture should be the central point in the development of the Village. In international architectural circles, Finnish architecture is "the thing"…but it's not just about Alvar Aalto the architect and other well-known big Finnish names, but also about the long history and the historic buildings of the Village. And then, of course, around the world, the Village could find recognition through the networks of people interested in industrial heritage. (*Cultural Manager)

At the official and unofficial meetings and events concerning the Ironworks Village and in local media it is impossible to avoid hearing of the role of the design and architecture of Alvar Aalto. Aalto's work is one of the main attractions of the Ironworks Village. Aalto's terraced house (1939) and *Jokisauna* (river sauna) are noted as superb examples of modern functionalism and experimental architecture. The Jokisauna (now a Design Sauna) is an example of the use of the industrial heritage of a place being transformed to embrace entrepreneurial activity and is one of the landmarks of the Ironworks Village. In the 1940s, the building functioned as both sauna and laundry for the factory workers; today it houses an elegant cafeteria decorated with Aalto furniture, a design shop, an art gallery – and a sauna. It is evident that the representatives of the municipality, entrepreneurs, residents, and visitors agree on the fact that the distinct brand of the Ironworks Village is rooted in the strong industrial and architectural heritage of the place. The Personnel Manager makes the point as follows:

 First, understanding the history of a place is the first step to make something in common along the way to a new brand for the Ironworks Village. And second, knowing your strengths can take your awareness to a new level. Without the history of the industrial families for example, the famous architect Alvar Aalto might never have been in the Ironworks Village. (Personnel Manager)

There are new members in the network, but some have been cooperating with each other for some considerable time. The artists and handicrafts artisans, for example, have established a tight network. Here the role of the municipality has been important, as it has coordinated marketing activities.

Then we've these artists and handicraft artisans with whom we've had long-term cooperation. "Eura by hand" (a network of local artists and artisans) has been a key partner in the development of the Village. (Cultural Manager)

The network actors have agreed ongoing service development plans to promote the area as a wellbeing destination with a focus on culture:

We are just running a project to develop services related to wellbeing at work...companies can buy local cultural products and services and suchlike. (Cultural Manager)

The small entrepreneurs involved in culture and wellness consider the coordinating role and the practical contribution of the municipality to be extremely important, as expressed by an entrepreneur:

We've had common exhibition presentations, so in this way we've made   progress. (Entrepreneur)

The form of cooperation has varied over the decades, but the municipality has always played a major role in coordinating activities; the reason apparently being because there is no one else to take the coordinating role. The major industrial enterprise, Ahlström, is perhaps too big, too independent, and too business-oriented, whereas the micro firms of the Ironworks Village lack resources (time and money) and perhaps the ability to network.

The municipality has made attempts before to maintain contact with actors simply by producing common brochures, for example. But now it's a completely different sphere that exists in cooperation and this makes it possible to cooperate in a totally different way. In an ideal situation there should be a cooperation organ...but, of course, it requires one actor that can push cooperation forward. But there is currently no other actor than the municipality that can do tangible work. (Cultural Manager)

The attitudes toward cooperation have evolved over the years but it is not until recently, there has been a new lease of enthusiasm::

Figure 2 Today's Blacksmith's – parts of the network have melded together
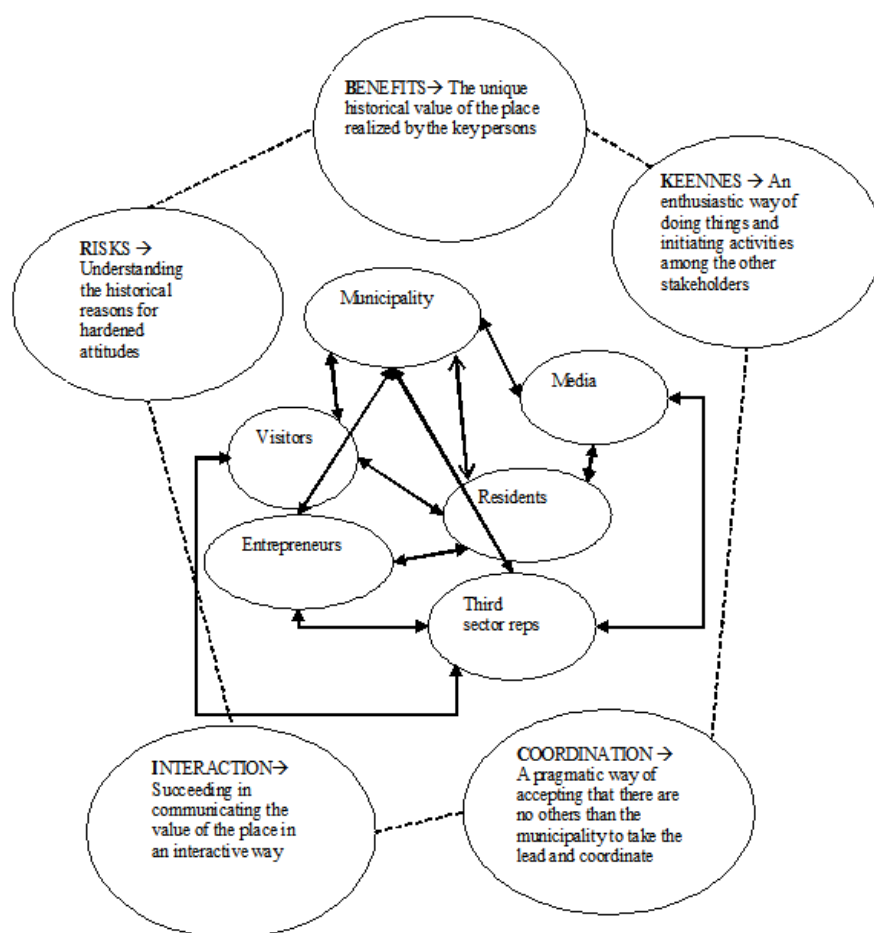
Just recently, there has been a new lease of life and enthusiasm. There was a period 10–15 years ago when coop-eration didn't happen that much...I've just been excited about it all, and if someone else has been enthusiastic so have I. (Cultural Manager)

It seems that Ahlström company also values the cooperation in the area and is committed to work for a joint brand.

The relationships between the actors in the network are illustrated in Figure 2 below, which employs the BRICK analysis model mentioned above. All the stakeholders of the network are listed at the top of Figure 2. The model applied permits the analysis of the benefits, risks, interaction, coordination, and keenness of the actors. The BRICK-dimensions help to illustrate how the actors' perceptions of the value creation process have melded together (Gadamer, 2004; Lemmetyinen et al., 2015)

Most of the actors in the network now realize the unique historical value of the place (**B**enefit). This process has initially been catalyzed by the Cultural Manager of the municipality. The important point is that when she started her work many years ago, she understood the potential obstacles hindering the local people from identifying themselves with the history of the location (**R**isks). She also realized that changing attitudes would take a long time. In her interview, and also during the many meetings with her, she pointed out the critical moments during her career when the stakeholders, entrepreneurs, and residents began to see the value of the Ironworks Village and to identify themselves as part of the history of the place. When communicating the value of the place to the stakeholders, the leader of the cultural sector in the municipality succeeded in turning a one way communication model into an interactive one, and consequently the stakeholders started to meet together regularly, so that each was aware of what the others were doing. One enduring example is that of a group of artists and handi-crafts producers who market their work in jointly produced leaflets (**I**nteraction). It seems that the actors in the network have taken a pragmatic approach to coordinating and leading their activities, the municipality itself has sanctioned this role, and today the personnel manager responsible for tourism and leisure services cooperates with the Cultural Manager on coordinating the network (**C**oordination). The cooperation is characterized by an enthusiastic way of doing things and initiating activities among the other stakeholders (**K**eenness).

CONCLUSIONS

Value co-creation stemming from a cultural heritage and specific local needs is the key element of the process of building a brand identity, particularly in the context of cultural entrepreneurship. We adopted a poly-vocal approach to analyzing the destination brand-building process in the context of studying a cultural network. Among the stakeholders were four major international corporations, tens of smaller enterprises, public sector organizations, several associations, individual artists, and residents. With the municipality acting as coordinator, the network started to build a brand architecture based on a shared vision of the future. The process of building the brand of the Ironworks Village, also made visible the relationships of the different actors and their brands. The brand portfolio of the participants was created and the stakeholders started to communicate with each other in face to face meetings. The vision was defined in quite general terms so as to facilitate it being widely accepted. The graphic identity of the Ironworks Village was created by an advertising agency and is free to use for all the network members. As the brand architecture moves beyond the building phase, the area will also need working tools for the evaluation and in-action processes. The development process is still ongoing, and running alongside the cultural and historical perspectives, has been the commercial side of the process addressing the issue of boosting the attraction of the area as a tourism destination. Consequently, the role of value co-creation as an outcome is expanding in terms of affinity, and that of external coordination is diminishing. In other words, the actors have a more equal role in terms of instigating initiatives to co-create value in *cultural creative clusters*, which represents a poly-vocal perspective on coordinating cooperative cultural networks.

Who takes the lead in initiating cooperation in a cultural network and why? A case of a rural Finnish destination

176

Theoretical implications

Our study findings contribute to the theoretical discussion on leadership in the research domain of place branding. The evidence gathered also enhances understanding of how the process of building a brand identity is connected to the community's attachment to the cultural heritage of a place. Our justification for using a multi-authored discourse approach is that it offers a more holistic view of marketing.

Managerial implications

The process of building the joint brand for the Ironworks Village can illustrate to practitioners how to apply academic theory to a real branding case. The example offered by the municipality of Eura in taking on the coordination of the branding process can illustrate best practice for other destinations. One group discussion in the course of the current case illustrated why it was the municipality that took the lead. The feeling in the group was that it was an appropriate solution first because the area fell under the administrative control of the Eura municipality and also because the municipality had the credentials to represent the public. The process was equated to coordinating a group of volunteers, because each actor could decide whether to be involved or not, and if they got involved, on their level of commitment. The most active groups came from the service business and public sector segments.

REFERENCES

Aaker, D. and Joachimstahler, E. Aaker (2002). Brand leadership. London: Simon & Schuster.

Batt, P.J. and Purchase, S. (2004) Managing collaboration within networks and relationships. *Industrial Marketing Management*, 33(3), 169-174.

Bianchini Franco and Lia Ghilardi (2007) Thinking culturally about place. *Place Branding and Public Diplomacy*, 3(4), 280-286.

Bramwell, B. and Sharman, A. (1999) Collaboration in local tourism policymaking. *Annals of Tourism Research*, 26(2), 392-415.

Dredge, D. (2006) Policy networks and the local organization of tourism. *Tourism Management*, 27(2), 269-280.

Ford, D., Gadde, L-E., Håkansson, H., Lundgren, A., Snehota I., Turnbull, P. and Wilson D. (1998) Managing Business Relationships. John Wiley & Sons, Chichester.

Frow, P., Nenonen, S., Payne, A. & Storbacka, K. (2015). Managing Co-creation Design: A Strategic Approach to Innovation. *British Journal of Management*, DOI: 10.1111/1467–8551.12087.

Gadamer, H.-G. 2004. Hermeneutiikka. Ymmärtäminen tieteissä ja filosofiassa.Valikoinut ja suomentanut I. Nikander. Tampere: Vastapaino.

Grandori, A. and Soda, G. (1995) Inter-firm networks: Antecedents, Mechanisms and Forms. *Organization Studies*, 15(2), 183-214.

Grönroos, C. (2011). Value co-creation in service logic: A critical analysis. *Marketing Theory*, 11(3), 279-301.

Grönroos, C. & Ravald, A. (2011). Service as business logic: Implications for value creation and marketing. *Journal of Service Management*, 22(1), 5-22.

Hesmondalgh, D. (2013) The Cultural Industries, Sage, Los Angeles.

Håkansson, H. and Snehota, I. (1989) No business is an island: The network concept of business strategy. *Scandinavian Journal of Mangement*, 4(3), 187-200.

Lemmetyinen, A. (2010) *The coordination of cooperation in tourism business networks*, Series A-4:2010, Turku School of Economics, Turku.

Lemmetyinen, A. and Go, F.M. (2010) Building a brand identity in a network of Cruise Baltic's destinations – a multi-authoring approach, *Journal of Brand Management*, Vol. 17(7), 519-531.

Lemmetyinen, A. (2015) The Coordination of Cooperative Cultural Networks: the Case of Culture Finland. In: Go, F. - Lemmetyinen, A. - Hakala, U. (eds) Harnessing Place Branding through Cultural Entrepreneurship, Palgrave McMillan.

Lemmetyinen, A., Lepistö, T., Suomi, K. and Nieminen, L. (2015) Value Co-creation in Re-branding Tourism Destinations – A Case Study from Two Tourism Business Networks. In: Pesonen, J. and Komppula, R. (eds.) Proceedings of the 6th Advances in Tourism Marketing Conference, Joensuu, Finland, 8.-10.9.2015.

Lorenzen, M. and Foss, N.J. (2003) Cognitive coordination, institutions and clusters: An exploratory discussion. In: Coopearation, networks and institutions in regional innovation systems, eds. Dirk Forndahl and Thomas Brenner, pp. 82-104. Edward Elgar Publishing, Northampton.

March, R. and Wilkinson, I. (2009) Conceptual tools for evaluating tourism partnerships, *Tourism Management*, 30(3), 455-462.

Möller, K. and Halinen, A. (1999) Business relationships and networks: Managerial challenge of network era. *Industrial Marketing Management*, 28(5), 413-427.

Niu, Kuei-Hsien, Miles, Grant, Bach, Seung and Chinen, Kenichiro (2012) Trust, learning and industrial clusters, *An International Business Journal,* 22(2), 133-146.

Novelli, M., Schmitz, B. and Spencer, T. (2006) Networks, clusters and innovation in tourism: A UK experience. *Tourism Management*, 27(6), 1141-1152.

O'Donnell, A. and Cummins, D. (1999) The use of qualitative methods to research networking in SMEs. *Qualitative Market Research: An International Journal*, 2(2), 82-91.

Pavlovich, K. (2003) The evolution and transformation of a tourism destination network: The Waitomo Caves, New Zealand. *Tourism Management*, 24(2), 203-216.

Riege, A.M. and Perry, C. (2000) National marketing strategies in international travel and tourism. *European Journal of Marketing*, 25(11/2), 1290-1304.

Ritter, T. and Gemünden, H.G. (2003) Interorganizational relationships and networks: An overview. *Journal of Business Research*, 56(9), 691-697.

Saraniemi, S., and M. Kylänen. (2011). Problematizing the Concept of Tourism Destination: An Analysis of Different Theoretical Approaches. *Journal of Travel Research*, 50 (2), 133-43.

Saxena, G. (2005) Relationships. networks and the learning regions: case evidence from the Peak District National Park. *Tourism Management*, 26(2), 277-289.

Scott, N., Cooper, C. and Baggio, R. (2008) Destination networks. Four Australian cases. *Annals of Tourism Research*, 35(1), 169-188.

Selin, S. and Chavez, D. (1995) Developing a collaborative model for environmental planning and management. *Environmental Management* 19(2), 189-195.

Tedlock, B. (2000). Ethnography and ethnographic representation. In: Handbook of qualitative research, eds. N.K. Denzin – Y.S. Lincoln, 455-488. Sage Publications, Thousand Oaks.

Tinsley, R. and Lynch, P. (2001) Small tourism business networks and destination development, *International Journal of Hospitality Management,* 20(4), 367-378.

Wilkinson, I. and Young, L. (2002) On cooperating firms, relations and networks. *Journal of Business Research*, 55(2), 123-132.

CORRESPONDING AUTHORS

Arja Lemmetyinen
Finland Turku School of Economics at the University of Turku, Pori Unit
Email: arinle@utu.fi

Lenita Nieminen
Finland Turku School of Economics at the University of Turku, Pori Unit
Email: lenita.nieminen@utu.fi

Johanna Aalto
Finland Municipality of Eura
Email: johanna.aalto@eura.fi

The museum offering system from the experiential perspective: the National Gallery of the Marche case study

Tonino Pencarelli, Emanuela Conti and Simone Splendiani

ABSTRACT

In light of evolving cultural consumption, the aim of the present study is to understand the characteristics and potentialities of museum offerings, analyzed from an experiential perspective (Pine, Gilmore, 1999). In particular, two research questions are considered:

- 1) How does the marketing approach of museums change if one moves from a logic based on services - the *service logic* - to one based on experience – the *experience logic*?
- 2) How does the National Gallery of the Marche of Urbino apply the experiential management approach to marketing?

To answer the first research question, we carry out a literature review of service marketing (Grönroos, 2011; Grönroos, Gummerus, 2014), experiential marketing (Pine, Gilmore, 1999; Schmitt, 1999; Pencarelli *et al.*, 2015; among others), and cultural marketing (Colbert, 2000; Kotler, Kotler, 1998) and we suggest a conceptual framework for the museum service offering.

The second research question is answered through the case study analysis of the National Gallery of the Marche, based in Urbino, a city which was one of the most important centers of the Renaissance period in Italy and which is a World Heritage Site, today. Some managerial implications and future research directions are also discussed.

Key words: museum offering system, value creation, service logic, experience logic.

1. New trends in cultural consumption and the need for museums to adopt a strategic approach

In recent years, the consumption of culture has increased and the way it is used has also changed (Casarin, 2009), in line with the evolution of life practices and consumption in general.[1] An important premise to keep in mind is that the value attributed to culture depends heavily on the subjective response of the users (Bourgeon-Renault, 2000) and on the high level of cultural education of cultural consumers **(NEA, 1998a; Deveux, 1994; Lemmons, 1996; McCarthy *et al.*, 2004), as well as on the fact that they have had exposure to art since childhood (Bourdie, 1979; Di Maggio, Ostrower, 1990). However,** consumer behavior studies on the consumers of artistic products (Collodi, Crisci, Moretti, 2005, 2008, 2009) and of museums (Falk, Dierking, 1992; Prentice, Davies, Beeho, 1997) have pointed out that cultural consumers not only seek an educational enrichment but want to live a holistic and engaging experience (Pine, Gilmore, 1999). Such an experience should provide pleasure, fun, and emotions[2] as well as satisfy the desire for people to get together and share experiences (Bourgeon-Renault, 2006; Ferrari, Veltri, 2008; Addis, 2010)[3].

---

[1] For an analysis of the evolution of postmodern consumers see, for example, Fabris, 2008, and Ferrero, 2013.

[2] Hirshmann and Holbrok (1982) state that people consume to benefit from a positive experience with a product/service whose characteristics are known as the "3F" fantasies, feelings, and fun. More in general and to delve into the benefits/sacrifices tied to cultural consumption, see Pekarik *et al.*, 1999; Kotler, 1999; Pentice, Davies, Beeho 1997; Kotler, Kotler, 2000; Aurier, Passebois, 2001; Falk, Dierking 1992.

In addition, cultural consumers are more and more interested in co-creating their experience (Vom Lehn, 2006; Stumpo, 2006; Conway, Leighton, 2009), by means of technology to be used at the "cultural site" (Addis, 2010; Neuhofer *et al.*, 2014), a trend which is consistent with the increase in "active" cultural participation[4] (e.g., painting, playing an instrument, creating videos, etc.). It is also important to stress that technology could help visitors to enjoy art and culture in a more effective manner than the traditional teaching aids found in museums (Kefi, Pallud, 2011), but technology should not substitute these aids (Addis, 2005; Pujol-Tosto, 2011) or limit the opportunity to live authentic experiences (Pine, Gilmore, 2007).

Thus, cultural consumption can be interpreted from the perspective of the experience economy model (Pine, Gilmore, 1999). It is based on the idea that, nowadays, people are primarily looking to find satisfaction in the consumption of goods and/or services that are "experientialized" (Schmitt, 1999, 2003) or in the direct access to unique and memorable experiences or transformations (Pine, Gilmore, 1999; Ferraresi, Schmitt, 2005; Addis, 2005; among others).

In light of these considerations on the transformation of cultural demand, one naturally wonders about the role and the mission of Italian cultural institutions. Italian law defines a museum as "any permanent structure, which acquires, conserves, categorizes, and exhibits cultural objects for purposes of education and study" and that is considered one of the Institutes & Places of Culture (Legislative Decree 42/2004, Art.101). Thus, a museum is counted among those institutions that offer a public service, if State-owned, or a socially useful private service, if privately owned. The mission of cultural institutions is therefore twofold (Colbert, 2000; Chong, 2002; Rispoli, Brunetti, 2009): to protect and to promote the cultural heritage they contain. Some authors expand the spectrum of the purposes of cultural institutions, including in their mission the preservation of the museum over time, the spread of aesthetic values, the protection of community interests, the quality of the offering, and economy of management. The literature on cultural heritage management recognizes, moreover, the complexity of the supply of services provided by museums. According to some authors, this is expressed through three fundamental dimensions (Zorzi, 2002): extension services (designed to spread knowledge of the museum's cultural project and promote tours of the facility), welcoming services, and supplementary services.[5]

For that matter, an analysis of the Ministerial data on extended services provided by Italian museums reveals an interesting growth trend in these services, meaning they have greater weight in the total revenues. They greatly surpass the revenues deriving from ordinary entrance fees.[6]

Such data would strongly suggest the need for museums to take a strategic approach typical of service companies (Norman, 1985; Lovelock, Wirtz, 2007) and tied, therefore, to the principles of service management (Golinelli, 2008).

---

[3]   For an international review of cultural consumption research see Casarin and Moretti, 2011.

[4]   In particular, active cultural participation means the production and/or the dissemination of cultural content, often outside the market circuits, and through the use of digital technologies (e.g., Photoshop), which have become more and more user friendly, and the Internet, especially Social Networks.

[5]   This approach is also viewable in the Landscape Code of 2004, where art. 117 considers a series of "additional services" that are therefore complementary to the core component.

[6]   From 1999 to 2011 revenues from extended services more than doubled, going from 19,512,382 € to 44,563,470 € (+128%), even taking into account the general slowdown registered in the last year of reference, i.e. 2012 (-3.56% compared to 2011). Among those services showing a sharp increase, the most notable are advanced ticket sales, followed by audio guides (+698% compared to 1999) and food service (+220% compared to 1999).

2. Towards a value creation model for museums : from the "service-logic" to the "experience-logic" approach

Viewing cultural institutions as service companies (Borgonovi, 2000; Turrini, 2009) can be the starting point for setting up a service offering linked to the preservation, and therefore the enhancement, of cultural heritage.[7]

According to the "augmented service offering" model (Grönroos, 2009), what service companies supply is composed of a basic core package of essential services (in our case, the use of cultural heritage), facilitation services (without which these essential services could not be supplied), and supporting services, aiming to differentiate their offerings from those of competitors. In addition to the basic package, that represents the "technical" quality, there is also the functional dimension inherent in the process of service delivery. This consists of three elements on which to act: accessibility of service, customer-supplier interaction, consumer participation.

According to the "service logic" (Grönroos, Gummerus, 2014) approach, value gets created in customer processes, and value creation is customer-driven. In particular, value *in use* is uniquely, experientially, and contextually determined and perceived by customers. Furthermore, it should be noted that customers are increasingly co-creators of value, that the value for customers and businesses is created, not in a single transaction, but in the long-term (Grönroos, 2009), and that it is a cumulative process (Grönroos, Gummerus, 2014). Thus, suppliers are called upon to facilitate the process of creation and enjoyment of the value (Vargo, Lash, 2004; Lush, Vargo, O'Brian, 2007; Grönroos, Gummerus, 2014). Furthermore, the in-use value for the customer is created not by the customer alone or by the company alone, but it is co-created by the company with the customer (Grönroos, Gummerus, 2014).

Instead, according to the experience economy model (Pine, Gilmore, 1999), which was developed in the for-profit contexts (Petkus, 2004), a museum visitor can be considered a simple, passive receiver of undifferentiated economic proposals, but s/he can also be an actor who is heavily involved in the process of cultural production and consumption of high intangible value. In fact, a visitor can live a personalized and engaging experience that has a higher added value than merely a service. After having had a number of such experiences, s/he may be the object of a *transformation* that changes the individual at the physical, intellectual, or spiritual level.

Drawing on these models and in light of the extant literature on cultural management (Colbert, 2000; Chong, 2002; Kotler, Kotler, 1998), it seems plausible to imagine a series of steps that could help guide the strategic formulation phase of a cultural institution/museum that is oriented towards an experiential approach (Fig. 1).

1. Developing the experience concept. The concepts of service, experience, and transformation qualify the needs and the functions that they are intended to satisfy within the logic of value creation. This implies studying the demand, designing the customer value proposition, defining the mode of delivery, and communicating the offer.

Experiences are output from a higher added value-creation process than services; they are personal events aimed at advanced users who want to participate actively and be personally involved at a level that is physical, emotional, intellectual and even spiritual (Pine, Gilmore, 1999).

Transformations consist of repeated experiences which cause a physical or intellectual transformation in the individual (Pine, Gilmore, 1999). Museums can propose experiences and/or undifferentiated transformations aimed at any target audience or these experiences and/or transformations can be designed for specific visitor segments (e.g., students, children, families, etc.).

What kind of experience do we want the visitor to have?

2. Building the experience. The heart of the model considers the cultural offering system of museums to be a package consisting of the "core" experience that is built for visitors and bundled with facilitating and supporting services which can be offered to users according to the resources available.

---

7   For more on the topic of strategic development of cultural organizations, see N. Kotler, F. Kotler (1999) and Casarin (2009).

What are the components of the experience that the cultural offering intends to provide?

3. Delivering the experience. Once the "what to offer" has been established, all the moments of truth between supply and demand must be analyzed.[8] It is important to pay attention to the physical context in which the cultural consumption takes place (the building and its layout) and the intangibles (temperature, air quality, colors, etc.) that affect the distribution of the created value. In addition, it is necessary to take into account the following three factors (Grönroos, 2009):
- *the accessibility of the offer*, understood as the way in which the museum allows visitors access to services, experiences, and transformations[9];
- *the interaction* between the visitor and the museum, a factor closely related to the previous one, which consists in making easy and fluid exchanges between the users and the front line staff, facilities, technology, etc.[10];
- *the active role of the visitor,* meaning that museums must support the visitor participation at all stages of the supply, or even in the design phase, of the service, experience, and/or transformation (e.g., in terms of ideas of how to improve or innovate services/experiences/transformations), delivery (careful listening, questions addressed to the guides, etc.), control, marketing (purchase of tickets on-line), and communication (off-line and on-line word of mouth).[11]

[8] The Pine and Gilmore (1999) model suggests that museums should tap into the idea of the theater as a model, to properly set the scene, get into characters, and intentionally enter into contact with the audience. In particular, if museums want to offer experiences, they should, according to the Authors, apply the following rules:
1. Thematize the experience, i.e., dramatize it by creating a story to help visitors participate, in harmony with the character of the museum;
2. Leave an indelible impression on visitors;
3. Eliminate anything that distracts visitors from the theme;
4. Ensure that visitors buy souvenirs as tangible evidence of the experience;
5. Set the entrance fee as a function of the value of the experience;
6. Remember that the more sensory an experience is, the more memorable it is;
7. Convey the idea that the visitor is buying an experience when s/he pays for a ticket.

[9] Accessibility can be broken down as follows (Pencarelli, 2013): physical, or how to get in contact physically with the museum and with the front-office (ticket, guides, etc.), temporal (opening times), spatial (ease of reaching the museum), procedural (ease with which visitors activate procedures, e.g. on-line ticket purchase, use of audio-guides, etc.), economic (the price of the ticket and of additional services), information (quality and usability of information for visitors provided via telephone, the Internet and the time needed to get the information).

[10] More precisely, there are interactions with:
- the front-office, especially the person at the ticket office and the museum guides;
- the physical resources of the production system/service delivery (collections, bookshop, café, etc.).
- systems that allow the realization of the service/experience/transformation (through museum guides, especially);
- other visitors or stakeholders who are involved in the process of service delivery.

[11] The user's role has become so central that service management literature goes so far as to state that firms cannot create or add value, as often claimed in the traditional goods-dominant literature, but can only make value propositions and then, if accepted, co-create value through service provision. In a globally competitive world it becomes increasingly important for the value propositions to be compelling.

How should the interactions between the museum and the visitor and among visitors themselves be managed?

4. *Communicating the experience.* This step involves using various communication tools and approaches (e.g. advertising, public relations) to the market segments (Colbert, 2000; Kotler, Kotler, 1998).

What communications policies and tools should be adopted for current and potential visitors?

5. *Monitoring the perceived quality.* This means looking at the gap between users' expectations and their perceptions (Hoffman, Bateson, Iasevoli, 2007) regarding the experiential offering. It is a fundamental activity that makes it possible to identify dissatisfaction factors that hinder value creation (Pencarelli, 2013). Every museum organization must perforce decide what measurement tools to utilize, what approaches (in terms of timeline, method, etc.) to adopt, and above all, how to effectively use the information gathered (Colbert, 2000; Kotler, Kotler, 1998; Chong, 2002).

How can visitors' perceived quality of the cultural offering be measured?

6. *Organizing, training, and motivating employees.* In the area of internal resources, applying an organizational model that is able to develop an approach to the experience, as just described, means that attention must be focused on the front office personnel who are responsible for moments of personal interaction (Kotler, Kotler, 1998). In order to do this, the organization must use levers such as empowerment and training. Moreover, it is necessary to mobilize resources and external expertise (Kotler *et al.* 2002; Anderson, Narus, 2004). In order to implement a competitive offering system – especially for small museums - reducing the limits of small size, e.g., through the museum networks[12] which can generate benefits in terms of efficacy (adding value to visitors) and efficiency (Zorzi, 2002; Montella, 2008; Golinelli, 2008; Bagdadli, 2001; Pencarelli, Splendiani, 2011).

How can the personnel coming into contact with visitors be put in the spotlight so as to increase the perceived value?
How can the network of stakeholders who contribute to the experiential offering be coordinated?

3. Methodology

The case study method (Yin, 2009; Eisenhardt, Graebner, 2007), suitable for describing the complex reality of museums, is consistent with the qualitative methodology and the exploratory and descriptive aims of the present work. The National Gallery of the Marche, of Urbino, is the object of the case study and one of Italy's most significant museums of the Renaissance era. It possesses a portfolio of experiential offerings that are all connected to the Renaissance as the central theme.

In this study, different survey techniques have been used to ensure the validity of the results, in particular:
- Semi-structured, in-depth personal interviews with the Superintendent and with the managers of the museum under examination in the period July-August 2015;
- Semi-structured interviews with the City Councilor for Culture and the City Councilor for Tourism of the town of Urbino in the period August-September 2015;
- Analysis of secondary data such as statistics on the entrances to the museum and a customer satisfaction survey carried out by the museum;

---

[12] The benefits of museum networks include the search for economies of scale and diversity through the sharing of common services, the development of learning economies, the greater ability to raise funds, and the condition of complementarity of cultural resources.

Fig. 1 – Rethinking the museum service offering according to the experience-logic
Source: our data and concepts.

- Analysis of information available on the museum (e.g. the website);
- Participant observation in some museum events by one of the Authors.

   The interviews were recorded and transcribed and, to enhance the reliability of the data and ensure greater authenticity, the text was coded by the researchers involved, going to the extent of conducting the so-called cross-reliability (inter-code-reliability) (Miles, Huberman, 1994) test. Throughout this study we have tried to en-sure credibility (or internal validity) through the triangulation of the data and approval of the research report by "informants" (Seale, 1999; Denzin, Lincoln, 1994; Yin, 2009; Bryman, 2013).

4. Findings

In this paragraph the National Gallery of the Marche of Urbino will be analyzed by using the strategic approach of the experience-based model proposed for museums (Fig. 1). Therefore, in Table 1 the six steps that make up the museum management model will be examined individually.

Table 1 – The experience-based strategic approach of the National Gallery of the Marche of Urbino

Six Steps of the experience-based strategic approach	National Gallery of the Marche
1. Developing the experience concept	Portfolio of experiences and transformations aimed at the general public, schools, and teachers: - "core" experiences, of varying richness and participatory nature, connected to the general museum visit for permanent exhibits (for all visitors); - "core" experiences, of varying richness and participatory nature, connected to temporary exhibits (for all visitors); - experiences/transformations connected to learning workshops in which there is an introductory lesson and a workshop activity in the museum (for school-age children of Urbino); - experiences connected to the final workshop events (for families of the children involved and any interested spectators); - experiences/transformations connected to professional development courses on Renaissance life in the Ducal Palace (for teachers of elementary through high school level schools).
2. Building the experience	**Core experience:** visiting the cultural heritage housed in the museum (approximately four thousand works of art) **Facilitating services:** ticketing and information, checked bags, cloakrooms, and restrooms; **Supporting services**: bookshop, café, guided tours managed by external professionals, education and training services.
3. Delivering the experience	**Physical accessibility:** the museum is open every day from 8:30am to 7:15 pm, except on Monday afternoons. It can be reached easily by both private and public transportation. Moreover, wheelchair access is guaranteed on the first floor of the museum; plans are underway to make all of the halls equally accessible. **Informational accessibility:** information can easily be obtained on the website, www.artimarche.beniculturali.it or from the tourist information offices (IAT) of Urbino, both of which provide a list of tourist guides. However, there is no dedicated website. **Economic accessibility**: For people under 18 and over-65 entrance is free. There is an entrance fee of 5 euros for adults between the ages of 18 and 65 and a reduced fee of 2.5 euros for special categories (art school teachers, conservation and restoration docents, etc.). Tickets can be bought online. **Active role of the visitor:** visitors may ask questions during guided tours; students can interact when they take part in workshops, and teachers can interact when they attend courses.
4. Communicating the experience	The museum communicates through: - www.archimarche.beniculturali.it, the cultural Superintendence website; - the National Gallery of the Marche Facebook page and App; - posters and flyers for events held in the museum; - direct personal contact at the Tourist Offices (IAT) of the city.
5. Monitoring the perceived quality	The museum has occasionally conducted customer satisfaction surveys, but this is not planned as an ongoing activity.

6. Organizing, training, and motivating employees	It is a State-run museum which employs 148 staff persons who also work in other museum institutions. The organizational chart is complex and multi-level.[13] The person at the top is the Museum Director who is also the Cultural Superintendent; as concerns the management of the museum, he and other ranking officers have the power to submit proposals to the Ministry of Culture for the purchase of new works of art to include in the museum's collections. It is up to the Ministry, then, to see to the purchases once they are approved. Two thirds of the museum staff are employed in the "enjoyment and enhancement" area, of which approximately 80 are in charge of building security and opening; of these, eight are on rotating turns in educational activities. The remaining employees are evenly distributed among the "protection, knowledge, and documentation", "legal-administrative", and "accounting" areas. Employees are constantly being trained in technical areas (security, information technology, etc.), but there is no system of incentives in place, nor are there any *ad hoc* training courses specifically aimed at creating value for the visitor. The museum is not part of any established museum network; it manages its relationships with its secondary stakeholders in an informal way, by acting as a sort of "director" of the network. The secondary stakeholders are, in particular, schools located in the city and in the province, local administrators with whom the museums plans the educational workshops and professional development courses for teachers, tour guide associations that work with the museum, and other cultural associations in the city that can be visited with the "Urbino tourist card".

5. Discussion and conclusions

In this final section we will discuss the findings and managerial implications of the case study presented. Future research paths will also be mentioned.

The analysis of the National Gallery of the Marche of Urbino (summarized in Table 1) shows how the museum adopts an experience-based strategic approach to management (Figure 1). It highlights the critical issues to be faced in order to increase the value of the offering from an experiential perspective.

As regards the first point, it is clear that the museum possesses a good portfolio of experiences (and transformations) for various segments of its targeted audience. They range from the core experience of a museum visit aimed at the general public to the didactic experiences/transformations aimed at school-age students, to the experience tied to the final workshop events open to the public, and finally, to the experiences/transformations connected to the professional development courses (in History Art, of Painting, etc.) aimed at teachers. Although the value perceived by cultural consumers heavily depends on their level of education and motivation, the case-study museum contributes to creating value for the visitor by creating experiences (step 2 – *Building the experience*) that also utilize facilitating services (ticket office, cloakroom, restrooms) and supporting services (café, book/gift shop, guided tours, educational activities and professional development). In this case, among the facilitating services offered by the museum, the guided tours are only provided by external professionals. Nevertheless, visitors can still enjoy and take advantage of an "active experience" by asking questions. What emerges is the fact that the museum is lacking in video screens and new interactive technology which would allow a more active consumption of the cultural heritage offering it proposes. The other experiences, i.e., learning and professional development, are designed to be both learning and entertainment experiences in which the active participation of the target audience is expected. All of the experiences offered by the Urbino gallery have an aesthetic value, because they are staged in the Ducal Palace, and an entertainment value, because visitors can spend time in the café and gift shop, as well.

The next three steps go hand in hand. The case study has shown (step 3 - *Delivering the experience*) that the experiential offering is easily accessible on the physical level (hours, parking, etc.) and the economic level (lower

entrance fee than the average charged by other Italian museums). Nonetheless, the degree of accessibility could be improved in the area of information; this should be addressed urgently and could be achieved by creating a dedicated website and by managing social media sites more effectively. Creating an ad hoc website would help to improve the communication process (step 4 – *Communicating the experience*) for the museum's experiential offering, thus generating value for its visitors before, during, and after their "consumption" of the experience. Currently, the museum's communication with its visitors does not reflect the state of evolution of information and communication technologies because it is founded exclusively on the tools and channels of a traditional communication mix (posters, flyers, PR, and direct contact in the front office). Moreover, the communication process between the museum and visitors is not sufficiently open to listening to customer feedback regarding the quality of the services received. In fact, the case study also revealed the lack of a planned and constant system for monitoring the visitors' perception of the quality of the offering (step 5 – *Monitoring the perceived quality*); this has only been carried out sporadically.

Finally, the case analysis has brought to light the fact that the organization of and staging of the experiential products of the Ducal Palace of Urbino falls primarily to internal personnel, whereas there is a markedly weak capacity to mobilize complementary external resources that are indispensable to the success of the museum's initiatives, particularly in managing relationships with tourist offices and with tourism organizations. Even the professional development and incentives programs for museum employees, geared towards increasing the value of the visitors' experience (step 6 – *Organizing, training, and motivating employees*), are inadequate and show ample room for improvement.

The study also revealed scarce strategic awareness concerning the effective and efficient management of output with high added value carried out in the aim of creating value. If it is true that Italian museums, in general, need greater managerial and marketing competency (Casarin, 2009; Severino, 2011, among others), in the case of the National Gallery of the Marche in Urbino what must be better developed are the managerial and marketing processes that are so fundamental for the creation of value in an experience-based view. In particular, the marketing challenges concern:

- the analysis and understanding of the visitor profile (actual and potential), especially to grasp how willing visitors are to personally participate in activities and their true inclination to take part in museum life (painting courses, collaboration with artists, use of new technologies, etc.), in order to define a cultural offering system that is capable of creating greater value;

- the detailed planning of various typologies of experiences/transformations, paying careful attention to creating the right theme or mood for the offer and avoiding things that would detract from it, so as to leave an indelible impression on visitors;

- the creation of an ad hoc team of managerial and front line personnel who are cast in roles in which they welcome and entertain spectators, as the experience-based logic would suggest;

- the expansion of collaborative efforts with a greater number of stakeholders (e.g., private companies, universities, etc.) in order to make the experiential offerings more attractive; this implies developing the ability to "direct" as a prerequisite to managing the network of territorial organizations and institutions to involve so as to be able to tap into a wider choice of complementary competences;

- setting up and activating systems to measure the perceived quality of the offering, and measuring it in a systematic way.

As with any study, the one proposed here, is not without limitations, the main one being that only a single case was investigated. Nevertheless, because the choice of methodology was tied to the exploratory-descriptive nature of the research, the present work offers a preliminary theoretical contribution which is useful for perfecting the conceptual framework and applying it to a wider number of cases. Further research could delve more deeply into the components of the conceptual model and test it on other museums and other cultural organizations, such as theaters, archaeological sites, etc. Equally fundamental is the widening of the sources of data gathered for the case study by, first of all, conducting a demand analysis.

Bibliography

Addis, M. (2005). L'esperienza di consume: analisi e prospettive di marketing. Milano: Pearson Prentice Hall.

Addis, M. (2010). Il significato dell'esperienza di consumo nel settore artistico e culturale. In Montella, M. & Cerquetti, M. (a cura di). *Economia, cultura, territorio. Atti della giornata di studio. Facoltà dei Beni culturali.* Fermo, 7 December. Edizioni Università di Macerata.

Anderson, J. C. & Narus, J. A. (2004). *Business Market Management. Understanding, creating and Delivering Value.* NJ: Pearson Education Inc.

Aurier, P. & Passebois J., (2001). Une approche relationnelle de l'expérience esthétique en milieu muséal. *6ème Journée de Recherche en Marketing de Bourgogne*, Dijon.

Bagdadli, S. (2001). *Le reti di musei. L'organizzazione a rete per I beni culturali in Italia e all'estero.* Milano: Egea.

Borgonovi, E. (2000). *Principi e sistemi per le amministrazioni pubbliche.* Second edition. Milano: Egea.

Bourgeon-Renault, D. (2000). Evaluating Consumer Behavior in the Field of Arts and Culture Marketing. *International Journal of Arts Management*, 3.

Bourdie, P. (1979). *La Distinction. Critique sociale dujugement*, Paris: Editions de Minuit.

Bryman, A. (2013). *Social methods research*. Oxford: Oxford University Press.

Casarin, F. (2009). Quale marketing per le organizzazioni culturali? Oltre l'approccio pluralistico. In Rispoli, M. & Brunetti, G. (a cura di). *Economia e management delle aziende di produzione culturale*. Bologna: Il Mulino.

Casarin, F., & Moretti, A. (2011). An international review of cultural consumption research. *Dipartimento di Management*. Università Ca' Foscari, Venezia*, Working paper n. 12.*

Chong, D. (2002). *Arts Management*. London: Routledge.

Colbert, F. (2000). *Marketing delle arti e della cultura*. Milano: Etas.

Collodi, D., Crisci, F. & Moretti, A. (2005). Consumer Behavior nei prodotti artistici: una prospettiva di ricerca. *Paper presented* at the *IV Marketing Trends Congress, Ecole Supérieure de commerci de Paris (ESC-EAP).* Parigi, 21-22 January.

Collodi, D., Crisci, F. &Moretti A. (2008). Il consumer behavior dei prodotti artistico-culturali: analisi dell'esperienza d'ascolto della musica classica. *Paper presented at the VII "Marketing Trends"Congress*, Venice, 25-26 January.

Collodi, D., Crisci, F. & Moretti, A. (2009). *Il consumo di esperienze artistiche nella produzione culturale*. In Rispoli, M. & Brunetti, G. (a cura di). *Economia e management delle aziende di produzione culturale*. Bologna: Il Mulino.

Conway, T. & Leighton, D. (2009). Staging the past, enacting the present: Experiential marketing in the performing arts and heritage sectors. *Proceedings from AIMAC 2009*, *10th International Conference on Arts & Cultural Management*. Dallas, Texas (USA), June 28th – July 1st.

Denzin, N. K. & Lincoln Y. S. (1994). *Handbook of qualitative research*. SAGE publications.

Deveux, S. (1994). *Jazz in America: Who's Listening?* Washington DC: National Endowment of the Arts.

Di Maggio, P. & Ostrower, F. (1990). Partecipation in the arts by black and white Americans. *Social Forces*, 68, pp. 753-778.

Eisenhardt, K. M. & Grebner, M. E. (2007). Theory building from cases: opportunities and challenges. *Academy of management Journal*, vol. 50, n. 1.

Fabris, G. (2008). *Societing. Il marketing nella società postmoderna*. Milano: Egea.

Falk, J.H & Dierking, L.D. (1992). *The museum experience*. Washington, D.C.: Whalesback Books.

Ferrari, S. & Veltri, A. R. (2008). L'approccio esperienziale nell'offerta dei beni culturali. Il caso di Emozioni da Museo. *Finanza, Marketing e Produzione,* 4:66-95.

Ferraresi, M. & Schmitt B. H. (2006). *Marketing esperienziale*, Milano: Franco Angeli.

Ferrero, G. (a cura di) (2013). *Marketing e creazione del valore*. Torino: Giappichelli.

Golinelli, C. M. (2008). *La valorizzazione del patrimonio culturale: verso la definizione di un modello di governance*. Milano: Giuffrè.

Grönroos, C. (2009). *Management e marketing dei servizi. La gestione del cliente nel mercato dei servizi*. Torino: Isedi.

Grönroos, C. (2011). Value co-creation in service logic: A critical analysis. *Marketing Theory*, 11(3), 279-301. doi: 10.1177/1470593111408177.

Grönroos, C., Gummerus, J. (2014). The service revolution and its marketing implications: service logic vs ser-vice-dominant logic. *Managing Service Quality,* 24 (3), 206-229.

Hoffman K. D., Bateson J. G. E., Iasevoli G. (2007). *Marketing dei servizi*. Milano: Apogeo.

Holbrook, M. B. & Hirschman, E. (1982). The experiential aspects of consumption: consumer fantasies, feelings and fun. *Journal of Consumer Research*, 14.

Kotler, N. & Kotler, P. (1998). *Museum Strategy and Marketing. De- signing Missions Building Audiences Gener-ating Revenue and Resource.* Jossey-Bass Inc. Publishers.

Kotler N., Kotler P., 1998, Museum Strategy and Marketing. Designing Missions Building Audieces Generating Revenue and Resources, Jossey-Bass Inc., Publishers, San Francisco

Lemmons, J. R. (1996). *American Dance 1992: Who's Watching? Who's Dancing?* Washington DC: National En-dowment for the Arts.

Lovelock, C. & Wirtz, J. (2007). *Marketing dei servizi*. Italian edition. Pearson Pavia: Bruno Mondadori.

Lush, R. F., Vargo, S. L. & O'Brian M. (2007). Competing through service: Insights from service-dominant logic, *Journal of retailing*, n.1.

McCarthy, F. K., Brooks. A., Lowel. J. & Zakaraz, L. (2004). *The Performing Arts in a New Era*. Santa Monica (CA): RAND.

Miles, M. B. & Huberman, A. M. (1994). *Qualitative Data Analysis*. Sage: Thousand Oaks.

Montella, M. (2009), *Valore e valorizzazione del patrimonio culturale storico*, Milano: Mondadori Electa.

National Endowment for the Arts (1998a). *Survey of Public Partecipation in the Arts*. NEA Research Division, Re-port n. 39, Washington DC: National Endowment for the Arts.

Neuhofer, B., Buhalis D. & Ladkin, A. (2014). Experiences, Co-creation and technology: a conceptual approach to enhance tourism experiences. Tourism and Global Change: On the Edge of Something Big. *CAUTHE 2013 Conference Proceedings.*

Normann, R., (1985). *La gestione strategica dei servizi*. Etas: Milano.

Pekarik, A. J., Doering, Z. D. & Karns D. A. (1999). Exploring Satisfying Experiences in Museums: Curator. *The Museum Journal*, 42, 2:152-173.

Pencarelli, T. & Splendiani, S. (2009). The Role of Brands in Dialectical

Relationships Between Destination and Tourist Products. *Marketing*

Innovations for Sustainable Destinations, *(Ed.)* Fyall A., Kozak, M., Andreu,

L., Gnoth, J., Lebe S.S., Goodfellow Publishing, Oxford.

Pencarelli, T., & Splendiani, S. (2011). Le reti museali come sistemi capaci di generare valore: verso un approccio manageriale e di marketing. *Il Capitale Culturale Studies on the Value of Cultural Heritage,* Vol. 2.

Pencarelli, T., Cerquetti M. & Splendiani, S. (2013). La gestione sostenibile dei musei: profili concettuali ed evi-denze empiriche dalla regione Marche. *Economia dei Servizi*, a. VIII, n. 1, pp. 3-28.

Pencarelli T. (2013). Processi di service management, in Baglieri D., Dagnino G. B., Faraci R., (a cura di), *Mana-gement dell'impresa*, ISEDI, Torino.

Pencarelli T., Forlani F. & Dini M. (2015). Il marketing dei prodotti tipici locali nella prospettiva esperienziale. *Economia agro-alimentare*, n.2.

Petkus E. (2004). Enhancing the application of experiential marketing in the arts. *International Journal of Non-profit and Voluntary Sector Marketing*, Vol. 9, n.1, pp.49-56.

Pine, B.J. & Gilmore, J.H. (1999). *The Experience Economy. Work is Theatre & Every Business a Stage.* Boston: Harvard Business School Press.

Pine, B. J. & Gilmore, J. H. (2007). *Authenticity: what consumers really want.* Boston: Harvard Business School Press.

Pujol-Tost, L. (2011). Integrating ICT in exhibitions. *Museum Management and Curatorship*, 26, 1:63-79.

Rispoli, M. & Brunetti, G. (2009). *Economia e management delle aziende di produzione culturale*. Bologna: Il Mulino.

Schmitt, B. H. (1999). *Experiential Marketing: How to Get Customers to Sense, Feel, Think, Act and Relate to Your Company and Brands*. New York: The Free Press.

Schmitt, B. H. (2003). *Customer Experience Management*. New York: Wiley.

Seale, C. (1999). The quality of qualitative research. SAGE Publications.

Severino F. (a cura di) (2011). *Economia e marketing per la cultura*. Milano: Franco Angeli.

Stumpo, G. (2006). I consumi culturali: le abitudini dei cittadini italiani. *Micro & Macro Marketing*, 16, 2:179-189.

Turrini, A. (2009). *Politiche e management pubblico per l'arte e la cultura*. Milano: Egea.

Vom Lehn, D. (2006). Embodying experience. A video-based examination of visitors conduct and interaction in museums. *European Journal of Marketing*, 40, 11/12:1340-1359.

Yin, R. K. (2009). *Case Study Research: Design and Methods*. Beverly Hills: SAGE Publications.

Zorzi, Y. (2002). Il marketing museale e l'organizzazione a rete. *ICA # 2/2002 Working Paper*, Lugano, Svizzera.

CORRESPONDING AUTHORS

Tonino Pencarelli
Professor of Economics and Business Management at the School of Economics Department of Economics, Society and Politics,
University of Urbino "Carlo Bo",
via Saffi, 42, 61029, Urbino (PU) Italy.
Tel.: 0039-722-305526
Fax: 0039-722-305541
Email: tonino.pencarelli@uniurb.it

Emanuela Conti
Research Fellow at the Department of Economics, Society and Politics,
University of Urbino "Carlo Bo",
via Saffi, 42, 61029, Urbino (PU) Italy.
Tel: 0039-722-305526
Fax: 0039-722-305541
Email: emanuela.conti@uniurb.it

Simone Splendiani
Assistant Professor of Business Management at the Department of Business and Law Sciences
University of Perugia,
via Pascoli 20, 6123 Perugia (PG) Italy.
Tel.: 0039-755855272
Email: simone.splendiani@unipg.it

A Conservation and Visiting Approach for The I. World War Heritage Around The Strait of Dardanelles

Zeliha Hale Tokay and Erdem Salcan

ABSTRACT

The Aegean Entrance of The Dardanelles Strait had been a scene for many battles from past to present. The Trojan War and The Gallipoli Battles of The World War I are the most important instances of these battles.

The Gallipoli Battles took place in this area and retarded so many important cultural assests to the present time. Most of these cultural assets are located in the eastern and western sides of The Dardanelles Strait. Today, the cultural assets those located in the western side of this strait are under conservation in a good condition and being visited by hundred of thousands of visitors in a year in the context of The Historical National Park of Gallipoli Peninsula. But the other cultural assets those located in the other side of the strait are not in the same conditions.

In this study, an inventory of the cultural assets dating to The World War I in the eastern side of The Dardanelles Strait is created. And some proposals for them in the context of contemporary conservation, planning and visiting approach brought forward.

Keywords: Battlefield, War, Troia, Gallipoli.

Introduction

The Dardanelles Strait (The Çanakkale Bosporus) is at the northwest side of The Republic of Turkey. And it is a very important sea straight at the north side it opens to The Black Sea and to The Mediterranean Sea at the south side. The area around The Dardanelles Strait has been settled by many civilizations for many

Figure 1: The Location of The Dardanelles Strait.

Figure 2: A Photograph from The Gallipoli Battles.
(https://commons.wikimedia.org/wiki/File:Royal_Naval_Division_trench.jpg – 03.10.2015)

ages because of its geopolitical importance (Figure 1).

The geopolitical importance of this territory affected the fates of the civilizations those settled around this area. The Trojan War and The Battles of Gallipoli took place in this territory. Because of these battles and battlefields, The Aegean entrance of The Dardanelles Strait can be defined as a "War Geography". These battles leaved so many cultural assets at two sides of The Dardanelles Strait. In this respect, the ruins of The Battle of Gallipoli have an important variety and importance (Figure 2).

As a part of The World War I, The Battle of Gallipoli Peninsula took place between the armies of The Allied States and The Ottoman Empire. These battles are planned by The Allied States with the aim of The Dardanelles Strait and Istanbul for occupation of Istanbul and opening a supplementary road to Russia

Figure 3: A drawing that figures battles at Gallipoli at 1915.
(http://www.iwm.org.uk/learning/resources/the-gallipoli-campaign - 03.10.2015)

Figure 4: A photograph of the bombardment of The Allied Navy in The Dardanelles Strait. (http://webodysseum.com/history/photos-of-world-war-i-at-sea/ - 03.10.2015)

(Figure 3).

The Battles at Gallipoli Peninsula consist of two successive campaigns. These campaigns consist of naval war between 19th February and 18th March 1915 and ground war between 25th April and 09th January 1916 (TDKK, 2008, p.113).

Today, The Historical National Park of Gallipoli Peninsula contains so many historical cemeteries, me-

Figure 5: A photograph of 25th April - Anzac Memorial Day.
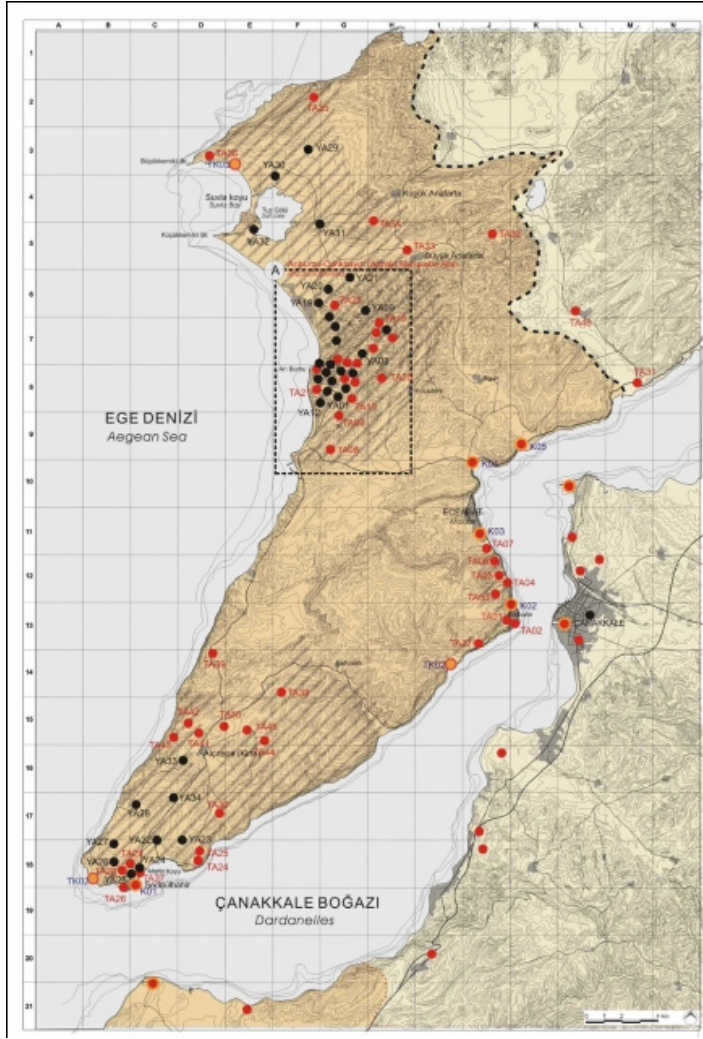
Figure 6: The location of the cultural assets belonging to The Heritage of World War I in the western side of The Aegean Entrance of The Dardanelles Strait. (From: Gelibolu Yarımadası Tarihi Milli Parkı Barış ParkıUzun Devreli Gelişme Planı Çalışmaları – 2002)

morials, epitaphs, museums, information centres beside battlefields. Therefore, The Historical National Park of Gallipoli Peninsula is visited by hundred of thousands Turkish and foreign visitors in a year (Figure 5 and 6).

Most of the battles of the Gallipoli Ground War Phase took place in The Gallipoli Peninsula. But the other side of The Dardanelles Strait took an important role at The Kumkale Amphibious Operation and The Naval Battles as the area of The Gallipoli Peninsula. So, today so many cultural assets belonging to The Battle of Gallipoli is located at the bottom of sea and in the eastern side of The Dardanelles Strait. These cultural assets are The Kumkale Martyrdom, The Kumkale Historical Turkish Burial Ground, The Kumkale Castle, The Orhaniye Battery, The Kumkale Battlefields, The Halileli Village Battery, The Topçamlar Battery, and The Field Guns of The Halileli Village, The Çakaltepe Battery, and The Unknown Soldier Cemetery near The Halileli Village.

2. The Cultural Assets Belonging To The Gallipoli Battle of The World War I in The Eastern Side of The Dardanelles Strait

The Kumkale Martyrdom

The Kumkale Martyrdom is built in the memory of 14 Turkish Soldiers those dead in the bombardment of The Allied Fleet on the dates of 28th and 30th April 1915. This cemetery is built by the people of The Kumkale Village and opened to visit on the date of 18th March 1984. The dimensions of the cemetery are nearly 30 m x 15 m. And it contains 14 burials. Kumkale Martyrdom is under conservation by The Turkish Government since 18th June 1991.

Figure 7: A Map showing the locations of the important cultural assets those dating The World War I in the eastern side of The Aegean entrance of The Dardanelles Strait – Graphic: The Research Archieve)

Figure 8: General View of Kumkale Martyrdom in the year of 2015 - Photo: Erdem Salcan

The Kumkale Historical Turkish Burial Ground

The Kumkale Historical Turkish Burial Ground is located in a close position to the ruins of The Kumkale Castle and The Ancient City of Sigeion. This burial ground is constituted by the villagers of The Kumköy located around Kumkale Castle. It is probable that burial period started by the date of the building period of Kumkale Castle in the year of 1659.

Figure 9: General View of Kumkale Historical Turkish Burial Ground – Photo:Erdem Salcan.

Figure 10: The trenches of Turkish Army in the area of burial ground – Photo:Erdem Salcan.

Today, nearly 400 tombstones dated between the years of 1700 and 1906 can be found in this burial ground. Today, the trenches of Turkish Army and many traces of this conflict are still visible on these tombstones (Sayılır, Yazıcı, Altıer,Acıoğlu, 2012, p.8).

This burial ground became a scene for the conflict between The Ottoman Army and The French Troops during the amphibious operation carried by The Allied Fleet on the dates of 25,26,27 April of 1915. As a result of this operation 467 Turkish, 176 French soldiers are died and 763 Turkish and 481 French soldiers got injured. And 634 soldiers are got lost. The Kumkale Historical Turkish Burial Ground is under conservation of The Turkish Government since 18.06.1991.

Figure 11: The traces of the bombardment on the walls of The Kumkale Castle – Photo:Erdem Salcan.

Figure 12: The ruins of a gun destroyed during the bombardment of The Allied Navy
Photo: Erdem Salcan.

The Kumkale Castle

The Kumkale Castle is located at the eastern side of The Aegean Entrance of The Dardanelles Strait. The castle is built between the years of 1657 and 1659. The fortifications of the castle are built during the modernisation campaigns carried in the years of 1868, 1880, 1890 and 1892.

Figure 13: The General View of The Orhaniye Battery in the year of 2015 – Photo: Erdem Salcan.

Figure 14: The General View of The Unknown Soldier Cemetery near The Village of Halileli Photo:Erdem Salcan

The castle played an important role during The Turco - Italian War, between the years of 1911 - 1912. And it falled into ruin by the bombardment of The Allied Navy between the dates of 19th February and 18th March 1915 (Esenkaya, 2012, pp.9 - 17).Today, so many ruins and traces of this bombardment are visible. The castle and the fortifications in it are under conservation by The Turkish Government since 11.06.1999.

The Orhaniye Battery
The Orhaniye Battery is located between The Ruins of Kumkale Castle and The Ruins of The Ancient City of Sigeion. It was built for empowering the defence of The Aegean Entrance of The Dardanelles Strait in the year of 1889, during the sultanate period of Abdul Hamid II.

As The Kumkale Castle, The Orhaniye Battery played an important role during The Turco – Italian War, between the years of 1911 and 1912 (Karakaş,2013, p.81). This battery falled into ruin by the bombardment of The Allied Navy between the dates of 19th February 1915 and 18th March 1915 (Esenkaya, 2012, pp.9 - 17).. In the present time, The Orhaniye Battery is under conservation by The Turkish Government.

Figure 15: The General View of The Historical Conservation Area of The Halileli and Kumkale Villages – Photo:Erdem Salcan.

Figure 16: The ruins of a gun belonging to The Topçamlar Battery-Photo:Erdem Salcan.
(http://www.canakkaleili.com/topcamlar-tabyasi.html/topcamlar-tabyasi-2, 15th August 2015)

The Unknown Soldier Cemetery

The Unknown Soldier Cemetery is located in the area between the Village of Halileli and The Kumkale Village. Today only two tombs are visible in this cemetery. Until the recent past, there was a very little information about the soldiers those buried in this cemetery. But by the recent researches, it is confirmed that Hilmi Efendi ;a lieutenant of The Ottoman Army, died on the date of 25th April 1915 during the bombardment carried by The Allied Navy is buried in this cemetery. In the present time, this cemetery is in a bad and partially ruined condition.

The Kumkale Historical Conservation Area

The Kumkale Historical Conservation Area is located in The Aegean Entrance of The Dardanelles Strait. It contains The Kumkale Castle, The Orhaniye Battery, The Coastline and immediate vicinity around them.

This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 19th February 1915 and 25th February 1915 (Esenkaya, 2012, pp.9 - 17).. Afterwards, this area had been a scene for The Kumkale Amphibious Operation that carried by The French Troops. The Kumkale Historical Conservation Area is under conservation by The Turkish Government since the date of 11.06.1999.

Figure 17: The ruins of a gun belonging to The Halileli Village Coastline Batteries.
(http://www.tontv.com.tr/tarih-fiskiran-topraklar, 15th August 2015)

The Topçamlar Battery

The Topçamlar Battery is located in a position nearly 3.5 km northwest of The Halileli Village, and nearly 500 m to coastline. This battery is built for empowering the defence of The Dardanelles Strait during the sultanate period of Sultan Abdul-Aziz (1861 - 1876). This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 26th February and 24th April 1915 (Esenkaya, 2012, pp.9 - 17).

Until the recent past, there were the ruins of 3 cannons those are product of Krupp, 8.5 m in length and 28 cm of caliber. But today, these ruins are carried from the battery and placed to different positions in The Çanakkale City Centre. Today, the ruins of the battery are in a bad and ruined condition. These ruins are under the conservation of The Turkish Government since the date of 27.11.2008.

The Çakaltepe Battery

The Çakaltepe Battery is located between The İntepe Village and its coastline. This battery is built for empowering the defence of The Dardanelles Strait during the sultanate period of Sultan Abdul-Aziz (1861 - 1876) . This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 26th February 1915 and 18th March 1915 (Esenkaya, 2012, p.16) .Today; the ruins of this battery are earthed up. These ruins are under the conservation of The Turkish Government since the date of 27.11.2008.

The Halileli Village Coastline Batteries

The Halileli Village Batteries are located on the coastline of Kumkale and Halileli Villages. As the other batteries, this battery is built for empowering the defence of The Dardanelles Strait during the sultanate period of Sultan Abdul-Aziz (1861 - 1876). This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 18th March 1915 and 18th March 1915.Today (Esenkaya, 2012, pp. 9 - 16), the ruins of this battery are earthed up. These ruins are under the conservation of The Turkish Government since the date of 27.11.2008.

Figure 18: The Ruins of a Gun around The Halileli Village.
(http://www.yenimesaj.com.tr/?haber,658503, 15th August 2015)

The Ruins of The Cannon Guns Around Halileli Village

These cannons are located in a position nearly 3 km distance to The Halileli Village. These cannons were placed to this position for empowering the defence of The Dardanelles Strait during the sultanate period of Sultan Abdul-Aziz (1861 - 1876). This area had been a scene for the violent battles occurred between The Ottoman Army and The Allied Navy on the dates of 26th February and 18th March 1915 (Esenkaya, 2012, pp.9 -17).Until the recent past, the ruins of these cannons were earthed up.

The Kumkale and Halileli Villages Historical Conservation Area

This area is located between the coastline of The Dardanelles Strait and Halileli, Kumkale Villages. The ruins of The Topçamlar Batteries, The Cannons around The Halileli Village, The Çakaltepe Battery, and The Kumkale Martyrdom are all located in the borders of this area. This area is under conservation by The Turkish Government since the date of 27.11.2008.

CONCLUSIONS

The Aegean Entrance of The Dardanelles Strait has so many cultural assets dating to The World War I in eastern and western sides. The cultural assets which are in the area of The Historical National Park of Gallipoli Peninsula are under a good condition of conservation and being visited by hundreds of thousand visitors per a year. During the preparation process of this study, other instances of The World War I Heritage in the eastern side of The Dardanelles Strait are examined. And it is confirmed that most of them are having serious survivability problems because the lack of any contemporary conservation and planning process carried about them. But in the context of The History of Gallipoli Battles, these cultural assets have the same importance as the others in the other side of The Dardanelles.

For overcoming the problem, our advice is tackling both sides of The Aegean Entrance of The Dardanelles Strait in the context of "A War Geography" may be the best procedure to follow.

These both sides of The Dardanelles Strait must be joined with a sea way at a suitable point of The Aegean Entrance of The Strait. And then new tourism routes considering both sides in the same historical and touristic

context must be created. The conservation and planning campaigns those will be carried in this area and the cultural assets in it must be in accordance with the principles of the contemporary conservation and planning approach.

By implementation of these advices about these cultural assets, we assume that it will provide a truer and easier imagination of The Historical Context of Gallipoli Naval and Ground Battles for any visitors of this area.

REFERENCES:

Books
Bademli R. , Sarı B. (2002) Gelibolu Yarımadası Tarihi Milli Parkı (Barış Parkı) Uzun Devreli Gelişme Planı Çalışmaları, Ankara: ODTÜ - Gelibolu Yarımadası Tarihi Milli Parkı (Barış Parkı) Planlama ve Danışma Bürosu.

Türk Deniz Kuvvetleri Komutanlığı, (2008) Çanakkale Deniz Savaşları 1915, İstanbul:Boyut Yayın Grubu.

Sayılır B., Yazıcı, Altıer S. and Acıoğlu Y. (2012) Kumkale Tarihî Türk Mezarlığı, Çanakkale: Çanakkale Valiliği.

Articles
Esenkaya, A. (2012). Çanakkale Cephesinde Anadolu Yakası Topları (Anadolu Boğaz Giriş Tabya ve Bataryaları), Çanakkale Araştırmaları Türk Yıllığı, 12, pp.1- 34.

Karakaş, N. (2013). İtalyan Donanması'nın Çanakkale Boğazı Saldırısı'nda Bir Kahraman: Topçu Onbaşı Yusuf (Erdil), Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Tarih Bölümü Tarih Araştırmaları Dergisi, 32, pp. 79 – 106.

References on Web
Çanakkale Savaşları Gelibolu Tarihi Alan Başkanlığı, (2015, 15 Ağustos 2015) Kumkale Oylama Çıkartması, Realm Date: 15th August 2015   - http://catab.kulturturizm.gov.tr/TR,121075/kumkale-oyalama-cikarmasi.html

Sayılır, Burhan. (2015, 15 Ağustos 2015), Meçhul şehitliğin sırrı 95 yıl sonra çözüldü, Realm Date: 15th August 2015 - http://www.milliyet.com.tr/mechul-sehitligin-sirri-95-yil-sonra-cozuldu/gundem/gundemdetay/17.03.2010/1212587/default.htm

http://www.tontv.com.tr/tarih-fiskiran-topraklar, Realm Date: 15th August 2015.

CORRESPONDING AUTHORS

Zeliha Hale Tokay
Mimar Sinan Fine Arts University
Faculty of Architecture - Turkey
Tel.: +905337478080
Email:zeliha.hale.tokay@msgsu.edu.tr

Erdem Salcan
Mimar Sinan Fine Arts University
Faculty of Architecture - Turkey
Tel.: +905308778636
Email: erdemsalcan@hotmail.com

The 'Edutainment' of War Tourism in Hiroshima and Nagasaki

Kaori Yoshida, Huong T. Bui and Timothy Lee

ABSTRACT

Comparing two war-related destinations of Hiroshima and Nagasaki in Japan, the authors analyze contrasting relationships of memorial and touristic parks presented at the destinations. The authors explore how the memory of A-bomb tragedy has been constructed, interpreted, and publicized and embedded in war tourism, by examining various tourist materials including brochures. The findings from the study further our understanding the complexity of war and tourism at the two destinations. While Hiroshima took a rational and exclusive approach to present the destination as the symbol of national of tragedy, Nagasaki well-blends educational component of war memorials in an esthetic cultural landscape of a historic city. Presenting the city as a tourist destination, Hiroshima centers on traditional aspect of Japanese culture, while Nagasaki displays itself as a melting pot of multi cultures. Both cities remain focal destination for historical education for the young generations of contemporary Japan.

Keywords: dark tourism, heritage tourism, identity, atomic bomb, Japan

Introduction

This paper is a part of our bigger project which aims to elaborate the interaction between historical education and international tourism in Japan. War heritage sites, shaping national memories, potentially functions as a reminder of the past to create a better future. In recent tourism research death-related tourist activities called "dark tourism" has been explored (Lennon & Foley, 2000). Previous researches have shown that the "darkness" of war heritage sites is influenced by spatial, temporal, and ideological factors (Ryan & Kohli, 2006), and presented differently based on educational, memorial or conservational intentions (Kang, Scott, Lee & Ballantyne, 2012).

As a foundation of this big project, this paper, focusing on two WWII-related sites in Japan, Hiroshima and Nagasaki, investigates the complexity of the war heritage sites as both historical education and attractive tourism destinations, and explicate the disparity between these sites, along with historical and spatial factors, in in relation to the context of contemporary Japan. In so doing, the authors analyze contrasting relationships of memorial and touristic parks presented at these destinations, looking at how the memory of A-bomb tragedy has been constructed, interpreted and publicized and embedded in war tourism, by examining various tourist materials such as travel brochures placed at various spots including visitors information centers, travel bureaus, as well as pamphlets distributed at memorial sites in the two cities.

Literature Review

War-related Heritage and Dark Tourism

Lifton (1967) notes on a feeling of resentment toward political and commercial activities related to the A-bombs among survivors of the bombings. According to Lifton, commentators on Nagasaki tend to assess the city's activities in the development of industrial production and the tourism industry as unfavorable even compared with Hiroshima's (Siegenthaler, 2002). The construction of war memorials and the prominence of a peace movement indicate the extent to which the war and its memory have been central aspects of the Japanese experience and the way the Japanese have come to term with the war in the postwar period. In globally as well as domestically, Japan has been often criticized for its unwillingness to reflect on its wartime responsibility (Siegenthaler, 2002).

Critics both within and outside Japan have pointed out its tendency to rely on a *higaisha ishiki* (victim consciousness) that may allow the Japanese to put their emphasis on the horror of the atom bombs' effects and highlight their position as victim, rather than attending to the nation's responsibility for its aggression and initiation of atrocities and hostilities in other parts of Asia during the war.

Napier (2005) has argued, Japan's war history has been understood through various mediated materials such as films, books, guidebooks, museums, and monuments, which have often discursively encapsulated Japan's war history as a narrative of victimization. In this regard, Siegenthaler's (2002) analysis of nearly 50 years of entries in Japanese-language guidebooks on Hiroshima and Nagasaki is very useful to refer to as one of the good examples, as it reveals a rather complex set of responses to the war than the phrase "victim consciousness" might suggest. He also identifies guidebooks for a domestic audience in particular as problematic in the discussion of tourism more generally. Smith (2009) stresses the discursive aspect of heritage sites, which concerns not only words and language but also constant social practices that would mediate and frame the particular understanding of the past (events).

Smith (2009) views heritage sites as places that are not "inherently valuable," but are considered valuable through the "present-day cultural processes and activities undertaken at and around them." Being inherently dissonant, heritage is formed through a "multilayered performance that embodies acts of remembrance and commemoration while negotiating and constructing a sense of place, belonging and understanding in the present." Thus, as she emphasizes, heritage or commemorative sites may demonstrate new ways of expressing *identity*. As a part of what we would call the "heritage-making process," historical factors also significantly influence the way certain (war-affected) cities and communities are remembered, presented, and promoted for touristic purposes, as well as the way they would construct their identity, whether by the dominant power or with a form of subversive movement. The identity formation of Hiroshima and Nagasaki are certainly not exceptions, and is a rather complex process.

Hiroshima and Nagasaki in Context

With the end of Occupation control over the media in 1952, Japan was exposed to a "flood of … images and stories" about the A-bombings and tourism in Hiroshima and Nagasaki flourished (Fenrich, 1997). In the post-WWII Hiroshima, an initial depression in real estate prices was followed by the arrival of many thousands of Japanese from elsewhere in the country, which transformed the "'contaminated city' into a 'boom town' of unlimited opportunity." Likewise, by the early 1950s Nagasaki appeared "almost as prosperous" as before the bombing. In 1949 Hiroshima memorials drew tourists to the area around the Atom Bomb Dome; in Peace Memorial Park, the Memorial Cenotaph for A-Bomb Victims was erected in 1952, and construction of the Peace Memorial Hall and Atomic Bomb Memorial Exhibition Hall in 1955, the Children's Atomic Bomb Monument in 1958, along with numerous other memorials, followed in subsequent years. Nagasaki's monuments to the bombing date from the same period as do the first in Hiroshima: the International Culture Hall, in Nagasaki's peace park, was constructed in 1955; the current Urakami Catholic church, which replaced a structure destroyed by the bombing, was opened in 1959 (Siegenthaler 2002). Those two cities were one way or another turned into sightseeing destinations which exhibit the A-bomb atrocities to visitors. The popularity of these two cities as tourism sites has grown steadily over the past years. In fact, the total number of visitors to the city of Hiroshima in 1991 and 1992 amounted to 8.9 million including both Japanese and foreign visitors (Siegenthaler 2002).

Yet at the same time, these two A-bomb affected cities have formed quite different profiles and narratives in relation to various aspects of the past and as tourism destinations, because of their different historical backgrounds, which have been carried as early as A.D. 800 (the Heian period). It has to be stressed again here that historical factors play a crucial role in shaping memories and understanding the past (war and historical) experiences, as well as contributing to forming both individual and collective identities in the society. One of the significant and apparent differences that distinguish Nagasaki and Hiroshima lies in the fact that the former has had constant exposures and contacts with different parts of the world over the history.

Japan started dispatching Japanese envoy who travelled via islands in Nagasaki (*Iki-tsushima*) to Tang Dynasty China from the 9th century to 12th century, followed by two incidents that eventually brought in a long-last-

ing European influence: the arrival of a Portuguese trading ship and Christian missionary, Francis Xavier who brought Christianity and contributed to disseminating the religion in Nagasaki as well as building churches. After the prohibition of Christianity in the later period (16-17C) because of the government's policy of national isolation, the European influence "officially" appeared to die down, until the nation's re-opening to the outside world (mainly the Euro-Anglo world) in the 19th century. A significant amount of Euro-influences on Nagasaki had continued consistently after the 19th century, which include the contribution of Thomas Glover to the foundation of modern industry in Nagasaki. Indeed as a memorial to his great contribution, in 1970 the City of Nagasaki has built "Glover Garden."

This kind of Western influence over the long history of Japan did add a flavor to the up-coming dark side of the profile of Nagasaki brought about by the A-bomb. And this part of the history made a significant amount of difference from Hiroshima in terms of how the city has shaped its identity and its collective narrative in relation to touristic movements, along with history. Unlike Nagasaki that had carried a rather exotic and commercially prosperous profile over the history, Hiroshima since the 19th century had developed into one of the major cities that founded upon the heavy manufacturing industry to contribute to the modernization of the nation. Once the Sino-Japan War broke out in 1894, a major railway for the military use was built between Hiroshima City and Ujina port from which soldiers, armaments, and food were transported to the Continent. At the same time, the Imperial General Headquarters was moved to Hiroshima, which appeared to be the temporary capital of the nation. This had turned the city into a military stranglehold. Subsequently, Hiroshima, filled with educational facilities, had eventually grown into the political, economic, intellectual, and traffic hub toward the 20th century, until the devastation from the A-bomb affect.

Methods

Taking further investigation by comparing two war-related destinations of Hiroshima and Nagasaki in Japan, field work in Hiroshima and Nagasaki was conducted in summer 2014. Methods employed in this study include participant observation at the Peace Park complex in Hiroshima and Nagasaki, collecting brochures of tourist spots and pamphlets of museums and memorial halls and interviews with stakeholders of the tourism board of each city. In this paper, we only present findings from analysis of 65 brochures and pamphlets collected in the fieldwork. The brochures were textually analysed and the themes emerged were compared and contrasted to the facts that we observed at the sites. The findings present themes emerged from touristic brochures in each city before comparing the differences and similarities of the two cities.

Findings

Hiroshima

Analysing brochure of Hiroshima, the identity of the city is formulated by the heritage of A-bomb, traditional Japanese culture and a gateway to Chugoku region. Similar to Nagasaki, the complex of A-Bomb also comprises of three parts. The three structures, the A-bomb Dome, the Hiroshima peace memorial museum and the Hiroshima national peace memorial hall for the Atomic bomb victims, have become a pilgrimage for tens of thousands of well-wishers of eternal piece each year from across the world. The most famous landmark in Hiroshima called "Genbaku domu" in Japanese was originally built as the Hiroshima prefectural industrial promotion hall in 1915. This is the most important monuments in the complex, which was designated as UNESCO World Heritage site. The description of A-Bomb Dome centralises on the atrocity of atomic bombing "the A-bomb Dome was standing within 100m (328ft) from what would have become ground zero on Aug.6, 1945. When the A-bomb was dropped, thousands of suffers of the bomb threw themselves in vain into the nearby Motoyasu-gawa river to ease the pain. Hundreds of corpses remained afloat in the water for long after the blast". Next to the Dome, the Peace Memorial Museum collects and displays belongings left by the victims, photos, and other materials that convey the horror of that event, supplemented by exhibits that describe Hiroshima before and after the bombing and others

that present the current status of the nuclear age (Brochure of Hiroshima Peace Memorial Museum). Hiroshima National Peace Memorial Hall presents a mission "mourning the lives lost in the atomic bombing, we pledge to convey the truth of this tragedy throughout Japan and the world, pass it on to the future, learn the lessons of history, and build a peaceful world free from nuclear weapons" (Hiroshima Peace Memorial Hall). Three new projects were established to make the hall into an educational centre of the atomic bombing tragedy including photographs of A-bomb Victims, A-Bomb Memoirs and A-Bob Memoirs Reading. Unlike Nagasaki, brochure of Hiroshima Tourism Board provides a list and map of 67 monuments in the area of Pearce Memorial Park, sites related to the atomic bombing outside the Park are not included. Other two significant sites not included in the brochures are Fukuromachi and Honkawa Elementary School. When the atomic bomb was dropped on August 6, 1945, Honkawa Elementary School, the school nearest the hypocenter, suffered tremendous damage, "gutted by fire and devastated by the explosion, the school was reduced to its outer walls. The principal, ten teachers, and 400 students all lost their lives. The 'Peace Museum' at Honkawa Elementary School is a part of the school building constructed in 1928...It serves as mute testimony to the tragedy" (Honkawa Elementary School Peace Museum).

The second characteristic of Hiroshima is its preservation of traditional Japanese culture resulting from the past being the power centre of Chugoku region. The sites of this category include Hiroshima Tosho-gu shirine to enshrine the soul and spirit of the founder of the Tokugawa shogunate in the Edo era (1602-1868). Most important, Itsukushima Shrine in Myajima is a time-honored shrine with a dynamic and unique layout on the surface of the sea. The shrine complex, listed as a UNESCO World Heritage site, exhibits the prime architectural beauty of the Shinden style in the Heian period (794-1192) (Chugoku Region Tourism Promotion Association).

The third theme is Hiroshima as a gateway to Chugoku region. Chugoku Region Tourism Promotion World Heritage Sites in the region are jointly promoted by Ohda Tourist Association, Miyajima Tourist Association and Hiroshima City Tourist Information Center for "boasting three UNESCO World Heritage sites: Itsukushima Shrine, the Iwami Ginzan Silver Mine and the A-Bomb Dome, the Chugoku Region retains innumerable cultural traditions and townscapes". Hiroshima World Heritage Sea Route connecting two World Heritages in Hiroshima prefecture: Atomic Bomb Dome and Itsukushima Shrine.

Being the powerhouse of the Chugoku region, Hiroshima city functions as a transportation hub with railways and land routes connecting it to other four prefectures Tottori, Shimane, Okayama and Yamaguchi. Information time, price connection of transportation from Hiroshima to other five prefectures of Chugoku region with themes of historic sites, sightseeing spot, nature, activities and gourmet are presented in the brochure (Chugoku Region Tourism Promotion Association).

Nagasaki

Nagasaki, a prosperous trading seaport was destroyed by atomic bombing but now has been revitalised as a seaside resort city. Various resources of the city including obviously war-related, industrial and cultural heritage are well-integrated for tourism development in this town. The circle of prosperity-destruction-revitalisation is presented by integrating different themes from touristic brochures.

The first theme relates to dark tourism resource of the A-Bomb. Atomic Bombing Monuments complex include 79 sites comprising three major zones and four sub-zones integrated in a walking tour designed by Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims. Major sites in each zone are narrated briefly in the brochure. Atomic Bomb Museum, the most important site in the five locations in the education zone aims "to convey to people the fact about the atomic bombing and awaken their awareness and appreciation of the preciousness of peace". In this zone, Nagasaki Peace Memorial Hall is dedicated to the atomic bomb victims functioning as a "remembrance space". Majority of the monuments (32 sites) locate in the prayer zone around the atomic bombing hypocentre, where the atomic bomb exploded approximately 500 meters above the monolith on August 9, 1945. Next to the monolith are the ruins of the former Urakami Cathedral that was demolished in the atomic bombing now stands as "a testament to the disaster of the atomic bombing". The zone of hope locates in the Nagasaki Peace Park. Most significant monument is the Peace Statue, "a prayer for everlasting world peace and a symbol of supreme hope of human beings". The World Peace Symbol Zone "was established

to make a strong appeal to the world for the realization of everlasting peace...and make Nagasaki a sacred place for world peace by displaying peace monuments donated from all over the world". Another four areas are former religious space as shrine, cathedral and schools destroyed in the atomic bombing that witnesses tremendous loss of lives of young school pupils. In particular, the air-raid shelter at Yamazato Elementary School is "where teachers, children and local residents evacuated to after being wounded or burned. Many of them passed away inside." Former Shiroyama Elementary School, which was located about 500 meters west of hypocentre where "twenty-nine school personnel and 110 mobilised students were killed here in the bombing, while approximately 1,400 pupils died at their homes" has turned into a small museum.

The second theme is industrial heritage of the period being a prosperous trading seaport. In the brochure of Nagasaki Prefecture Convention and Tourism Association, the most significant industrial heritage on the tentative list of UNESCO World Heritage site is "Gunkanjima" (Battle Ship Island). Gunkanjima prospered as a coal mining community from the 1890s. In 1974, when the coal mine closed, the island became completely deserted. The second site is the Hirado city that had a long history as the first foreign trading port in Japan. The Dutch trading port, Dejima, is narrated as a significant witness of both commercial and cultural exchange, presenting the exotic theme of the city being "the location for the Dutch East India Company's trading post, and thus as the entry point for commercial and cultural exchange with the West for over 200 years".

The third theme in the brochure presents Nagasaki as a melting pot of cultures thanks to the position of an international seaport. Important cultural asset of the city is "Glover Garden" which was narrated as "beautiful mansions built for British merchants, including the oldest wooden western-style home in Japan, built by the Scottish merchant Thomas Glover, who played a key role in the industrialization of Japan". Additional to Western influence, Chinese influence is remarked at Shinchi Chinatown where "roads filled with Chinese restaurants, shops, and large red Chinese gates". The lanterns festival held in accordance with the Chinese New Year in the China Town (Brochure of Kyushu Tourism Promotion Board). Being influenced by Western culture and trading, the city has a unique Christian history that no other city in Japan has. Narratives in tourist brochure reveal the city has reestablished of its identity as a multi-cultural city. For example, Sasebo city of Nagasaki prefecture features resorts including the Saikai Pearl Sea Resort and Huis ten Bosch, attractive shopping areas, and bars and food influenced by the US navy base in the area. In particular, Huis ten Bosch, the largest theme park in Kyushu was modelled after a medieval Dutch town, complete with beautiful brick and canals as "the perfect place to relax and have fun".

Comparing Hiroshima and Nagasaki in the way the touristic resources are presented, similarities are found in the narratives of the A-Bomb and its educational purpose. Both Hiroshima and Nagasaki have a complex of museum, memorial hall and monuments located in the Pearce Park. The victimized narratives have been presented with extensive focusing on casualty of powerless civils such as women, children. Both cities are must-go destinations for annual school trip in Japanese primary and secondary education. Commemorative events are held every year in August at the Peace Park for school children coming from all over Japan.

Differences are evidenced in presenting the two cities as tourist destinations. Presentation of Hiroshima is centralized on A-Bomb event while Nagasaki integrates the war heritage with other cultural resources. Hiroshima presents itself with traditional Japanese culture, while Nagasaki emphasis on the exotic, being a melting pot of cultures. In terms of regional integration, Hiroshima plays important role as a transportation hub to other attractions in Chugoku, Nagasaki, in contrast, presents itself as an independent tourist destination. Hiroshima remains a commemorative place while Nagasaki projects an image of a touristic town offering relaxation and enjoyment of exotic influence. The themes are presented in the table below.

	Hiroshima	Nagasaki
Location	Central part of Chugoku region	Marginal part of Kyushu region
A-bomb memory	Central theme	Integrated theme
Cultural heritage	Traditional Japanese	Exotic, multi-cultural
Tourism product packaging	Gate-way to Chugoku	Independent destination with diverse tourism resources
Development	Static, commemorative	Prosperity-Destruction-Revitalisation

Conclusion

The findings from the study further our understanding the complexity of war and tourism at the two destinations. While Hiroshima took a rational and exclusive approach to present the destination as the symbol of national of tragedy, Nagasaki well-blends educational component of war memorials in an aesthetic cultural landscape of a historic city. Both cities remain focal destination for historical education for the young generations of contemporary Japan. The study offers explanation for the disparity from geographical and historical context of Japan that shapes the identity of the two cities.

Reflecting on literature of war heritage tourism, the findings from the study support Siegenthaler's (2002) argument that the 'victim consciousness' dominating the narratives of Japanese war time description in Hiroshima and Nagasaki. Museums and monuments in A-bomb complex encapsulated Japan's war history as a narrative of victimization as mentioned in previous studies (Napier, 2005). The inherent value of commemorative sites demonstrating new ways of expressing identity according to Smith (2009) is evident in our study. The two cities establish different identities depending on the value of heritage that was shaped by history and geography of the respective city.

Being an exploratory study, there are some limitations inherent that suggest future research direction. Further study on the users of the heritage, such as tourists, locals and site managers will shed lights on understanding the impacts of heritage narratives on individuals. Different methods, such as survey can also be conducted to find out if any gap existing in the narratives of the cities and perceptions of the tourists.

References

Fenrich, L. (1997). Mass Death in Miniature: How Americans Became Victims of the Bomb." In *Living with the Bomb: American and Japanese Cultural Conflicts in the Nuclear Age*, L. Hein and M. Selden (eds) (pp. 122–133). Armonk NY: M. E. Sharpe.

Kang, E.J., Scott, N., Lee, T.J. & Ballantyne, R. (2012). Benefits of visiting a dark tourism site: the case of the Jeju April 3rd Peace Park, Korea. *Tourism Management*, 33, 257-265.

Lennon, J.J. & Foley, M. (2000), *Dark Tourism*. London*:* Continuum.

Lifton, R. (1967). *Death in Life: Survivors of Hiroshima*. New York: Random House

Napier, S. (2005). (*Anime From Akira To Howl's Moving Castle: Experiencing Contemporary Japanese Animation*. Palgrave; Narita, yūichi. 2002. "Sōsetsu, Sensō to gender" (Critical Review, War and Gender), in Kindai nihon no bunkashi: kanjyō, kioku, sensō 1935-1955 (2). Tokyo: Iwanami shoten; Fukuma Yoshiaki. 2006. The History of Anti-War Media: A Comparison between Public Opinion and Popular Sentiment in the Post-War Japan. Tokyo: Sekaishisō sha.

Ryan, C., & Kohli, R. (2006). The buried village, New Zealand—An example of dark tourism? *Asia Pacific Journal of Tourism Research*, 11(3), 211–226.

Siegenthaler, P. (2002). Hiroshima and Nagasaki in Japanese guidebooks. *Annals of Tourism Research*, *29*(4), 1111-1137.

Smith, L. (2006). *Uses of Heritage*. London: Routledge.

CORRESPONDING AUTHORS

Kaori Yoshida
College of Asia Pacific Studies
Ritsumeikan Asia Pacific University, Japan
Email: kyoshida@apu.ac.jp

Huong T. Bui
College of Asia Pacific Studies
Ritsumeikan Asia Pacific University, Japan
Email: huongbui@apu.ac.jp

Timothy Lee
College of Asia Pacific Studies
Ritsumeikan Asia Pacific University, Japan
Email: timothylee728@gmail.com

Identifying Brand Genes in Tourism Branding Strategy:
A Case Study of "Chang'an - Tianshan" Heritage Corridor

Tongqian Zou, Yulan Hao, Luhong Jiang and Bai Xue

ABSTRACT

This study examines "Chang'an – Tianshan Heritage Corridor", part of the Silk Road route, as a case study to develop an assessment index of brand genes in the heritage corridor context. The study combines the outstanding universal value (OUV) of heritage (World Heritage Convention), place sense theory in geography, resource based theory and brand personality as the theoretical foundations. A framework is proposed to include attractiveness, representativeness, and competitiveness as the principles of the heritage corridor placeality. Content analysis, expert evaluations, and hierarchy analysis were used, and the results revealed 20 key factors as the brand genes and specific branding development strategies for "Chang'an-Tianshan Heritage Corridor".

Keywords: Heritage corridor; brand genes; "Chang'an - Tianshan Heritage Corridor"

1. Introduction

1.1 Heritage Corridor

Heritage is "the history, traditions and qualities that a country, a region or society has had for many years and that are considered an important part of its character" (Oxford Advanced Learner's Dictionary 7th Edition, 2007). Corridor, composed of nodes, channels and route network, is linear (ribbon) space embodying structure, function and intrinsic and extrinsic connection (ICOMOS, 1994). Dating back to the 1960s in the U.S., heritage corridor is linear landscape compiling specialized cultural resources (Searns, 1995). It represents movement and mobility of human beings, mutual benefits and continuous exchanges of multi-dimensional commodities, thought, knowledge and value, and hence temporally and spatially develops cultural exchange and mutual nourishment (UNESCO, 2008).

Heritage corridor is as an important component of the greenway concept in the tourism sector and connects significant historical and cultural resources. Heritage corridors listed as World Heritage enjoy outstanding universal value. According to *Convention of World Cultural and Natural Heritage Protection*, outstanding universal value (OUV) is the unique feature of world heritage. In addition, world heritage is required to meet 10 criteria, including representativeness, importance, historical significance, value, uniqueness, authenticity, integrity, etc. The essential procedure of heritage OUV evaluation is to identify cultural trait of heritage, assess its value and determine whether its cultural value has OUV (ICOMOS, 2005). For a heritage corridor to be included in the world heritage list, it has to be a specific and dynamic cultural landscape of authenticity and integrity, with characteristics of OUV, time-and-space continuum and unique value (UNESCO, WHC, 2013). Brand genes of heritage corridor stems from its OUV. It is a vital guarantee for sustainable cultural heritage tourism development to enhance tourism brand on the basis of cultural heritage resource integration (Zhang, et al, 2011; Zhang & Bao, 2004).

1.2 Positioning and Image in Destination Branding

American Marketing Association defines branding as the name, term, symbol, sign or design and their combination used to distinguish products or services from the competitors. Morrison (2009) concludes that positioning

and image are the key factors in the destination brand marketing. Tourism destination positioning is to concisely convey essential qualities of a certain product or service to consumers so as to present the distinguished characteristics compared with other competitors in a meaningful way (Plog, 2004). The core elements of positioning analysis are destination resources, consumer perception and competitors (Qu & Li, 2012). Brand positioning differentiates a brand and adds value to the brand by discovering the unique selling point to the target market and satisfying certain expectations of customers. The image of tourism destination is what is perceived in the mind of an individual or the public regarding the accumulation of impressions, beliefs, thoughts, expectations and emotions.

Cai (2002) reports that the development of branding image is a critical part of building a destination branding model. He also defines the image of target tourism destination as reflections of connections in tourists' memories on perception on a place. Considering property-based composition and entity-based composition, Echtner et al. (1993) concludes that tourism destination image is composed of three-dimensional continuum: property-entity, function-mentality and similarity-specificity. Tourism destination branding should recognize and distinguish the destination itself, as well as deliver an unforgettable tourism experience, so as to consolidate and enhance pleasant destination experiences (Ritchie, 1998). The core of tourism destination branding strategy is to establish a positive destination image that is recognizable and different from other destinations by choosing consistent branding elements (Cai, 2002; Tascietal, 2007). Branding is the strongest tactic of destination marketing (Morgan & Pritchard, 2002). Destination branding can help a destination create a more appealing image that differs from its competitors to avoid price erosion (Pike, 2005).

1.3 Attractiveness and Competitiveness

The function of tourism destination branding is to connect destination with tourist markets and simultaneously distinguish itself from potential competitors. The establishment of tourism destination branding entails the attractiveness to tourist markets and competitiveness with other destinations.

Push-Pull Effect: Based on push - pull theory of population transfer, researchers apply the Push-Pull model in the tourism field. Push refers to tourists' personal factors, such as tourism expenses, income, spare time, etc. Pull factors, the real reason for consumers to travel, refers to natural resources, cultural resources, attractions, destination image and practical value, etc. (Crompton, 1979; Dann, 1977; Epperson, 1983; McIntosh & Goeldner, 1990). Push factors involve intrinsic traits of attractions and destinations (Klenosky, 2002). Under the effect of push and pull factors, tourists leave their own residence environment to visit the tourism destination. Prayag & Ryan (2011) report that the pull effect is measured by a series of distinctive destination traits representing the destination attributes. Therefore, destination attractiveness is an important source of brand genes.

Competitiveness: Resource-based view believes that competitiveness comes from inimitable and irreplaceable resources (Wernerfelt, 1984; Crook, Ketchen, Combs, and Todd, 2008; Bingham, 2008). To turn short-term competitive advantage to be long-term, resources must be heterogeneous and immovable (Peteraf, 1993). Only the unreplaceable and inimitable resources can be valuable for competitiveness (Barney, 1991). In other words, according to resource-based view, resource that destination brand relies on must be valuable, scarce, inimitable and unreplaceable. Special trait of destination competitiveness is another source for destination brand genes.

1.4 Destination Personality

In the 1980s, American scholars started to connect brand with personality to introduce the concept of brand personification. Asker (1997) classifies brand personality as honesty, enthusiasm, competence, maturity and rudeness. Hosany, Ekincy and Uysal (2006) introduce Aaker's concept and come up with the concept of destination personality. They connect destination branding strategy with personality and point out that destination per-

sonality is multi-dimensional and human feature combination related to tourism destination. Ekinci and Hosany define destination brand personality as a set of mutually-related destination personality features that tourists recognize (Bai & Hu, 2013).

Pereira et al. (2012) also propose the concept of tourism destination personality. The key to create destination brand difference is to construct unique destination personality and establish emotional relations between brands and tourists. Brand building needs to intensively convey soul and spirit of destination (Morgan, Pritchard & Piggott, 2003). Henderson (2000) distinguishes six personality dimensions when analyzing Singapore's branding strategy. They are metropolis, youth, vigor, modern Asia, reliability and comfort. Zou (2006) introduces the term **"placeality"** based on place and sense of place. He proposes that placeality is a natural and cultural essential characteristic that a place accumulates in the long run and an organic synthesis of nature and culture. The essential characteristics are represented by the unique lifestyle formed in a region historically influenced by natural and cultural environment. Tourism placeality is attractive to tourists and competitive to competitors. Tourism placeality serves as a brand genes of tourism destination.

Williams and Roggenbuck (1989) firstly find out that when tourists choose destination, instead of completely relying on combination of tourism resources and environment, they tend to have psychological preference for a certain tourism destination. This psychological preference can be accounted for by place attachment. Williams introduces the concept of place attachment and explains that place attachment is composed of place dependence and place identity. **Place dependence** is functional attachment between place and people. **Place identity** is emotional attachment between place and people (Tang, 2007). Destination brand personality enables tourists from source market to grow place attachment to destination. Qu et al. (2008) believe that destination positioning strategy lies in searching and determining endemic destination personality which can represent differences. This personality can help build an intrinsic and steady emotional connection destination along with consumers' individual value and therefore convinces consumers of destination visit. The key to destination brand success is to what extend that brand personality and target market have in mutual influence (Guo, Tao & Feng, 2013).

Tourism destination brand personality theory has made several improvements on destination branding theory. First, tourism destination brand genes should come from destination endemics, which should be demonstrated by branding. Second, branding strategy should establish emotional connections between tourists and destination, that is, place attachment. In addition, World Tourism Organization experts Morgan et al. (2002) propose tourism destination brand pyramidal model based on various theories. They point out that when developing tourism destination brand, SWOT analysis should be employed to identify the most important asset of destination (rational attribution), and then through consumer analysis, identify emotional connection consumers have with destination. Through competitor analysis, destination brand personality and positioning can be determined, followed by identifying the destination brand genes.

It can be concluded based on the above-mentioned literature review that attractiveness, representativeness and competitiveness are considered in heritage corridor placeality. Representativeness mainly bases itself on OUV of heritage resources, including time and space continuum, value uniqueness and endemics. Attractiveness is based on push-pull effect, including lifestyle diversity, place attachment and travel convenience. Competitiveness relies on RVB and is represented by inimitability and irreplaceability. The set of heritage corridor placeality factor evaluating indices is shown in Diagram 1.
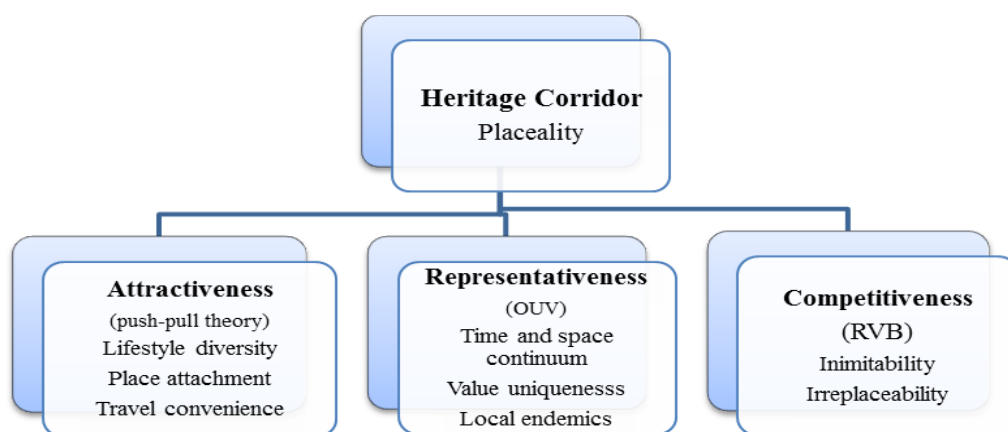
Diagram 1 Evaluating Indices of Heritage Corridor Placeality Factors

2. Selection and Analysis of "Chang'an - Tianshan Heritage Corridor" Brand genes

Based on previous research, this paper employs a methodology of expert grading. We invited domestic and international scholars and experts in heritage and tourism, as well as administrators of government and international tourism organization in brand genes selection and scoring. Fifteen questionnaires were distributed to tourism experts and scholars from heritage tourism research institutes and tourism industry and 12 were returned valid. Based on hierarchy analysis method, this paper has invited experts to score genes of heritage corridor: attractiveness, representativeness, competitiveness and the first-tier indices. Combining content analysis method, this paper selected 20 key words which reflect the image of "the Silk Road: Chang'an - Tianshan Heritage Corridor" and designed the Likert scale to analyze on the basis of expert scoring. In this way, this paper selects and analyzes "the Silk Road: Chang'an –Tianshan Heritage Corridor" brand genes.

2.1 Application of Hierarchy Analysis Heritage Corridor Placeality Evaluating Index Weights

Among various heritage corridor placeality factors, in order to know which factor can represent the placeality of heritage corridor (i.e. heritage tourism destination brand genes) more than others, it needs to be calculated the weighted value of each factor and set priority in terms of their relative significance.

Weighted value refers to weighing values of heritage tourism destination brand genes and quantizing them according to evaluating indicators, which tells the relative significance of each evaluating indicator. The weighted value is set between 0 and 1, and the sum of the weighted values of evaluating indicators is 1. This paper regards heritage corridor placeality factors as evaluation object. It evaluates and weighs values of each factor through application of AHP analytic method and finally evaluates the indicators. Experts and scholars are invited to take part in the analysis.

Based on studies of a large quantity of documents and theoretical research, the paper has built an index system of heritage tourism destination brand genes, as is shown in Table 2-1.

Table 2-1 Index System of Heritage Tourism Destination Brand Genes

Aims	Rule Hierarchy	First-Tier Index
Heritage Tourism Destination Brand Genes	Attractiveness	Diverse Lifestyles
		Place Attachment
		Travel Convenience
	Representativeness	Time-Space Continuum
		Value Uniqueness
		Local Endemics
	Competitiveness	Inimitability
		Irreplaceability

According to the index system of heritage tourism destination brand genes, this paper compares "Rule Hierarchy" with each indicator under "first-tier index", and it compares every two indicators. The relative significance was found after comparison. Based on weighted average of experts' grades and group strategy analysis, heritage corridor brand-influenced factors and relative significance of "first-tier index" have been obtained.

Table 2-2 Relative Significance of Heritage Corridor Brand-Influenced Factors

Rule Hierarchy	Relative Significance	First-Tier Index	Relative Significance
Attractiveness	0.336	Diverse Lifestyles	0.154
		Place Attachment	0.134
		Travel Convenience	0.105
Representativeness	0.354	Value Uniqueness	0.18
		Time-Space Continuum	0.044
		Local Endemics	0.125
Competitiveness	0.309	Inimitability	0.146
		Irreplaceability	0.164

The research data showed that the weighted value of each indicator under "Rule Hierarchy" was similar, which is important to heritage corridor brand building. Meanwhile, representativeness can mostly represent the brand genes of heritage corridor. Attractiveness took the second place and competitiveness was the third (as is in Diagram 2). It shows that during the refining of heritage corridor brand, in order to build brand image, more attention should be attached to the choice of representativeness based on balance among these three factors.
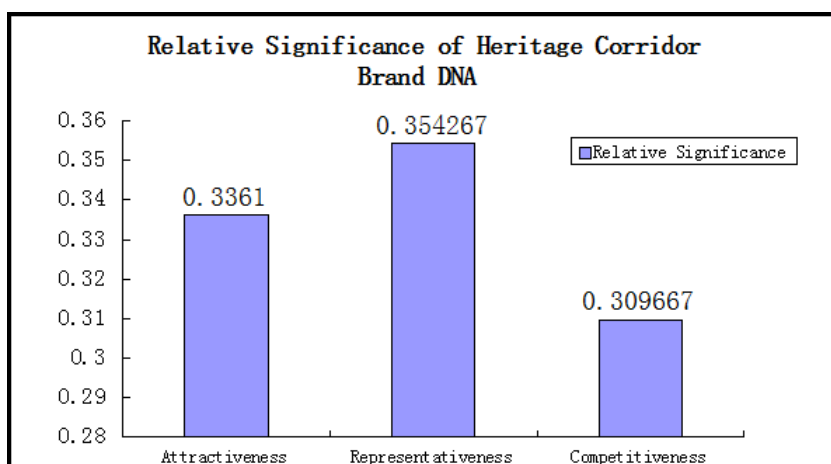

Diagram 2 Analysis of Relative Significance of Heritage Corridor Brand-Influenced Factors.

Data analysis indicates that differences of lifestyle were more important than the other two indexes of attractiveness. Place attachment took the second place, which shows that the refining of local culture and differentiating customs can make tourism brand and local image more attractive. Value uniqueness, time and space continuum and local endemics are three first-tier indexes casting influence on representativeness. Value uniqueness has the most weighted value among the three indexes, which is in accordance to the principle of OUV. The refining of heritage corridor brand image should focus on heritage value to give expression to brand's uniqueness. As for competitiveness, irreplaceability and inimitability, which had the relatively small difference of weighted value, are both important and play an important role in showing brand's competitiveness.

A comprehensive selection (showed in Diagram3) of heritage corridor brand's first-tier index indicates that value uniqueness and irreplaceability can mostly represent brand's image while time and space continuum and travel convenience are less important to heritage corridor brand. During the selection of heritage corridor brand genes, more attention should be paid to heritage's unique value and its unreplaceability to refine brand genes.
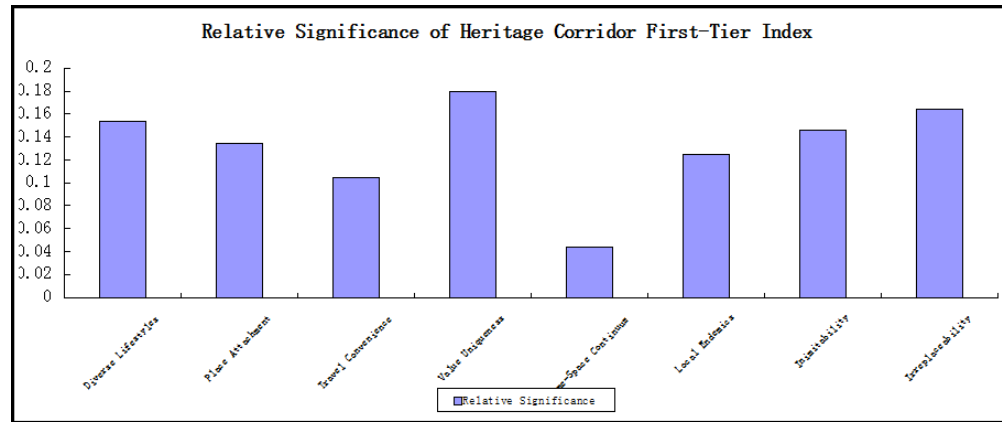

Diagram 3 Analysis of First-Tier Index's Relative Significance of Heritage Corridor Brand-Influenced Factors

2.2 Selection of "The Silk Road: Chang'an - Tianshan Heritage Corridor" Brand genes

Employing a method of content analysis, this paper has conducted a massive retrieval of the-Silk-Road-related image, positioning, brand, symbol and history which publicized by World Tourism Organization and the Silk Road tourism website. We also analyzed official reports released by 2015 China Tourism Year of the Silk Road and planning on the Silk Road released by National Tourism Administration, etc. At the same time, we summarized natural and cultural features of five western provinces alongside "Chang'an - Tianshan Heritage Corridor" and their home-and-abroad promotion, publicity, branding, symbol and slogan surrounding the Silk Road pushed forward by all-level governments and tourism companies. Based on the data, this paper has retrieved 20 key words of relatively high frequency which can summarize and represent "Chang'an - Tianshan Heritage Corridor".

Table 3 Key Words of "The Silk Road: Chang'an-Tianshan Heritage Corridor"

Key Words	Definition
Camel	Primary transportation of the Silk Road; Camel—used as representative tourism image by World Tourism Organization, National Tourism Administration and various provinces and cities
Silk	Main exchange commodity of the ancient Silk Road; Silk—used as representative tourism image by World Tourism Organization, National Tourism Administration and various provinces and cities
Desert	One of the main terrains of the Silk Road; The Silk Road in the desert; Taklimakan Desert, Karakum Desert, Carville desert, Tengger Desert
Business and Trade Dealings	Silk, spices, tea, ceramics, fresco, lacquer
Harmonious Friendship	To promote exchanges and cooperation among countries and nations alongside the Silk Road
Economic and Cultural Exchanges	An important channel to connect east and west economy as well as cultural exchanges
Cultural Corridor	The Yellow River Culture, Fuxi Culture, Dunhuang Culture, Painted-pottery Culture, Great Wall Culture, Bamboo Culture, Chinese Buddhism Culture and Tibetan Buddhism Culture, Xixia Culture
Path of Civilization	To promote east and west cultural integration and to create human civilization
New Experience	Alternative lifestyle along the Silk Road
Picture Scroll of Time and Space	Time: a long time from the Western Han Dynasty till now; Space: a wide range covering the Eurasian continent
Unique Lifestyle	Cave, tent, pasta, beef, mutton, dairy, horse-riding, camel, nomadic lifestyle, hospitality, singing and dancing masters, etc.
Folk Characteristics	Shadow play, folk songs, dialect, music and dance
Diverse Ethnic Culture	Minorities of Hui, Tibetan, Uygur, Kazak, Mongolia, etc.
Diverse Religious Culture	Buddhism, Christianity, Islam, etc.
Historical and Cultural Relics	Relics and remains, religious temples, museums, cemeteries, etc.
Historical Figure	Zhang Qian, Yang Guang, Xuan Zang, Zuo Zongtang, Marco Polo, Matteo Ricci
Plateau	One of the main terrains of the Silk Road; The Pamir Plateau, Iran Plateau, etc.
Gobi	One of the main terrains of the Silk Road
Grassland	One of the main terrains of the Silk Road; The grassland Silk Road, South Siberia, South Russian Steppe Grassland, Yili Grassland, etc.
Snowberg	One of the main terrains of the Silk Road; The Himalayas, Qilian Mountains, Kunlun Mountains, Tianshan, Taishan, AlKush, etc.

Secondly, we used the first-tier indices of heritage tourism destination brand genes evaluating index system as the criteria and the 20 key factors as targets to score and evaluate the image of "Chang'an - Tianshan Heritage Corridor" and thus determine the level these 20 key words represent the first-tier indices. We employed the five-point Likert scale, in which "1"represents "totally not reflect","2" represents "not reflect","3"represents "not sure","4"represents "reflect","5"represents "absolutely reflect". The software of SPSS was used to analyze the score to determine the degree of the reflection of these 20 key words to the eight first-tier indices.
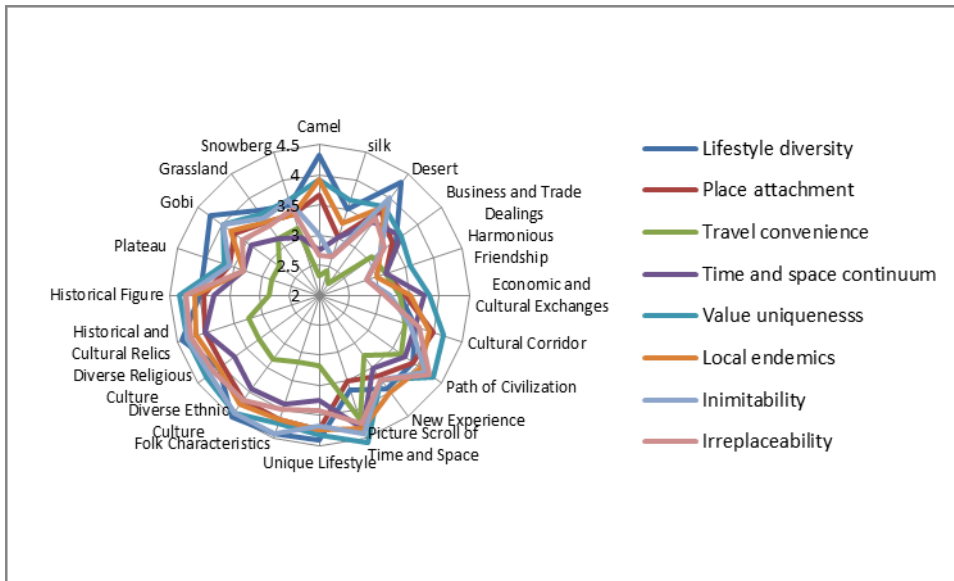
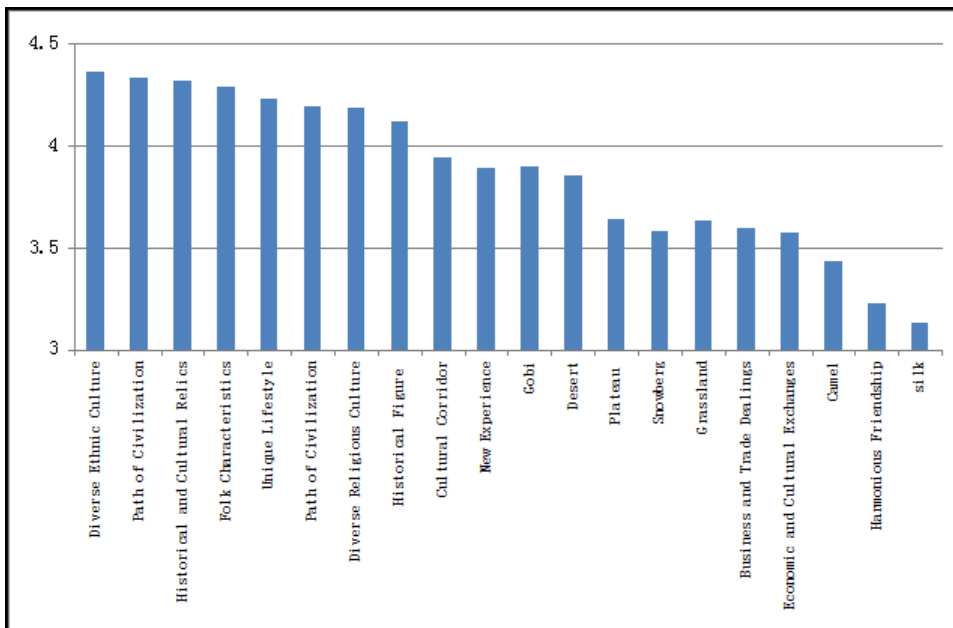*Diagram 4 Mean Value Distribution of Keywords to First-Tier Index*

Diagram 5 Mean Value Distribution of Keywords Multiplied by Index Weight

Diagram 4 shows that the mean values of keywords to travel convenience and time and space continuum were relatively low representativeness levels while value uniqueness and time and space continuum were high. This coincides with analysis of Diagram 3. Besides, mean values of "snowberg" "camel" and "silk" were relatively low, but representativeness levels to diverse lifestyles, local endemics and value uniqueness were relatively high.

It can be indicated from Diagram 5 that representativeness level of each keyword to first-tier indices can be seen after mean value is multiplied by weight index. Overall three classified groups were identified as follows: (1) keywords relying on cultural resources. The top 9 keywords all represented cultural resources. The scores of mean value multiplied by weight index were above 4, indicating that they can represent first-tier indices; (2) keywords relying on natural resources. Their scores were between 3.5 and 4. As "3" refers to "not sure" and that means it

goes in between, these natural resources related keywords can represent first-tier indices to a tiny degree; (3) keywords relying on traditions. The scores of this group of keywords were between 3 and 3.5, referring to "not sure". This group shows the lowest representativeness level. The reason why "camel" and "silk" ranked low is that "camel" and "silk" are mostly represented in brand image, which has surreal meaning and has become the symbol of the Silk Road.

3. Branding Suggestions for "The Silk Road: Chang'an - Tianshan Heritage Corridor"

3.1 Cultural Resources alongside Heritage Corridor in Promoting Branding Competitiveness

Massive cultural resources are widely distributed alongside "the Silk Road: Chang'an - Tianshan Heritage Corridor", such as world-class historical cultural relics like Emperor Qin's Terracotta Warriors and Mogao Grottoes, etc., diverse ethnic cultures like Buddhism, Islamic culture and minority cultures of Hui, Tibetan, Uygur, Kazak and Mongolia. All these cultural resources own their unique value and are endemic to become the most important genes of "Chang'an – Tianshan Heritage Corridor" brand building. Therefore, in the process of brand building, it is essential to dig out all sorts of cultural resources, highlight endemics and make it an inimitable and irreplaceable factor of "Chang'an – Tianshan Heritage Corridor" branding.

3.2 An Integration of resident lifestyles Alongside Heritage Corridor to Form Unique Branding Attractiveness

Unlike other areas in China, the five western provinces alongside "the Silk Road: Chang'an – Tianshan Heritage Corridor" enjoy unique landscapes like plateau, gobi, grassland and dessert. The unique landscapes have developed unique attractiveness and in addition, local people have formed their own lifestyle, such as cave houses in Shaanxi, variegated Shaanxi pasta and personalities of honesty and hospitality, which has led to intrinsic attractiveness. Besides, the Hui, Uygur, Kazak and other ethnic minorities prosper in the five western provinces. Their bold and nomadic lifestyles, such as living in tents, eating beef and mutton, riding horses and camels have composed unique branding attractiveness. Therefore, it is significant to integrate diversified lifestyles of alongside local residents, refine their sharing characteristics and create unique branding attractiveness.

3.3 Reasonable Preservation and Development of Heritage Resources, Highlighted Representativeness of Heritage Value

Heritage corridor is special tourism destination with accumulated heritages. Heritage OUV can highlight its branding characteristics and plays a significant role in brand image building. "The Silk Road: Chang'an - Tianshan Heritage Corridor" connects 33 heritages from China, Kazakhstan and Kyrgyzstan and becomes an important part of world cultural heritage. Heritage value intensively represents local culture and branding image. "The Silk Road: Chang'an - Tianshan Heritage Corridor" should strengthen preservation and development of alongside heritages to make heritage value last, present and represent. Meanwhile, it is critical to explore heritage value and characteristics in depth, integrate time and space characteristics of heritage corridor, refine distinguished characteristics of "the Silk Road: Chang'an - Tianshan Heritage Corridor" with any other counterpart to form branding representativeness.

REFERENCES

[1] Aaker, D. A. Managing brand equity: capitalizing on the value of a brand name [J].Journal of Business Research, 1994, 29(3): 247-248.

[2] Bai Kho X Y. 2013.Tourism destination brand personality: theoretical sources and relationships [J]. Tourism Tribune, 28(4):35-47.

[3] Cai, L. A. Cooperative branding for rural destinations [J]. Annals of Tourism Research, 2002, 29(3): 720-742.

[4] Echtner, C.M., Ritchie, J.R.B. The measurement of destination image: an empirical assessment [J]. Journal of Travel Research, 1993, 31(4):3-13.

[5] Guo Y R, Tao L, Feng B. A review on tourism destination brand abroad [J]. Human Geography, 26(3):147-153.

[6] Hudson, S. & Ritchie, B. Branding a memorable destination experience: the case of brand Canada [J]. International Journal of Tourism Research, 2009, 11(2): 217–228.

[7] Hunt, J.D. Image as a factor in tourism development [J]. Journal of travel research, 1975, 3(3): 1-7.

[8] ICOMOS. International scientific committee on cultural routes as part of our cultural heritage: report on the meeting of experts, Madrid, 1994.

[9] Kim, H., & Richardson, S. L. Motion picture impacts on destination images [J]. Annals of Tourism Research, 2003, 30(1): 216–237.

[10] Qu Y, Li T Y.2011.Tourism destination image, positioning and branding: conception clarification and relationship interpretation [J].Tourism Science, 25(4):10-19.

[11] Qu Y, Li T Y.2012.A Study on non-utilitarian tourism destination positioning: taking destination brand personality as analysis indicator [J]. Tourism Tribune, 27(9):17-25.

[12] Morgan, N. J., Pritchard, A. & Piggott, R. Destination branding and the role of stakeholders: the case of New Zealand [J]. Journal of Vacation Marketing, 2003, 9(3): 285-299.

[13] Morrison, A.M. Hospitality and Travel Marketing. (4th Ed). Clifton Park, NY, 2009.

[14] Plog, S.C. Leisure travel: A marketing handbook. Upper Saddle River, NJ: Pearson Prentice Hall, 2004.

[15] Pereira, R., Correia, A., & Schutz, R. Destination branding: a critical overview [J]. Journal of Quality Assurance in Hospitality & Tourism, 2012, 13(2): 81-102.

[16] Zhang Chaozhi, Bao Jigang. Foreign Heritage Tourism and Heritage Management - Summary and Implications [J]. Tourism Sciences, 2004 (4): 7-16.

[17] Ritchie, H. Starbucks sets a new level [J]. Foodservice Director, 1998, 11(11): 156.

[18] Tasci, A., Gartner, W.C. & Cavusgil, S.T. Measurement of destination brand bias using a quasi-experimental design [J]. Tourism Management, 2007, 28(6): 1529–1540.

[19] Tang.2007.A study progress of sense of locality and research framework [J]. Tourism Tribune, 22(11): 70-7.

[20] Pike, S. Tourism destination branding complexity [J].Journal of Product & Brand Management, 2005, 14(4):258–259.

[21] Hosany, S., Ekinci, Y., & Uysal, M. Destination image and destination personality: an application of branding theories to tourism places [J]. Journal of Business Research, 2006, 59(5), 638–642.

[22] Morgan, N.J, Pritchard, A. & Piggott, R. Destination branding and the role of stakeholders: the case of New Zealand [J]. Journal of Vacation Marketing, 2003, 9(3): 285-299.

[23] Zou Tongqian. China Scenic Spots Management Mode [M]. Nakao University Press, 2006.

[24] Williams, D.R. & Roggenbuck, J.W. Measuring place attachment: some preliminary results[C]. National Recreation and Park Association, 1989.

[25] Morgan, N.J., Pritchard, A. & Price, R. Destination branding – creating the unique destination proposition [M].Oxford: Butterworth-Heinemann, 2002.

CORRESPONDING AUTHORS

Tongqian Zou

China Academy of "One Belt One Road" Strategy, Beijing International Studies University

No.1Dingfuzhuang Nanli, Chaoyang District, Beijing, China

ztq64@126.com

Yulan Hao

School of Tourism Management, Beijing International Studies University

No.1Dingfuzhuang Nanli, Chaoyang District, Beijing, China

hao3536@qq.com

Luhong Jiang

School of Tourism Management, Beijing International Studies University

No.1Dingfuzhuang Nanli, Chaoyang District, Beijing, China

Jlhbisu2014@163.com

Bai Xue

China Academy of "One Belt and One Road" Strategy, Beijing International Studies University

No.1Dingfuzhuang Nanli, Chaoyang District, Beijing, China

snowhite0507@163.com