E-Cul-Tours

Enhancing Networks in Heritage Tourism

edited by WERNER GRONAU
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tab

The publication presents and critically discusses cases of cultural heritage management in the perspective of the valorization of cultural heritage in the tourism context. The authors reflect on how cultural heritage might be used in a sustainable way within the tourism experience: while various tourism service providers claim cultural heritage as commodity to be used in tourism, this contribution aims at a more adequate utilization, by enriching the perspective through consumers, providers and local communities involvement.

Cultural Diplomacy & Heritage is an interdisciplinary scientific project that aims to promote the exchange, mutual connection and understanding of academic research, ideas, projects, and many other aspects of culture that characterize individual nations and their communities.

Culture is the most important factor for peace and stability of the world and constitutes the set of values that give meaning to the community and therefore culture includes all aspects through which a nation dialogues with other cultures. The word "heritage" defines the heritage of knowledge that opens cultural dialogues and therefore diplomatic projects. The word "heritage," first of all, encourages the importance of enhancing the "human heritage."

But the culture of a nation includes everything: diplomacy, legislation, art, heritage, education, political choices, industrial development, communication, security, financial and economic development, relations with citizens, development policies.

In this complex system, Cultural Diplomacy represents an exchange in several directions through which a community takes over its soul, hence its own heritage which creates a system of dialogue and participation fundamental to development and sustainability of nations.

Culture in all its manifestations becomes an essential instrument of the identity of a people and represents the material and intangible heritage fundamental to constructively address the objectives of globalization and contemporary.

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Preface

The publication at hand is set at the crossroad of cultural heritage management and the valorization of cultural heritage in the tourism context. It tries to provide some insight in the questions on how cultural heritage might be used in a sustainable way within the tourism context. While various tourism service providers claim cultural heritage as commodity to be used in tourism, this contribution aims on a more adequate utilization, by enriching the perspective through consumers, providers and also local communities.

The first part lays the foundation by introducing various forms of cultural heritage and possible barriers as well as different approaches to manage it in the context of sustainable tourism. The second part sticks to a planning perspective addressing issues such as spatial planning or the complexity of reusing former industrial heritage sites for tourism purposes, as well as shading light on the supply side of cultural heritage sites, by developing issues such as narratives or experience management.

The third part takes a clear demand orientated approach by introducing various dimensions of the co-creation-concept in the field of cultural tourism management. The fourth and final part tries to bring together various related approaches while examining the opportunity to use food and beverages as cultural heritage items to be used as an overarching concept for valorization in the tourism context.

Finally, the appendix sets the focus on the European Union as facilitator of cultural heritage preservation and valorization.

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Introducing Cultural Heritage in Tourism

part 1

Chapter 1

Heritage Practices Today
Shifts and Impacts

by Rossana Bonadei & Sanja Iguman

> **Learning outcomes**
>
> – Understand the meaning of heritage through different perspectives.
> – Identify types of heritage and the significance of its interpretation.
> – Define heritage products and the framework in which they are used.
> – Recognize the basics of the interaction between heritage and tourism.
> – Comprehend the importance of local community's involvement in cultural tourism and heritage development.

1.1. Introduction

Defining heritage today is quite a delicate and challenging matter and demands a careful approach from different perspectives. Traditionally referred to sites and manufacts, heritage has been perceived and defined as the refined expression of civilizations or the art of genius.

More recent trends significantly refer to territories and to products, where relations and experiences are at the core of the practice. This is mostly applied through dynamic concepts of landscape, itineraries and paths (as we will see in the case studies provided in this textbook). The relation between heritage and territory is being therefore perceived from a fresh perspective – the

spotlight has been moved from single to integrated heritage sites in the form of regional and transnational networks.

Being very thought-provoking, the conceptualised sharp distinction in the heritage dichotomies cultural/natural and tangible/intangible is here brought to the fore and explored through the provided examples in the following parts.

The relation of heritage with the tourism industry is regarded as one of those niches that is growing most rapidly (Timothy and Boyd 2003). In addition, due to globalization and modernization, heritage applied to tourism has increased the interest and respect for natural resources and material and immaterial culture. However, we need to be careful – heritage as the product of the past can be, and often is, used in ambiguous contexts and in its dissonant forms. The great responsibility lies in the hands of various stakeholders, cultural agencies, organizations and governments. Hence, the relation between heritage and tourism is extremely complex and is entailing the majority of academic work.

1.2. Different approaches to the perception of heritage

The word 'heritage' has taken on different and varying connotations across languages and ages. While some scholars rightly point out that the term defies simple explanations, it is still possible to pin down a core meaning. One of the problems for its definition has to do with the very subject itself: what *we* consider 'heritage', *who* owns it or *who* consumes it (Harvey 2001; Schouten 2005; Tunbridge and Ashworth 1996). The most common understanding of heritage is that it represents something that previous generations have created, preserved and left, in the presumption that it would be passed on to future generations. This might suggest the idea that heritage is one, a constant and thus easily recognisable entity (Timothy and Boyd 2003), which, as we will see, is not the case. The matter is far more complex. Time and culture determinations affect the perception and identification of heritage and its

value, so that one generation may not necessarily be in tune with the previous or the following generation.

The definition given by Ashworth and Tunbridge (1999, p. 105) is one of those widely used in academic literature, offering good support also for non-academic approaches:

> Heritage is the contemporary use of the past [...] The interpretation of the past in history, the surviving relict buildings and artefacts and collective and individual memories are all harnessed in response to current needs which include the identification of individuals with social, ethnic and territorial entities and the provision of economic resources for commodification within heritage industries.

A relevant issue here is that time makes heritage fluid and dynamic. Different spatial and time determinations create new tendencies in the perception of heritage, as well as on heritage practices. Far beyond its locations, in his *The History of Heritage* (2008, 1), Harvey positions heritage in the wider context of people's lives and cultural/social relationships:

> Heritage itself is not a thing and does not exist by itself – nor does it imply a movement or a project. Rather, heritage is about the process by which people use the past – a 'discursive construction' with material consequences. As a human condition therefore, it is omnipresent, interwoven within the power dynamics of any society and intimately bound up with identity construction at both communal and personal levels.

In other words, if we think of heritage simply in terms of objects or sites, we will fail to comprehend it – and comprehension is only the first step towards its effective management. As Harvey radically states, even a single object – a small piece of heritage – is somehow interwoven with a family, community, region or nation, at multiple levels: moral, emotional and even epistemic. In this wider sense, we should say that heritage is chronologically defined:

it originates from past, exists and affects in contemporary contexts and is being intended for the future.

In order to understand the idea of heritage in this holistic perspective, it is necessary to reconsider the matter of typology and level, as stated by a considerable number of scholars and practitioners. Actually, given the new cultural contexts, and according to recent academic trends, the same standard dichotomies natural/cultural and tangible/intangible are differently processed.

Hall and McArthur (in Timothy and Boyd 2003, 13), list four different types of heritage significance:

- Economic – Achievable mainly through tourism. In this case, heritage sites can benefit the local economy.
- Social – Refers to the personal and collective identity that people construct on the basis of their surrounding heritage.
- Political – Depending on what is being preserved as heritage, who and how has interpreted it and who owns it, heritage is definitely characterized as having a political significance for a certain society.
- Scientific – when sites and objects use the interpretation process to communicate information and knowledge to visitors.

Another interesting view in terms of values of heritage is given by Sable and Kling (2001):

- Historical value: the historical character and content that provide connection with the past and a sense of continuity.
- Symbolic value: the symbolic meaning and power of certain places and objects to increase the awareness of people's cultural identity.
- Spiritual value: the place or object may promote insights in the meaning of religious, sacred and inspirational practices and experiences.

- Social value: the place facilitates connections with others and the shared social experience can help to promote local values and social cohesion.

1.3. Heritage dichotomies

Cultural and natural heritage

The most prominent and globally influential international organization that safeguards heritage is UNESCO (United Nations Educational, Scientific and Cultural Organization), whose official documents and recommendations have enormously impacted on the debate of conservation and preservation, enhancing a former distinction between cultural and natural heritage.

The Convention for the protection of cultural and natural heritage from 1972 (http://whc.unesco.org/en/conventiontext/ defined) defines heritage in terms of "universal" values to be preserved and promoted.

> Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations (http://www.unesco.org/new/en/cairo/culture/ tangible-cultural-heritage/).

More particularly, Article 1 reads as follows:

- Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
- Groups of buildings: groups of separate or connected buildings which, because of their architecture, their ho-

mogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

- Sites: works of man or the combined works of nature and man, and areas including archaeological sites, which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

On the other side, natural heritage is explained in the Article 2:

- Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- Geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
- Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Anthropologists have been analysing the nature/culture dichotomy for the last forty years. According to historical and anthropological descriptions, people are perceived as an integral part of nature: people's connection with nature was so strong that their perspective towards it was inner rather than external, making them a part of nature (Descola and Palsson 1996). Looking at the World Heritage List, there are evidences of the increasing number of the protected Mixed sites, based on the symbiosis of cultural and natural components. The special issue of *World Heritage* 2015 is devoted to this link:

Whereas the nature-culture division in the World Heritage system poses both policy and institutional challenges, it also presents States

Parties and heritage practitioners with implementation complexities in their everyday work. In response, new efforts have been initiated by the World Heritage Committee and its Advisory Bodies (ICCROM – The International Centre for the Study of the Preservation and Restoration of Cultural Property, ICOMOS – International Council on Monuments and Sites and IUCN – International Union for Conservation of Nature), ranging from capacity-building to integrative research and practice. This special issue is an opportunity to reflect upon experiences in this evolving field, highlighting two main points. At the conceptual level, there is a growing need to rethink natural and cultural heritage as interrelated and interdependent concepts, rather than as separate domains. At the management level, there is a need to rethink current approaches, where nature and culture management remain separate. Far too often cultural aspects within nature conservation remain neglected, and vice versa. We need to build synergies across sectors and engage far more proactively with indigenous peoples and local communities. Discussions on cultural landscapes, mixed sites and sacred sites highlight the importance of such rethinking (http://whc.unesco.org/en/review/75/).

Tangible and intangible heritage

If tangible heritage refers to a physical presence, intangible components and values are always attached to sites and places. In this precise perspective, we will approach the case studies explored in this textbook, our focus being especially on the intangibility as added value for territories.

In his article *Repository or repertoire?* (2008), Schouten explains the difference between the safeguarded, obvious, tangible heritage and the intangible one that he claims to be inseparable from the social contexts in which people live. In Schouten's view, intangible heritage is complex and can be manifested through skills, knowledge, ideology, etc. He also offers an interesting perspective on the cultural dynamics by saying that there are no static cultures, but rather fluid. In addition to this fluidity, he insists on the fact that

new ones replace old traditions, that way being heritage constantly in some kind of progress.

Tangible and intangible heritage of course demand different methods for their safeguarding. UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad 'domains' in which intangible cultural heritage is manifested:

– Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
– Performing arts;
– Social practices, rituals and festive events;
– Knowledge and practices concerning nature and the universe;
– Traditional craftsmanship.

This convention is particularly interesting for the tendency to perceive previously mentioned categories as extremely fluid and variable in different communities. Also, it provides a framework for identifying forms of intangible cultural heritage (https://ich.unesco.org/en/1com).

In the recent years, the idea of digital heritage has entered the discourse, with a strong emphasis on new technologies, both on the side of the product and of its access: therefore we speak of resources created in digital form (for example digital art or animation) or that have been digitalized as a way to preserve them (including text, images, video, and records); (https://europa.eu/cultural-heritage/about_en).

1.4. Landscape as heritage – material or immaterial?

Seminal for understanding that heritage is not only a single object or a site is the concept of landscape, that Burini extensively explores in her contribution to this volume (Burini, chap 2.4). Our few notes here come to reinforce the perspective of 'immateriality'.

Carl Sauer's seminal research about the morphology of landscape (1925), explains that "the cultural landscape is fashioned from a natural landscape by a cultural group". Sauer's work was grounded on geography as a unity formed by physical and cultural elements of landscape. These elements are complex and even considered to have an organic quality. This is particularly interesting if we think of landscape as a dynamic context, changeable in time and space and in the interaction with other landscapes. In fact, time and space are crucial in understanding the concept of landscape especially if we look at the transformation of some areas, measuring human impacts and appropriations for their use. It is currently very hard to find anywhere a piece of land in its presumed genuine form. Humans have practically reached all the corners of the planet and have left marks. These land transformations have brought to the creation of landscapes definable as cultural.

In a similar vein, Darvill (2003) connects space, time and social action in relation to landscape. He claims that these are necessary elements for a presently defined landscape, which may be imagined also in its past condition mostly through archaeology. For Darvill, "landscape is a time-dependent, spatially referenced, socially constituted template or perspective of the world that is held in common by individuals and groups and which is applied in a variety of ways to the domain in which they find themselves." (Darvill 2003, 109).

As a key issue for understanding the relation between humans and nature, landscape resists stable conceptualizations, "refuses to be disciplined" (Benediktsson and Lund, 2012). In recent years, landscape has gained the characteristics of a text that can be "read". Some scholars even speak of 'conversation' with landscape, explaining that it can "speak": a strict dichotomy human/nature is thus avoided or softened (ibidem). For Ingold (2012, 114) a landscape stands in its immateriality, in its invisible rather than visible marks:

Landscape is a multi-layered concept: it includes nature in the meaning of earth, water, plant and animal life, biological and geological diversity; it includes human-made objects, buildings, roads,

sculptures, the products of culture; it also includes movements and action. But on top of all these visible phenomena, landscape includes the invisible. The invisible relationship which emerge in people's actions, movements, speech, thoughts, imaginations and narratives are intertwined with the visual; they emerge in an inter-action with the visual.

In *Paesaggio con figure* (1996), Bonadei provides another in-teresting anthropological perspective on landscape, saying that people, individually or as a group, conduct a series of acts while transforming the world into a landscape – measuring, segment-ing, and then setting up functional relations: in this sense, the image of a landscape is being delivered from the eyes to the hands and written on the ground of a certain culture or society. This way, a landscape is shaped according to optical and politi-cal metaphors (Bonadei 1996, 16). A concept also articulated by Urry (1990) in his famous argument that there is no innocent gaze: people never see only objects of looking but objects in rela-tion to themselves beholders.

The long-lasting debate on landscape has found its politi-cal expression in The European Landscape Convention that was adopted in Florence in 2000 (https://rm.coe.int/1680080621). The convention is supposed to be applied to the entire territory of each country that is, to natural, rural, urban and suburban areas. It implies mainland, its waters and seaside areas and can be applied to the areas that are labelled and considered exquisite, as well as ordinary and degraded.

This convention definitely proves the significance of landscape for society in cultural, environmental and social sense. It influenc-es economic activities – also through the creation of jobs – and the political agendas – by setting networks among countries and by improving bilateral relations. Landscape as a concept influences the formation of local cultures that are the basis of European cul-tural and natural heritage. This certainly contributes to well-being and to the awareness of cultural identity.

1.5. Heritage management

Timothy and Boyd (2003, 108) have provided a thorough description of the managed conservation process as consisting of several stages: identification of the site/object, research and classification, policy setting, designation and protection, restoration and development and the final phase – management and interpretation. Their research also lays out the different possible types of heritage conservation:

- Preservation (maintaining the site in the existing state);
- Restoration (reconstructing the site to a previous condition);
- Renovation (changing the site while preserving some of its original character);
- Regeneration (a combination of the three types of the conservation above).

According to Timothy and Boyd, here clearly inspired by Freeman Tilden – one of the prominent 'prophets' of heritage interpretation – education of the inhabitants is the first step towards successful heritage significance, and consequently towards the construction of respect and responsibility (Tilden 1977, Timothy and Boyd 2003). Any heritage interpretation requires a long and thorough planning. In the volume *Heritage Tourism*, we can trace seven elements as essential for this process: liveability, efficiency, amenity, flexibility, minimum harm, optimal resource use and local population's involvement in the decision-making process (Timothy and Boyd 2003). It is worthwhile to remember here that it was actually Freeman Tilden that more than half of century ago formulated the most challenging definition of heritage interpretation as "an educational activity which aims to reveal meaning and relationships through the use of original objects by first-hand experience and by illustrative media, rather than simply to communicate factual information" (Tilden 1977, 8). Although conceived in the Fifties and intended mostly for a

National Park guide, Tilden's definition continues to impact significantly on heritage studies: in fact, he enhanced heritage interpretation giving great significance to natural sites as cultural products.

The policies and treaties of UNESCO and of the European Commission can be the basis for culture and heritage reviewed implementation strategies. Particularly interesting is the *Faro Convention on the Value of Cultural Heritage for Society* (2005), that reviews heritage in the light of human rights and democracy (https://www.coe.int/en/web/culture-and-heritage/faro-convention). The Convention deepens the relationship between heritage and society, and specifically deals with the question "why preserving heritage" rather than "how to preserve heritage". The focus in this document is not on heritage itself, but on the meaning and values that people assign to it. This confirms the idea that heritage might be considered as a benefit for social cohesion and for the recognition of the so-called sense of place, rather than just having its own independent value. The inclusion of locals is being strongly emphasized in guidelines and political agendas – a necessary issue, according to a recommended bottom-up approach that could provide an insight into people's needs and ideas about their own heritage. By including locals into the process of heritage management, the first step towards its sustainability is also achieved.

1.6. Heritage and tourism

The importance of tourism has been widely recognised, firstly in the business sectors and afterwards in the scholarly world. 2017 was the International year of sustainable tourism. Dario Franceschini, the present Italian Minister of Culture and Tourism, has underlined that tourism represents the main engine for overcoming fears and obstacles that have been present globally in recent years, mostly referring to the creation of walls between peoples

instead of bridges (http://www.turismo.beniculturali.it/news/sos-tenibilita-turismo-e-beni-culturali/).

Although cultural tourism is considered one of the oldest forms of tourism (it is sufficient to recall ancient travels, pilgrimages and the Grand Tour), the idea of managing heritage resources as products for tourism consumption is relatively new, since scholars and experts have started to explore it in the late 1990s (Ho and McKercher in Timothy 2007). Cultural tourism, as the practice where heritage is the main inspiration and resource for traveling, is hard to set in one definition. Firstly, due to the very complex and abstract word *culture,* and second due to the numerous perspectives and definitions hereby produced. We anyway propose here the one provided by ICOMOS.

> Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited (ICOMOS Charter for Cultural Tourism, Draft April 1997).

When cultural tourism comes "creative tourism", one of the most prominent scholars is Greg Richards, whose research has had a global influence in recent years. He explains the increase of the attractiveness of places through cultural resources. According to him, the main factors that increase competitiveness and attractiveness of a certain place include:

– The ability of culture to provide distinctiveness;
– The ability of tourism to support tangible and intangible culture;
– The role played by regional stakeholders;

– The leadership qualities of public sector stakeholders;
– Administrative arrangements for tourism and culture (Richards, 2010).

The growth of the cultural tourism has led to greater appreciation of heritage both cultural and natural. However, according to Salazar, the interaction between tourism and heritage has today become quite complex and can't avoid the issue of sustainability (Salazar, 2015). A better insight on these matters is offered in chapter 2, part 1 by Bougleux on introducing sustainability in cultural heritage management.

1.7. Local community and cultural tourism

Tourism and its products are directly connected to natural and human-made environment, therefore to the territory/area where they are practiced. This fact gives sustainability the inevitable role in the destination's development. In addition, the relation between tourism and local community of a certain area provides various assets in terms of regional and local development (http://ec.europa.eu/transparency/regdoc/rep/1/2003/EN/1-2003-716-EN-F1-1.Pdf).

If we speak of cultural tourism development within a local community, there are several benefits, in particular referring to its economic development. They are mentioned in the document published by the European Committee of the Regions:

– Creation of jobs in the culture industry or the cultural heritage sphere;
– Increase of the attractiveness of a region for potential investors;
– Promotion of the social integration of marginalised groups;
– Encouragement of the relations with regions sharing common characteristics or cultural traits, through the creation of cultural networks;

– Contribution to the conservation and restoration of the regional heritage (https://publications.europa.eu/en/publication-detail/-/publication/a3956020-1e1d-4db7-8e02-79a2983e04e7).

In order to grow in a sustainable way, the destination management needs to achieve effective investment decisions, proper spatial planning, infrastructure and service development, etc. But on the other hand, in order to take care of the local community's
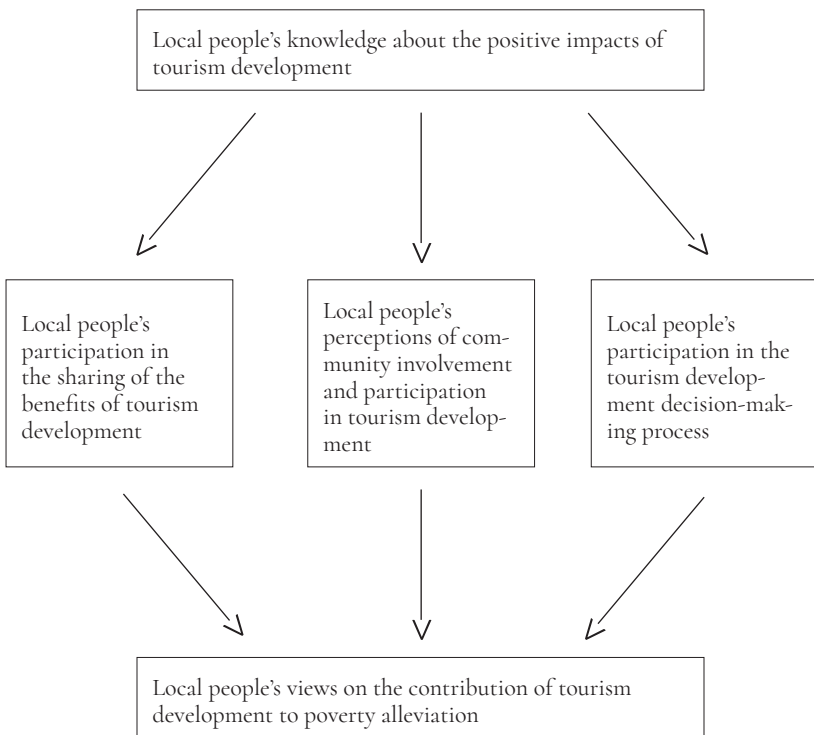
Figure 1. *An analytical framework for assessing local community involvement and participation in the tourism industry. Taken from a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Tourism Management Victoria University of Wellington 2009, by Muganda Michael.*

needs, tourism in a certain area must be perfectly scaled and de-fined (http://ec.europa.eu/transparency/regdoc/rep/1/2003/EN/1-2003-716-EN-F1-1.Pdf).

Contemporary tourists are increasingly demanding new experi-ences, therefore developing countries are becoming extremely inter-esting destinations (See Dutch Ministry of Foreign Affairs` research: https://www.cbi.eu/market-information/tourism/trade-statistics/). Due to this growing demand for new destinations, local commu-nities in developing countries, often fragile in their economic, po-litical and cultural contexts, request sustainable approach in order not to jeopardize their own existence and growth, but on the other hand to keep the track in the fast-growing tourist market.

One of the first and most important steps in achieving the pre-viously mentioned goals is a collaboration among local actors, as well with those on the other levels such as regional, national and international.

The involvement of the local stakeholders is essential for the creation and development of tourism products, like traditions, lifestyle, gastronomy, wine tourism, eco-tourism, etc. Food and wine as local products are thoroughly analysed in the part *Food tourism as a mediator of cultural heritage* further in this textbook.

One issue inevitably mentioned when referring to local prod-ucts of any kind is authenticity. This is quite an arguable matter (mostly perceived as a Western concept, recently revived in the tourism debate) since local products play a crucial role in defining and preserving a certain image of a place. For instance, experienc-es gained at a certain destination, or souvenirs bought there, are perceived as being authentic only when they reflect the prominent values of a place, which are difficult to define objectively.

1.8. Cultural routes and itineraries as heritage products

The concept of itinerary as a way to give value to narration/inter-pretation of heritage can be analysed referring to the European
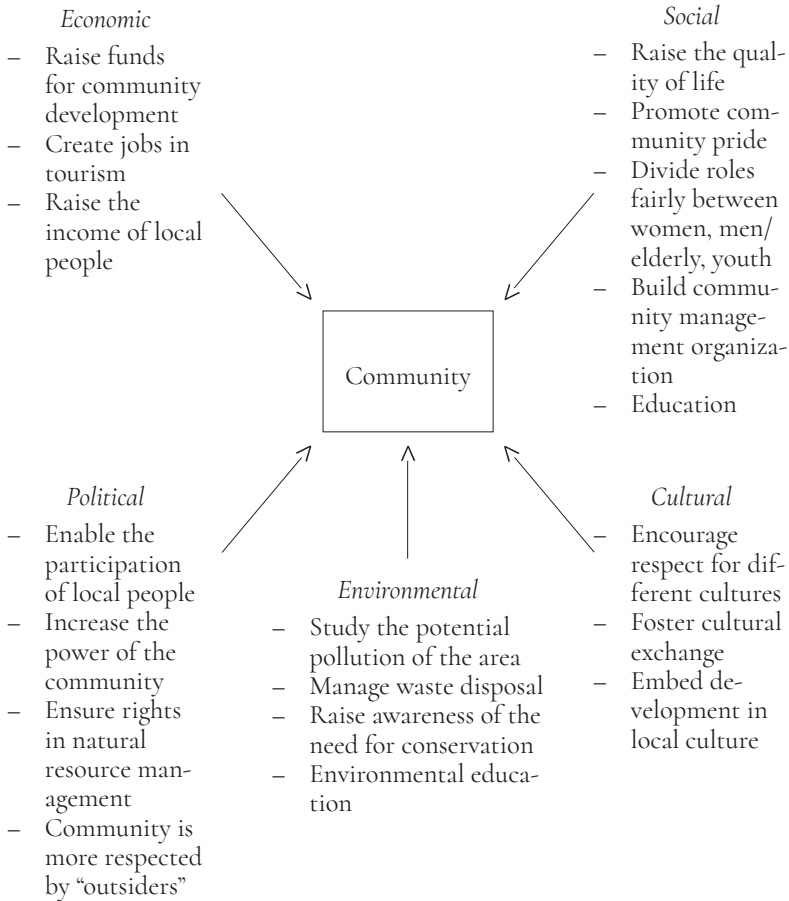
Economic
– Raise funds for community development
– Create jobs in tourism
– Raise the income of local people

Social
– Raise the quality of life
– Promote community pride
– Divide roles fairly between women, men/ elderly, youth
– Build community management organization
– Education

Community

Political
– Enable the participation of local people
– Increase the power of the community
– Ensure rights in natural resource management
– Community is more respected by "outsiders"

Environmental
– Study the potential pollution of the area
– Manage waste disposal
– Raise awareness of the need for conservation
– Environmental education

Cultural
– Encourage respect for different cultures
– Foster cultural exchange
– Embed development in local culture

Figure 2. *Contribution of Tourism in Local Community. Taken from: Tourism Development in Local Communities: As a Community Development Approach, Fariborz Aref, Sarjit S Gill & Farshid Aref, 2010, Journal of American Science.*

policies and the former enhancing of cultural routes. Canova's study on "Tourist Itineraries: Potential Tools for Local Development?" (2012) is here seminal. He explains the main purposes of cultural itineraries, by emphasizing the importance of spreading visitors across the territory and consequently distributing to different stakeholders the income coming from the visit. In addition, in a perspective of sustainability it is crucial to encourage trans-

formation of less known attractions into new market products, reducing negative environmental impacts, increasing the appeal of certain destinations, increasing the sustainability of tourism products, attracting new tourists and creating loyalty with repeated ones, etc. Itineraries are thus potential and powerful tools for the local development, both for public and private sector.

Concerning the creation process, Canova suggests what every itinerary proposal should contain: target, theme, interpretation, accessibility, attractions and actors, good destination managers, tourist products/services and originality. If these conditions are fulfilled, chances for success will increase. That is to say: the tourist experience will be positive. It is also evident that creating an itinerary stresses the importance of local cultural heritage and promotes social inclusion, by involving SME, local authorities, artists and the public, strengthening cooperation among them. A lack of scientific literature and insufficient interest of the administrations related to tourism policies promotion still penalize the success of itineraries as product for territorial development. Nevertheless, according to the European Institute of Cultural Routes (http://culture-routes.net/), "by means of a journey through space and time... The Routes are grass roots networks promoting the principles, which underlie all the work and values of the Council of Europe: human rights, cultural democracy, cultural diversity, mutual understanding and exchanges across boundaries. They act as channels for intercultural dialogue and promote a better knowledge and understanding of European history."

1.9. Conclusion

The concepts and issues revealed in this theoretical, introductory chapter are simply a small portion of a long and complex debate on heritage. Our main ambition is to enlarge the arena of the debate by posing further theoretical and conceptual challenges that are coherent with the case studies presented in this textbook.

What we strongly encourage is developing the research on heritage from the holistic prospective, that is understanding its dynamic values, fluid significance, typologies, levels and the way they affect the society. Furthermore, in the light of recent cultural shifts and academic discussions, heritage resists the traditional dichotomies natural/cultural and tangible/intangible, as explained in several chapters of the textbook. Finally, in the context of cultural tourism, heritage as a product is analysed in the form of cultural routes/itineraries and in terms of local products, here strongly emphasizing the importance of the local community in the development of cultural tourism of a certain territory.

Self-review questions

– What is heritage and what are the factors that account for its complexity?
– Discuss the new heritage conceptual fluidity regarding issues of natural/cultural, tangible/intangible or material/immaterial.
– How do you understand the concept of landscape as related to intangible heritage?
– Connect the following concepts: Heritage, cultural tourism, local community.
– Explain the potential that cultural itineraries/routes have for local development.

Further reading

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Related web-material

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