

**ALMA MATER**

# **Proceedings of TCL2016 Conference**

## **Tourism and Cultural Landscapes: Towards A Sustainable Approach**



**Foundation for Information Society**

ALMA MATER

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**PROCEEDINGS OF TCL2016 CONFERENCE**

**TOURISM AND CULTURAL LANDSCAPES:  
TOWARDS A SUSTAINABLE APPROACH**

**12-16 JUNE, 2016 BUDAPEST, HUNGARY**



**Foundation for Information Society**

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**ISSN 1587-2386**

**ISBN 978-615-80061-4-9**

**First edition**

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**Publisher:**

Foundation for Information Society (INFOTA)

Hungary, 1507 Budapest, Pf. 213.

Web: <http://www.infota.org>

E-mail: [info@infota.org](mailto:info@infota.org)

Tel.: +36-1-279-1510 Fax.: +36-1-279-1511

Responsible for the Publication:

Chairman of the Curatorium

Budapest, June 2016

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## Foreword

The main objectives of the UNESCO UNITWIN Network “Culture, Tourism, Development” include the promotion of research, training, information and documentation as regards to culture, tourism and development. It also helps the member countries and institutions to establish relations between the experts of the Network as well as the existing postgraduate degrees and the growing number of research centres. For this purpose, the Network regularly initiates the organisation of international conferences on a challenging topic involving early stage researchers as well as outstanding experts from all over the world. This time the selected subject is the detailed examination of the state-of-the-art preservation, tourism and education of cultural landscapes.

Based on the various definitions and tendencies, the following areas seemed to be crucial: its appearance on World Heritage Sites and its changing inter-relationship with tangible and intangible heritage. Landscapes have definite social, economic, cultural and ecological approaches as there are different landscape types (designed, organically evolved and associative cultural landscapes) which mean their sustainability and role in tourism must be different in planning and management. Individual and social relation to cultural tourism is determined by the application of innovative technologies used in travelling, management, presentation and education, underlining the role of documentation, digitisation, preservation and awareness-raising by new tools, methods and assessment appearing in international policies and programmes, trans-boundary landscapes, the future of landscapes.

For the 4<sup>th</sup> International Conference of the Network, with the hosting member Budapest Metropolitan University, the organising Foundation for Information Society has attempted to collect presentations of the most recent research achievements of a highly delicate and often discussed cultural heritage, the cultural landscapes. The involved experts and young researchers are proving us that cultural heritage can stay sustainable only in case it is well managed, incorporated in local economic life and is transmitted to the next generations by modern education and information provision.

The readers of this book can get an overview of the issue as elaborated by the participants of the Tourism and Cultural Landscapes: A Sustainable Approach Conference in Budapest, June 2016.

Dr. Lia Bassa

Head of the Organising Committee

## **Tokaj Wine Region Historic Cultural Landscape: the challenge to gather territorial actors for a sustainable development and to increase awareness of their role in tourism**

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### **Abstract**

The Tokaj Wine Region Historic Cultural Landscape was inscribed on the World Heritage List in 2002. The World Heritage property and its buffer zone cover 27 municipalities. The question of the representation and the coordination of the actors was always an important matter in the last 50 years. Since the site's inscription on the World Heritage list, the concepts of heritage, development and tourism step by step became a priority approach. This paper shows how important to position and to study the inhabitant-worker-tourist triangulation in a living and evolving cultural landscape as the Tokaj Wine Region. The failure due to a lack of communication among actors especially the local population, demonstrates the objectives and the system-level of the management. The attributes of the site illustrate the rich and diverse cultural and natural heritage created by human interaction. The conservation, the promotion and the use of the cultural and natural values pose the question concerning the sustainable development of the UNESCO World Heritage Site. The article presents the actual strategies and the management to achieve greater balance and sustainable development between stakeholders and local population in tourism and heritage projects.

**Keywords:** *historic cultural landscape, tourism, sustainability, local population, wine production, territorial actors*

### **Short Description of the Site**

The cultural landscape of Tokaj is located in the North-East of Hungary along Bodrog river and at the confluence of Bodrog and Tisza Rivers. The Tokaj Wine Region was inscribed on the World Heritage List in 2002 and since 2012 it is the only Historic Cultural Landscape in the country. The World Heritage property (13.245 hectare) and its buffer zone (74.869 hectare) cover 27 municipalities with a population of 72,5 thousand people, entrepreneurs, manufacturers and wine-growers. The Region represents a living history of viticulture since 1561, when the first documentation reported the production of the "aszú" wine in the area surrounded by three Sátor-hegy, the three main delimitation point of the



World Heritage property. The legal base of delimitation of the wine region is one of the first in the world which dates back to 1737, when Charles VI established the area as a closed wine region. [UNESCO-WHC, 2002] The combination of topographic, environmental and climatic conditions of Tokaj Wine Region with its volcanic rocks, wetlands is creating a unique microclimate that helps out the creation of the “noble rote” (*Botrytis cinerea*), which is one of the element, that makes so special the taste of the “Tokaj wine”. The oak-woods in the area is extremely favourable for grape cultivation and specialized wine production. The region has a unique network of cellars, with more than 3000 cellars where we can observe the creation of the “cladosprium cellare” fungus living thanks to the wine and alcohol vapour. The symbiosis creates an ideal microclimate to stock and produce wine. These mentioned features create an extremely unique form of coexistence with traditional land as well as human inter0actions, cultural, historical, spirituality expressions.

10% of the World Heritage Site is covered by vineyards, more than 8000 ha is under natural protection and almost the whole area is under the protection of the Natura 2000 network.

### **Sustainability and role in tourism**

Today the Tokaj Wine Region Nonprofit LLC is in charge of the management of the World Heritage Site, which is the operative body of the Tokaj Wine Region Development Council. The Development Council is assigned by the Law for Regional Development to initiate, coordinate and develop activities in the Tokaj Wine Region.

The management plan of Tokaj Wine Region Historic Cultural Landscape concentrate on the following three key words in order to boost the sustainable development in the region: restitution, maintenance and utilization. 27 municipalities, 7500 wine growers, 400 wine cellars, 17000 parcels, stakeholders and other actors are located on the World Heritage Site. The coordination of these actors is a real challenge. The appropriate way to involve the institutions located in Tokaj Wine Region is a very important work, one of the priorities of the management. It is necessary to create a mechanism which integrates and cooperates among all actors in the region. The institutional structure in Hungary is getting more centralised, therefore, the local municipalities has less and less power which make more difficult for the operative organizations and stakeholders to take actions in the region. The museums, who are taking a big part in the mediation of the Outstanding Universal Values are getting more divided and centralised. In consequence, it is important to focus on the World Heritage Site and on the Historic Landscape itself and to create an efficient mechanism among actors. The World Heritage Site, as a living cultural landscape “express a long and intimate relationship between peoples and their natural environment”, for this reason, taking into consideration the point of view of local people is necessary. World

heritage experts have the role to open their eyes and to raise awareness about Tokaj Wine Region's World Heritage status. It is important to engage inhabitants to act for the universal values. The Tokaj Wine Region Development Council encourages locals to share local stories and anecdotes about their home so that they can feel, that they count for the management of the site.

The Council, this year, updates the values in the frame of an Inventory research of the World Heritage Site to see the evolution of the cultural, natural, architectural aspects with the objective to develop projects based on the rich values of the region. The distinction between national and regional level depending on the governance structure. The inventory in the Tokaj Wine Region, at a local level appear to be less completed. In order to start up the project, the Council plan to involve local people and students in the identification, protection who are enthusiast about collecting and making researches about historical, natural and cultural values in the region. The collected values will be used in projects in order to protect cultural heritage and to promote sustainable development based on world heritage values and to create added value for the sites and for the tourist. The council will work with schools and colleges and teach children of the Universal Values of the site. In the elementary school in Tokaj children can choose World Heritage lesson, where they learn and exchange about cultural and natural values in school or in the frame of an excursion. The next generation could be defined as communicators of important key messages of the World Heritage Site. In 2015 in Tokaj, a World Heritage Museum has been inaugurated, which exhibit the World Heritage Wine Regions. The museum tries to involve schools in the activity to show the unique area for inhabitants as well as for tourists.

**Table 1: Number of tourist arrivals [KSH, 2014]**

Year	Nb of domestic tourist arrivals	Nb of foreign tourist arrivals	Nb of domestic overnight stays	Nb of foreign overnight stays
2012	49 767	16 170	116 224	34 738
2013	50 700	16 494	109 536	36 674
2014	65 357	24 571	146 063	54 998

Concerning the question of tourism, the Tokaj Wine Region is popular of the wine tourism, become a destination for wine lovers. In 2014, 65 357 domestic tourists and 24 671 foreign tourists arrived in the region. The statistics shows us, that the majority of tourists stays for 1-3 days in the department of the World Heritage Site. Comparing the figures from 2012 the trips has been decreased by 6% each year, although the number of overnight stays and

tourist arrivals in tourist accommodation increased each year by 1%-2%. Following these statistics, it is important to note, that in the region mainly domestic tourism dominate.

The perception of the World Heritage label is different from the point of view of the inhabitants and from the tourists, they are not in the same logic as a result it is important to make them aware of their “role” in the development of (sustainable) tourism. In this process, the future generation is one of the most important target group in a long-term, it has a strong influence on the tourism and identity of the site in the future. In the Tokaj Wine Region the population has been decreased by 20% from 1980. Previous developments show the incoherence between innovations, which increased the competitiveness of the region in various sectors, but block the long term projects. In consequence, it is more difficult to envisage the future.

Tokaj Wine Region is an attractive area for the wine, cultural and active-tourism. Understanding tourism and communicating with visitors strengthen the strategies of the preservation and development of the local and universal values. The relationship between tourism and heritage, tourism and development question must be considered in further actions. The study of the Competitive marketing strategy produced by The Tokaj Region Convention and Visitors Bureau in 2011, emphasised their objectives on the wine tourism, as a main “product” of the region. [TDM, 2011] The study highlight that tourists stay 2,1 days in the region, although 2,6 days in the country. As a consequence, in order to extend the duration of the stay, the marketing strategy finds it important to create attractions and product packages to a wide range of target tourist groups. These packages must involve gastronomical, cultural and sport activities. The purpose is also to create cohesion between tourism and the progressive replacement, evolution of the vineyard technique which could be an important influence on the sustainable tourism. Tokaj association of the Wine Routes promotes the wine and the gastronomy of the region by involving wine makers, local growers, artisan and handcrafting associations. Four main routes are existing: Harslevelu, Furmint, Yellow Muscat, Zeta (variety of the grapes).

In Hungary, concerning the main aspects and motivation of the domestic tourists, 1,4%-1,6% of tourists, though only 0,6% of foreign tourist travel for wine and culinary tourism. The statistics concludes that the wine and culinary reasons are not part of the primary decision of tourists to travel, but it is part of the traveling “experience” and holidays attractions. For example: culinary festival, cellar visit, wine tasting. The focus on creating attractions involving activities in connection with wine and gastronomy is an important point of view in the wine region. [TDM, 2011]

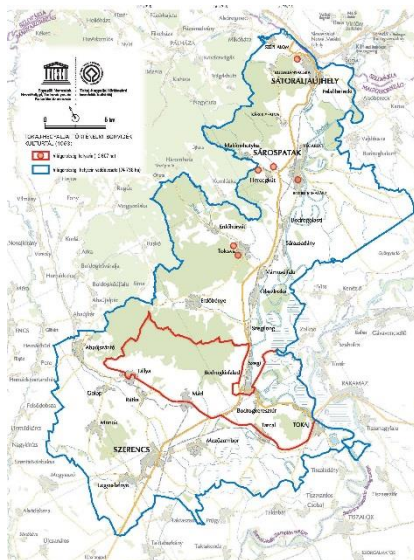


Figure 1 : World Heritage property and its buffer zone

## Summary

The issue around the "inhabitant - tourist - worker" triangulation in the Tokaj Wine Region historic cultural landscape is an everyday question. Raising awareness between the numerous actors towards a sustainable approach is a challenge. The three main actors of the World Heritage Site tend to act together for the (sustainable) development of tourism even though their requirements are often different and contrary in regard to the preservation of common values. The tourism appears to be quite seasonal in the area, starts from May and lasts until November. The period presents an important resource for the rest of the year for numerous tourism structures. The research on the notion of cultural landscape is by definition shows a conceptual and interdisciplinary approach interrogating the interconnection of cultural, natural, social, economic and political context of the everyday life in the UNESCO World Heritage Site.

## Literature

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## **Sustaining natural heritage sites as great tourist attractions: international guidelines versus local contexts**

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### **Abstract**

Sustainable management of natural heritage sites (cultural landscapes, protected areas, labelled territories...) is now emerging as a needed horizon for many international institutions (UNESCO, IUCN...), donors or NGOs who disseminate widely, at the international level, best practice guidelines. The aim of this paper is to demonstrate that, for almost twenty years, World Heritage Sites and protected areas stakeholders are trying to find a balance between heritage protection and economic development. Local stakeholders have to face paradox issues on different scales: to build a local governance, to develop a heritage-based healthy tourism economy, to conserve all aspects of heritage (nature, culture, including the sense of place)... In short, managers and stakeholders should be virtuous heritage guardian angels while financial, administrative and human resources are still limited and management is becoming more and more complex. The observation and analysis of local contexts in heritage sites can make clear that the reality is quite different and more complex. Even if the tourist number seems to go too far according to the tolerance threshold and if stakeholders find the situation tricky or alarmist, implementation of a carrying capacity (for example) in local sites is clearly not the standard. At last, innovations can emerge locally, sometimes disconnected from the traditional ways of best practice global circulation or north-south transfers.

**Keywords:** *natural heritage sites, management, international guidelines, visitors management.*

## Introduction

Sustainable management of natural heritage sites is needed today as a desired horizon by many international organizations and professional networks. As a consequence, international recommendations and guidelines in this field are sometimes becoming injunctions to heritage sites stakeholders. Since the 2000s, there is an abundant professional literature dedicated to guidelines or best practices in managing heritage sites, both taken from the list of UNESCO World Heritage Sites (WHS) or listed by the IUCN. Far from being presented as "cookbooks" applicable to any country or site, these guidelines provide a framework to implement protection of heritage elements (biodiversity, ecosystems and cultural aspects...), appropriate management, tourism sustainable development or good governance.

The aim of this paper is to show the interference and the links between the contemporary production of a comprehensive and global thinking of sustainable management of natural heritage sites and the work of stakeholders at the local level. The first part deals with the emergence and stabilization of a natural heritage sustainable management system, highly theorized, although it is abundantly supplied with concrete cases of best practices sometimes designated as "real models". The analysis of this international heritage management system is essentially based on the literature produced by UNESCO and IUCN, the most relevant organizations as international leaders in natural heritage management. The second part of the paper tries to compare this sustainable heritage management system, widely distributed worldwide, to the reality of local contexts.

The main hypothesis is that despite the wide international distribution and the great intellectual and practical needs for this system, local heritage management is essentially based on the specific territorial and local context, so that local management is relatively independent of the effort towards global standardization. Site cases developed in the paper are taken in both south and north countries like France, United Kingdom, Canada, Argentina and Cameroon and finally demonstrate that practices depend on the type of protection tool, the type of professional network (which may be national or international) and the local territorial context. Although heritage management site (including techniques and tools for visitors management) relies on international recommendations and guidelines, the day-to-day management is highly dependent on the local stakeholders (and their links within the site territory) and on the protection rules (which depend on the national and local protection regulation). Moreover, despite the development of an international heritage sustainable management system, management innovations rely widely on north-north or south-south experiments flows, on the professional networks which are the more easily mobilized by local stakeholders (e.g. at the regional level, or depending on fund demands,

or depending on the type of protection tool) or on cooperation between same natural environments (e. g. high latitudes natural environments or tropical rainforest environments).

## **1. Towards a global system of heritage sustainable management: guidelines, best practices and models**

This first part explores how emerges a theory of heritage sites sustainable management from the 2000s in order to reach a good level of protection for exceptionnal heritage sites. This normative framework diffuses inside professional networks thanks to abundant technical literature (guidelines, study-cases...) written and edited by international organizations. As the main objective is to emphasize the analysis of the confrontation between global theory and local contexts management, we propose a comparative survey and reading of the various documents edited by UNESCO and IUCN. We will not take into consideration the literature produced by national networks (such as ATEN in France) even if this national level would deserve a research itself. The content analysis of best management practices gives a good understanding of both differences and similarities in these theoretical systems. To go deeply into the analysis, several parameters are taken into account, such as the nationality of experts who write this literature and geographical contexts which are cited as references.

### **• Guidelines as management standards and objectives to reach**

All the texts set out below (a synthesis is proposed in Table 1) offer a global professional framework to heritage stakeholders linked to international or regional charters, international conventions or declarations, orientations proposed by international organizations, often traduced in numerous guidelines. All this literature is widely linked and address the issues of planning, capabilities, management and monitoring and offer keys ans tools to implement and to reach objectives which are international standards. These standards are defined by recommendations (both general and accurate) and good practices examples which can be developed as exemplary cases. The proposed guidelines are produced at various scales by many stakeholders. International organizations like UNESCO, IUCN, UNWTO or World Bank give us the most international, well-known and relevant guidelines, but national organizations and government agencies can also produce such framework. NGOs hold a special place because their actions are multi-scale, international to local level (e. g. Wildfowl and Wetland Trust –WWT- as regards to natural sites). In this international framework, the importance of the links between tourism and heritage conservation has already been demonstrated (Foxlee, 2007). However, we notice that the First International Charter on Sustainable Tourism, following the International Conference of Lanzarote in 1995, lays the foundation for subsequent guidelines.



Table 1: International heritage stakeholders and conventions, charters and guidelines (Adapted from Foxlee, 2007).

Stakeholder	Issues	Literature (Declarations, Charters, Guidelines...)	Date
<b>International organizations for nature conservation</b>			
International Scientific Council for Island Development	Sustainable tourism	Charter for Sustainable Tourism of Lanzarote	1995
EUROPARC Federation	Sustainable tourism	European Charter for Sustainable Tourism in Protected Areas	1995 1999
CBD, PNUE, UNWTO, IUCN	Biodiversity conservation and sustainable tourism	Berlin Declaration on Biological Diversity and Sustainable Tourism	1997
CBD	Biodiversity	Convention on Biological Diversity then Guidelines on Biodiversity and Tourism	1992 2004
IUCN WCPA (World Commission on Protected Areas)	Sustainable tourism	Sustainable Tourism in Protected Areas, Guidelines for Planning and Management	2002
PNUE (United Nations Environment Programme) / Conservation International	Biodiversity conservation and sustainable tourism	Tourism and Biodiversity: Mapping Tourism's Global Footprint	2003
IUCN WCPA	Biodiversity conservation and sustainable tourism, sharing economic benefits	Durban Action Plan and IUCN World Parks Congress Recommendations	2003
IUCN	Tourism as funding for protected areas	Tourism and Protected Areas: Benefits Beyond Boundaries	2006
IUCN	Tourism management	Tourism and Visitor Management in Protected Areas Guidelines for Sustainability	2014 2015
<b>International organizations for heritage</b>			
ICOMOS	Cultural tourism, cultural landscapes	International Charter on Cultural Tourism	1999/ 2002
UNESCO	Tourism and cultural heritage	Tourism at World Heritage Cultural Sites	1999
UNESCO	World heritage, tourism management	Managing Tourism in World Heritage Sites : a Practical Guide to Stakeholders.	2001
UNESCO	World heritage, tourism management	Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers.	2002
UNESCO	Cultural landscapes management	World Heritage Cultural Landscapes. A Practical Guide for Conservation and Management	2009
UNESCO	World heritage and sustainable tourism	World Heritage and Sustainable Tourism Program	2012W ebsite
<b>International organizations for tourism</b>			
UNWTO	Sustainable tourism	Sustainable Development of Tourism	Website
UNWTO	Tourism	Global Code of Ethics of Tourism	1999
UNWTO	Tourism and cultural heritage	Tourism at World Heritage Cultural Sites	1999
UNWTO	Sustainable development for tourism	Indicators of Sustainable Development for Tourism Destinations. A Guidebook	2004
UNWTO	Tourism congestion management	Tourism Congestion Management at Natural and Cultural Sites	2005

These texts have in common to offer guides or guidelines for a territorial policy for sustainable tourism through the establishment of planning strategy, management process, monitoring, partnerships and local governance with all stakeholders including local communities. For stakeholders directly involved into nature protected areas management, the conservation objective is recalled, especially for fragile ecosystems. In these guidelines, J. Foxlee (Foxlee, 2007) points out several items in particular: the role of research, the

importance of ethics in ecotourism, the importance of sharing the tourism benefits, the needs for education and training for local stakeholders. Tourists are however included through tourist and tourism experience and heritage interpretation. Guidelines are built with lists of recommendations but also as a process to follow, step by step, to identify a set of data and questions that will lead to a better knowledge of local territories, contexts, stakeholders, issues and challenges for a greater sustainability. But, beyond the general and common principles and objectives and the their semantic differences, who is writing and producing theses guidelines (the experts) and what are their differences?

First, sustainable development for heritage sites seems to be developed quite late in international conventions devoted to heritage or nature protected areas and therefore in the guidelines. That is an important fact to notice that is one of their important key issues today. For example, the World Heritage Convention from 1972 doesn't mention it because the Rio Conference takes place 20 years later. So, in the late 1990s and during the 2000s, the challenge for international organizations is to propose new statements and to develop guidelines and tools especially designed to integrate this new concept for heritage management. This sustainability « shift » is integrated gradually step by step, depending on the emergence of new issues and challenges, according to the method of up-to-date, not in the World Heritage Convention itself for example, but in the guidelines. In the last 15 years, new issues are integrated in the global recommendations: sustainable tourism, the role of local communities in the management, governance, sustainable development for nature heritage...

Secondly, the guidelines often attempt to solve the complexity of managing sites under both regulation requirements (defined by the national law context) and international recommendations for protection and management. These two objectives usually go in the same way, but not always with the same content. For example, how can local stakeholders maintain Outstanding Universal Value (OUV) for the UNESCO when they don't have the regulation tools needed at the national scale? Or, how can they manage between opening the site to visitors to build a tourism economy when the local protection tools focus on biodiversity preservation?

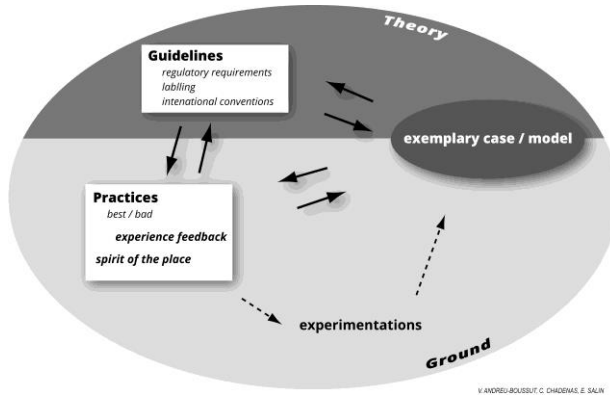


Figure 1: Between ground and theory, guidelines, practices and case models for a heritage sustainable management system.

Finally, we can understand how the heritage sustainable management system works (Figure 1). Its general characteristics are both theoretical and operational and it works basically according to an integration of real case studies into a theoretical and methodological synthesis. The guidelines are developed in order to traduce international recommendations linked to conventions or charters. If the ambition is quite theoretical, it also rely on practices (bad or good). The practices come from a collection of sites management experiences, which are integrated to the guidelines or published itself. When practices are good or best practices because they match the items and issues developed in the guidelines, they can be presented as case « models » for the international network.

- **A heritage sustainable management system based on the selection of best practices**

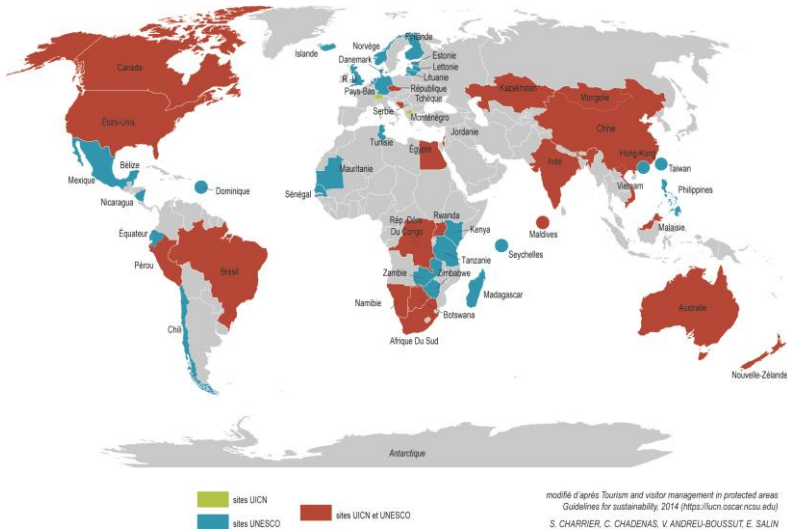
Considering the data collection of best practices listed by IUCN in its 2015 guidelines (Leung and al., 2015) and by UNESCO (in UNESCO 2008, UNESCO and al., 2012,) a quick geographical and thematic analysis can give key points about how the field work implement guidelines for international organizations. This best practices inventory is presented in Table 2 and Figure 2.

Table 2: Synthesis of best practices according to UNESCO and IUCN (Leung et al., 2015, UNESCO, ICCROM, ICOMOS, UICN, 2012, UNESCO, 2008)

Best practice	Country	Issue
<b>UNESCO</b>		
Parks Canada	Canada	Involvement of local communities
Joggins Fossil Cliffs / Joggins Fossils Institute (Nova Scotia)	Canada	Heritage interpretation
Great Barrier Reef Marine Park	Australia	Management and monitoring
Serengeti National Park / The Nature Conservancy (NGO)	Tanzania	Management plan
Okapi Wildlife Reserve	Congo	Management into a conflict
Wadden Sea National Park	Germany, Denmark,	Visitors management
Banc d'Arguin National Park / Fondation internationale du Banc d'Arguin	Mauritania	Funding
Huascarán National Park / The Mountain Institute (NGO)	United Kingdom	Education
Sangay National Park	Ecuador	Involvement of local communities into
Nanda Devi National Park	India	Buffer zone planning, set out of list of
Ichkeul National Park	Tunisia	Visitors management for biodiversity
Wadi El-Hitan (Valley of the Whales)	Egypt	Scientific monitoring
Aldabra Atoll Nature Reserve / Seychelles Islands Foundation)	Seychelles	Ecotourism, sustainable tourism
Keoladeo National Park (Rajasthan)	India	Biodiversity management
Sauvay National Park	Ecuador	Biodiversity and water management.
Bwindi Forest National Park	Uganda	Biodiversity management, culture
		Monitoring, nature-based tourism.
<b>IUCN</b>		
Homa-Kong Geonark	China	Geonark
Araline Geonark	Brazil	Geonark
Tsebene-Bana Community Conserved Area	India	Community-based tourism and
Botswana	Botswana	Policy about sustainable tourism in
Volcanoes National Park	Rwanda	Benefits from mountain ecotourism
Richersveld Transfrontier Park	Namibia / South Africa	Transboundary event
KwaZulu Natal province	South Africa	Funding
Parks Victoria / Medibank Australia / the Australian National Heart	Australia	Health: Healthy Parks Healthy People
Phone Nha-Ke Bane National Park	Vietnam	Planning
Almaty Nature Reserve	Kazakhstan	Protected area perception for local
Namibia	Namibia	Community-based resource monitoring
Yosemite National Park	USA	Visitor use and impacts monitoring
Willmore Wilderness Park (Alberta)	Canada	Visitor monitoring
Prithvi Park	Czech Republic	Visitor experience monitoring
Grand Canyon National Park	USA	Planning and zoning
Wadi El-Hitan (Valley of the Whales)	Egypt	Protection design and visitor experience
Virunga National Park	Congo	Controlling gorilla poaching
Parks Canada	Canada	Marketing
Gurunse Malu National Park	Malaysia	WHS Communication to visitors
Parks Canada	Canada	Green building
Jiuzhaigou Valley National Park	China	GIS
Nature protected areas system	Peru	Interpretation centers
Samuel de Champlain and Mattawa River provincial parks (Ontario)	Canada	Visitor experience: participatory
European Charter for Sustainable Tourism / PAN Parks	Eurozone	Partnership in sustainable tourism
Wilderness Wildlife Trust / Wildlife Safaris	Botswana, Namibia, Zimbabwe	Education and wildlife
Dana Biosphere Reserve / Royal Society for the Conservation of Nature /	Jordan	Management governance and ecotourism
Sarazan-Mokra Gora Nature Park	Serbia	Public-private management
Ni'inili'i Nuk Protected Area (Yukon)	Canada	Governance in planning and
Tambonata National Reserve / Tambonata Research Center	Peru	Public-private alliance
Resource Africa (NGO)	South Africa	Capacity building
Kentine National Park / Shirdine community (Taiwan)	China	Governance
US Forest service	USA	Partnerships for tourism management
Hualai National Park	Mongolia	Tourism funding for conservation
Damaraland Game / the Terra Conservancy	Namibia	Sharing benefits with local community
Corbett National Park	India	Funding
Baa atoll	Maldives	Conservation project
Nature protected areas system	Montenegro	Funding of protected areas / income
Nature protected areas system / New Zealand's Department of	New Zealand	User fees
Nature protected areas system	Peru	Tourism and adaptation to climate

Taking the example of IUCN guidelines for nature heritage sites, the authors/experts are mostly from english-speaking countries such as Canada and Australia. Australian experts are also recognized as references for best practices on tourism and local communities, as demonstrated by the success of the guide "Successful Tourism at Heritage Places, A Guide for tourism operators, heritage managers and communities" (The Australian Heritage Commission and the Department of Industry, 2001) published in 2001 and transferred in other IUCN guidelines, especially in the last issue of 2015 (Leung and al., 2015). This last important issue (269 pages) offers case studies developed and considered as "good practices", choosed often about specific items and never for their whole management. 6 major items as main objectives seem to feed especially the last guideline and its study cases : (a) to implement a multi-level and multi-stakeholders governance (with a special focus about local community participation), (b) to meet the higher requirements for protection, (c) to participate to local development, (d) to open to many visitors, to make the

site well-known, (e) to implement a management plan (with strategic planning) and (f) to respect and to develop the sens of place.



**Figure 2: An international geography of best practices according to UNESCO and IUCN.**

In this best practices collection for international organizations (Table 2), we mostly meet good site management from specific places (like nature protected areas) and less often from specific stakeholders (national agencies like Parks Canada, NGOs like Africa cases) and from countries for their laws and regulation tools (like Europe for the Charter for sustainable tourism). This best practices collection list 10 major topics which are core issues for heritage sustainable management. We must first notice that 14 case studies on 39 deal with tourism. Sustainable tourism (1) and management (2) are the most important issues, for more than half of the choosed best practices. The participation of local populations (3), biodiversity conservation (4) or education (5) and capabilities (6) come next in this list. Other topics appear : visitor experience (7), visitor management (8) (for the US, Canada...), interpretation (9) (Peru) and ecotourism (10) (Jordan). The most frequently cited countries are Canada (5 times) and the US (3 times) from north countries, and South Africa (4 times), Namibia, China and Peru (3 times each) from south countries.

- **Emerging models for sustainable tourism?**

Sustainable tourism has contributed to renew deeply heritage management guidelines for international organizations and has often been proposed as an alternative to mass tourism. UNESCO emphasizes also the quality value of cultural tourism which would give priority to active transportation, typical local products rather than standardized products without any links to the heritage site (qualified as bad products), local arts and crafts and interpretive centers. Tourism is seen as a source of funding for the sites, contributing to their maintenance and management or as an added value (e.g. farmers living within the site perimeter or in its surroundings). For UNESCO, the site's inhabitants are also heritage protection's ambassadors. The financial benefits are either direct (when the developer is also the site manager) and indirect, when recovered by the private sector (hotels, guesthouses, restaurants, shops...) or the public sector (taxes or various fees...). According to UNESCO, the polluter pays principle should be generalized, although it's impossible sometimes to make visitors pay an entrance fee. In the guidelines, asking fees for pedestrians is still controversial, and the solution of asking payment only for car-parks or motorized access seems to be less conflictual (UNESCO, 2016, <http://whc.unesco.org/fr/tourisme/>). UNESCO also emphasizes the need to preserve specific areas or places, sometimes with temporary measures. The involvement of local communities (also named host communities) is recalled as essential in all the guidelines presented above. The visitor experience is also highlighted, through "authenticity" and negative impacts are highlighted through folklore.

UNWTO also offers a guide to sustainable tourism in a broader context with models or best practices that can be applied to different types of tourist destinations (UNWTO 2004). The contributors guide come from very different countries with a good representation of Canada and Australia (11 from Canada and 10 from the US within the 60 authors - UNWTO 2004). The guideline clearly use the UNESCO, ICOMOS and IUCN guidelines for nature protected areas and World Heritage Sites. Even if the guideline is more focused on economic efficiency, it does not exclude the specialized organizations issues.

In all the different guidelines, it is easy to root the same general principles and examples of best practices not proposed as "recipes cookbook" that managers could apply indiscriminately and without regard to local context (culture, landscape, crafts...). This literature gives tools to better understand the heritage sites complex issues, in order to better protect them. Different contexts effects will be developed next part to discuss international guidelines principles versus field or ground heritage stakeholders reality.

## **2. Guidelines in the field: when stakeholders have to face sustainable management**

Now it is important to show how heritage site managers use this global management system, which provides them with broad guidelines and a framework, through the prism of the reality on the ground. Depending management habits, past experiences and tourist flows, situations appear very varied and contrasting. Driven by international guidelines but also by the desire of many countries to go to these solutions, three themes are particularly worth investigated: sites governance, visitor impacts management and making profit from tourism.

- **Looking for a « good » heritage governance: wishfull thinkings and important improvements**

- The heritage governance: a challenge under regulatory integration

The integration of local communities in all stages from the label to the site management is one of the five strategic objectives of the World Heritage Convention since Budapest Declaration in 2002. The convergence with other declarations and conventions is obvious, especially with the Convention on Biological Diversity in 1992. The emergence of the concept of governance goes with the growing recognition of the role of local people in the management of these territories which are becoming project territories. Sometimes, this injunction towards a good governance evolves into a normative framework. In Quebec, the creation of the first marine park in the Saguenay-Saint-Laurent in 1998 provided an opportunity to fix in the law the principle of a broad territorial governance. This is based on the committees that coordinate participatory management. They ensure the coordination of co-management between the federal government and the Quebec government. Then a coordination committee meets 9 local actors to monitor the implementation of the management plan: 4 representatives of local authorities, a representative of the Innu First Nation of Essipit, a representative of the scientific community, a representative from interpretation and education sector, a Parks Canada representative and a representative of the Quebec government. The 23 national parks in Quebec are now equipped with this organization.

In France, despite regular criticism about the centralizing state, a local governance culture has settled since the late 1970s, particularly in the context of the creation of regional parks and of the Conservatoire du Littoral. Since the first decree created in 1967, the regional nature parks have been remarkably successful to affect almost 15% of the country, mostly because protection projects are regional projects which emerge from a broad local consultation and which are the subject of contracts with the state and not a regulation. For its part, the Conservatoire du Littoral develops a dual approach to governance because its land acquisition and pre-emptive schemes are negotiated in advance with local officials, but

also because the management of acquired sites is always given to a local stakeholder who is the most competent and legitimate (local authorities, nature protection associations, farmers...).

– Governance in the heritage making: the glaring gaps

In the implementation of conservation projects, the gaps are important between local and national scale projects and international scale projects. In the context of labeling applications under UNESCO, it is explicitly asked to the candidates sites that the demanding label process should be done within a local governance framework. The example of Quebrada de Humahuaca in the northwest Argentina, classified as a cultural landscape in 2013, is interesting because it is a model of good governance and involvement of local communities for UNESCO. During the application process, specific commissions were set up in each of the 9 villages of the valley. People were then invited to participate in defining approaches of heritage issues in their territories through participatory workshops and debates. This example illustrates the "bottom-up" valued by international institutions.

At a national level, situations can be extremely different. In a majority of territories, socio-political contexts and regulations that contribute to conservation projects are supported by a majority of local stakeholders or at least need local stakeholders to be consulted. For example, Quebec National Parks creation projects are accompanied by public consultations which can last several years, and which also occur if the management plans must be renewed. In contrast, in Cameroon, even the recent creations of protected areas have not been the subject of any consultation. This is the case of Campo Ma'an National Park, established in 2000 on nearly 265,000 ha on the southern border with Equatorial Guinea. The non-participation is explained by the fact that the creation of the National Park came to compensate at the national scale the development of a pipeline crossing the country from east to west.

– Governance in the management process: conflict prevention and legitimacy

As part of the management, governance injunction is widely taken up, because a majority of protected areas has an expanded management committee beyond the initial one manager. The problem is mainly related to the performance and operation of the management board. If the Campo Ma'an National Park in Cameroon has a management committee which meets approximately once a year, it is limited to representatives of the Ministry of Forestry and Wildlife and administrative authorities. In this organization, the involvement of municipal authorities and representatives of the industrial sector is a concession. Instead, the floor of the Management Committee of the Giants in Northern Ireland is a wide consultation stage (a steering group) where sit the manager (National Trust), the institutional actors of the environment (the Council for Nature Conservation and the Countryside, the environmental



government agency), a representative of the community, the public actors of tourism and development, representatives of landowners (the Crown Estate and a private owner) and two scientists. The secretariat is provided by the Causeway Coast and Glens Heritage Trust. Broader and more inclusive, it also meets more often, several times a year, allowing for an ongoing discussion process to prevent possible conflicts between opposing views on the protected area. In France, the manager of the Baie de Somme national nature reserve (The Syndicat mixte Baie de Somme) tries to avoid conflicts between different functions and uses of nature (birdwatching or nature watching, horse riding, sailing, kite surfing, canoeing, kayaking...) and to limit disturbance for birds. So he went to set up a Charter of good practices for the outdoor activities et nature sports who have discussed and signed. Setting up for the first time in 2009, it was updated in 2013 following the request of users.

– Governance induced by tourism: inhabitants, tourists and tourist operators

Local governance is a central issue for a majority of international guidelines. Some of them specifically address tourism governance, often as a result of a whole good local governance or as a required context for any further sustainable tourism development (especially for ecotourism projects). In the case of the Saguenay-Saint-Laurent Marine Park, the governance culture built since the 1990s in the heritage development process greatly facilitates the coordination tables set up to collectively define the regulation on offshore activities within the perimeter. First regulation of this kind in Canada and Quebec, it is the result of discussions initiated mainly with communities, tourism operators (cruise organizers of whale watching...) and sport stakeholders (kayak rental companies...) and helped to limit disturbance of marine mammals by all the tourist uses (observation, kayaking, sailing...) since 2002. In 2012, this consultation takes over and leads to a revision of the Regulation and to new advances: the establishment of a training and certification for tourism operators, the setting of a maximum number of boats in an observation area, a limited speed authorized in the mouth of the Saguenay...

In case of an absence of real governance means, ecotourism projects development can provide an opportunity for building links between nature managers, local people and tourism stakeholders. In the Campo Ma'an National Park in Cameroon, despite a management committee closed to residents and tourism professionals, an ecotourism development project in the central area covered by the new 2015 management plan tends to bring the manager back to local people, private sector and NGOs. In fact, three community initiatives around the Park and supported by the WWF since 2000 (the Kudu project about sea turtles in Ebodjé and two eco-tourist villages in Campo Beach and Nkoélon-Mvini) provide an example the Park's managers intend to follow well.

- **Mitigating tourism impacts on heritage**

- Carrying capacity: a unusual tool for heritage stakeholders?

The search for a balance between heritage conservation and opening to the public is a strong issue for the sustainable management system whose implementation has long been done via the concept of carrying capacity. If this concept still important to managers, including ecologists, it has often been criticized for its excessive subjectivity (Deprest, 1997 Lazzarotti, 2012). In the early 2000s, UNESCO also change its approach by putting forward the concept of "limits of acceptable change", a much more dynamic approach between preservation objectives and tourist satisfaction. Otherwise, guidelines theoretical approaches are not really operational. Finally, a few sites actually put in place a carrying capacity and rarely showing it. Generally, carrying capacity is implemented in the most protected and regulated areas (Integral Reserves National for Parks, Nature Reserves ...) where thinking about visitors thresholds is the most usual and in countries where nature's cultural approach enables temporary or permanent closure of all or part of the protected area (e. g. the Netherlands). An early example is provided by the Pacific Rim National Reserve where the Western Canada Wilderness Committee evaluated in the 1980s a carrying capacity of 7800 persons/year in order to ensure backpackers comfort (Stoltmann and al. , 1992). When in the 1990s the annual number of visitors exceeds 9000 persons/year, the reserve set up a reservation center (with limited places) and trekking permits. This carrying capacity matched also with the need to ensure a tight control of security for a dangerous path. In other cases, the manager does not put forward a formal carrying capacity but do choices about parking sizes, which is indirectly a carrying capacity, with a special focus on motorized visitors (e. g. Pointe Raz in France). In most sites, managers don't want to reach the concrete implementation of a carrying capacity, but it can be usual to close or preserve portions of space for fragility reasons or temporarily to achieve ecological restoration.

- A large range of visitor management techniques: between concentration and bursting flux

Heritage stakeholders' work is far from being a simple choice of opening or closing spaces. It's more of a visitors flux management looking for a balance between minimizing ecological impacts caused by visitors (disturbance of animals, trampling...) and maintaining the quality of the visitor experience (waiting time, crowd feeling...). The solutions are numerous and can change over time depending on the successes and failures and depending on the evolution of visitors flux and their impacts. Widely disseminated by the guidelines of UNESCO or IUCN, these techniques oscillate between concentration and bursting flux both in space and time. The most usual solutions are probably those regarding concentration and channeling visiting flows in specific places and courses which allow to move off the impacts from the most vulnerable areas to special places where management efforts can be

focused. Channeling and marking trails has become a common tool for many sites (Canada, France...) and technical solutions for trail management are numerous from thinking about coating to defining the width of pathways... The honey pots method, which consists of concentrating the public on some emblematic places or interpretive centers (at the entrance or exit of the site, sometimes both), has widely been used by the US National Parks Service (Depraz , 2008) and the English National Parks (including the Lake District National Park).

At the opposite, bursting the visitor flows is often mentioned but its results seem more uncertain. In the most visited sites (Giant's Causeway in Northern Ireland, Pointe du Raz in France ...), managers make a special effort to expand the space to visit beyond the iconic landmark and to distribute the flow on a larger space with various means (communication with visitors, new pathways development...), providing other sites to visit. For the Giant's Causeway, the Causeway Coast and Glens Heritage Trust is developing a communication and development project to disperse the flow on nearby other coastal sites: Dunluce Castle, Mussenden Temple, Carrick-a-Rede and Glens... Spreading the flow can also be done in visiting time. If it is difficult for managers to intervene on the specific time of the visit which largely depends on school holidays or seasonal climate, they may however try to spread visits during all the day. In addition to the night events strategy, the National Trust has recently conducted a communication campaign among visitors of the Giant's Causeway to encourage them to come in the morning or later at night arguing for a more qualitative visitor experience (quality of light at the morning or at the sunset, feeling of freedom ...).

– Preserving the sense of place?

The "sense of place" is a concept recognized by UNESCO and ICOMOS, at their core value of heritage places in reference to the geniuses, both guards and expressions of antiquity places. The 2008 Quebec Declaration on "Safeguarding the spirit of place" at the 16th General Assembly and International Scientific Symposium of ICOMOS recalls previous measures (Icomos symposium and 2003 Kimberley Declaration ) to recognize the characteristics of "living, social and spiritual" places through the "beliefs, memories, affiliations and expertise" of local communities.

The intangible dimension of heritage is central to the spirit of place definition which "consists of hardware (sites, landscapes, buildings, objects) and intangible (memoirs, oral, written narrative documents, rituals, festivals, traditional knowledge, values, odors) physical and spiritual, that give meaning, value, emotion and mystery to place "(Prats and Thibault, 2003). These elements are significant and contribute to give a specific spirit to places : "the spirit builds the place and at the same time, the place structures and invests the spirit" (Prats and Thibault, 2003). The sense of place seems obvious where communities are most likely to grab it and to hand over it to visitors. Heritage sites stakeholders (managers, communities, young people, tourism professionnals...) are deeply asked by professional

or international organizations to make the sense of place visible and understandable for visitors. In France, heritage site management professionals are clearly facing this issue. Defined as "an atmosphere (...), symbolic images, intended or felt (...), a complex alchemy, (...) fed by literary and artistic references", sense of place is discussed through the tension between preservation and tourism by ICOMOS France (Prats and Thibault, 2003), the Grands Sites de France network (Vour'ch, 1999) and the ministries of Culture and Ecology. For these experts, sense of place is "the tangible and intangible identity of the place, taken into an evolutionary dimension, who enables to define the carrying capacity and the quality of site management » (Prats and Thibault, 2003). In 1999, the Grands Sites de France professional network organized a special conference devoted to sense of the place (Vour'ch 1999) where heritage stakeholders defined sense of place for their sites : spirit of freedom, of legends or devotion (for the Pointe du Raz), retreat and renewal (for Saint-Guilhem-le-Désert), end of the world (for Cirque du fer à cheval)... To go forward, the example of the Mont Saint Michel shows that stakeholders can also implement sense of place with huge management project. During more than a decade, the Opération Grand Site of Mont Saint-Michel gave back the mount to the sea, reconquering the lost island to be in harmony with its sense of place.

The sense of the place is becoming an important part of heritage management. It appears more and more as a way to respect the identity of places, to integrate local reality in the site management, while applying heritage sustainable management.

- **Making profit with tourism: success and deadends**

Even if the issue of heritage profit is quite central for international guidelines, through tourism development and more recently through ecosystem services, it is far from being obvious to all stakeholders. In some specific contexts, visitors are quite accustomed to finance conservation service by paying admission fees like in american and canadian National Parks or like in Brittany for National Trust sites (where membership is also common). In Quebec, the state company (named Société des établissements de plein air du Québec, SEPAQ), which is responsible for managing National Parks and wildlife reserves, has defined 5 main guidelines for 2012-2017 (SEPAQ, 2012). If the first orientation is to ensure the conservation of natural and cultural heritage, the second and fourth guidelines aim to contribute to sustainable development of nature tourism and generate new income. In Europe and especially in France, site managers (but also institutional stakeholders) often make this issue a philosophical and ethical dilemma because nature is supposed to be free for all visitors and people. Maintaining the free access to nature areas is sometimes a key issue that these stakeholders focus on as a protection argument (like Conservatoire du Littoral). Nevertheless, stakeholders are increasingly driven to find new income because they need money for management or because it is a good way to justify protection tools and to maintain heritage values.

- When nature heritage can be become tourist destination

The international guidelines give guidance for visitors management and for destination management. Usually the scale of heritage site (classified and management perimeter, buffer zone...) does not match the scale of the territory considered as a tourist destination and must be extended to a wider area. The tourist destination also refers to a dreamt destination by visitors and is organized as a support for a coherent multidimensional experience (Gravari-Barbas, Jacquot, 2014).

For the different heritage sites, making a tourism economy depends both on their location from where visitors come from (tourists and excursionists) and on their reputation, which can offset the problem of distance. This question is a deeply cultural issue that can be amplified by a national or international recognition as a World Heritage Site by UNESCO. The Giant's Causeway in Northern Ireland or the Pointe du Raz in France are both heritage sites visited for over a century, defined as cultural icons in literature and arts. Their reputation is largely international today. For Giant's Causeway, the classification under UNESCO complete the local process of heritage making but is clearly not responsible for its visitors attractivity. Common knowledge about heritage sites may also change quickly. Many sites of the Antrim coast where is located the Giant's Causeway are thus recently becoming places to visit since their media coverage in the first season of Game of Thrones series produced by HBO: Mussenden Temple, Dunluce Castle, Dark Hedges, Ballintoy Harbour and landscapes in the Glens... On the contrary, if the polder of Grand Pré (Nova Scotia in Canada) which is the Mecca of Acadian history, became gradually a landmark since the nineteenth century, its visitors has recently dropped dramatically, from 65,115 visitors in 1998 to 28,516 in 2008 (George, 2013). The classification of the site as a World Heritage Site (as a cultural landscape) by UNESCO in 2012 appears as an attempt to stop the decline for the two co-managers that are Parks Canada and the Landscape of Grand Pré Company.

Heritage sites reality shows a highly variable spectrum of contexts of welcoming visitors capacities. When a site combines good location and reputation, it is clear that visitors are important. Near Paris, Fontainebleau forest welcomes more than 3 million visitors a year (Lahaye, 2015) on a vast area of almost 25,000 hectares and, near Bordeaux, the Dune du Pilat also welcomed 3,378,000 visitors in 2014 (Conservatoire du Littoral, 2015). In many cases, the notoriety does not compensate entirely proximity and good location. The little known Villepey ponds benefits from its proximity to Frejus and its location on the French Riviera and can earn 1.35 million visitors in 2014 (Conservatoire du Littoral, 2015), and the famous Pointe du Raz located in the peripheral west of France reaches only 900,000 visitors in 2015. The situation is similar for US National Parks: the Great Smoky Mountains National Park in the Appalachian Mountains, near the population centers of the east coast,

is the most visited with 9.5 million visitors in 2010 while attending the famous western National Parks is below (4.4 million visitors to the Grand Canyon Park, 3.7 million visitors to Yosemite Park and 3.3 million visitors to Yellowstone Park) (Andreu-Boussut, 2012). At the end of this spectrum of contexts, without any fame or good location, visitors fall completely, making tourism development really difficult. This is the case of Campo Ma'an National Park, which has hosted a hundred visitors in 2014.

Even if the park is located on the most touristic coast of Cameroon, it accumulates handicaps: difficult access by tracks, high entrance fees for both local or international standards, lack of awareness...

- Can every visitor be converted into money?

Finally, hosting visitors is not always equivalent of making economic benefits. Beyond measuring the economic impact of visitors (who is also an important methodological issue), the question is to define the scale and the space who is receiving the economic benefits because it can be the heritage site itself or a large territory where the heritage site is included. In France, a large part of site managers may consider it sufficient if the site visitors can spend money in the territory for services, overnight stays, meals or shopping in trade. And the heritage site can participate very strongly to produce these economic impacts, particularly when private or voluntary services of tourist guide or sports use the site as a practice space, or where agricultural activities are developed on the site in partnership with local farmers. In Quebec, the SEPAQ which is the company manager of National Parks estimate that each visitor spends an average of 60.72 Canadian dollar per day in the territory (SEPAQ, 2015). But this is direct or indirect benefits which don't affect the financial management of the heritage site itself even if it can justify protection.

More interesting are the solutions and attempts to produce direct economic impacts on the sites. These essentially borrow two separate paths but which can be complementary: developing services provided to visitors in exchange of a paiement by the manager himself (guided tour, secured parking service, shuttle service, heritage interpretation,...) or taking enter fees. In France where visitors are not accustomed to pay their access ta nature heritage sites, managers who are looking for self-financing prefer to choose the first path. A the Pointe du Raz, visitors don't have to pay for their entrance, but visitors wishing to use the car park must pay 6 euros in the site pay-out exit, which supplies most of the annual budget of the Syndicat mixte who is the manager (620 000 euros). In the Baie de Somme, the National Nature Reserve of 3421 hectares is free for visitors except for the 200 hectares of Marquenterre park. The entry fee is 10.5 euros for adults and 7.90 euros for a child and is justified by guide services in observatories along the route. Visited by about 170,000 people a year, the annual sales at the Marquenterre emerges therefore as quite comfortable. In Quebec, the National Parks opted for the two tools so that the company manager, SEPAQ,

has significant commercial revenue (92.7 million Canadian dollars for fiscal year 2011-2012) generated by the 23 National Parks both by the entrance fees (adults are the only ones having to pay 8.5 Canadian dollars per day) and the services provided (campsite, chalet accommodation ...).

## **Conclusion**

It is quite tough to compare global standardization to local issues, as the analysis has to face both the international professional literature making and the awareness of local natural sites management. The results of this kind of research depends also on the choice of the investigated sites which can deeply influence the results. To avoid this issue, the best way was to choose various natural sites in very different local contexts (with different heritage statuses and protection tools, different socio-economic levels of development...). The results are not only to show how far some natural sites can be from international standards and objectives but also to notice the items the most usually focused, debated and challenged in local cases: funding and finding new incomes, implementing a carrying capacity, trying to find tools for governance...

It is obvious that this research could go further on this subject, this paper is a first step. Two aspects should need further investigations and analysis. The first one should be to give more detailed analysis of the international guidelines contents and how these guidelines enrich each others using sometimes the same experts and the same best practices. An important issue is also to root the making of best practices as models and how these cases succeed to reach international recognition (actually the links between local cases/experts/theory and guidelines). The second aspect should be to investigate precisely how the local stakeholders deal with international standards and use all the professional literature which is produced for them. This specific item seems to rely deeply on the natural site heritage status (international status like WHS versus national one), on the level of pressure put on the site ecological integrity, and on the involvement of the local stakeholder into professional networks.

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## Monasteries, gastronomy and landscape

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### Abstract

Monasteries can be considered as one exponent of the concept of sacred places strongly related to the landscape where they are placed in. They are an example of how tangible and intangible heritage are interrelated: the buildings respond to specific needs related to the daily routine of the community (also religious needs) but also to symbolic meanings. Catalan monasteries have been one of the main transmitters of the Catalan Gastronomy through numerous recipes books, but also have emerged as a conservative of different products that they manufactured like chocolate or wine. In Catalonia there are several monasteries that stand out for their vineyards such as Sant Pere de Rodes (in the Designation of Origin Empordà), Santes Creus, Poblet and Scala Dei (in the Designation of Origin Tarragona) and Sant Benet del Bages (in de Designation of Origina Pla del Bages). What we propose in this paper is to explore the relationship that occurs between monasteries, gastronomy (specially wine but not only) and tourism in the current context and how it can enhance the value of these assets in order to promote their conservation while becomes a value added for tourism destinations.

**Keywords:** *monasteries, sacred spaces, Catalan gastronomy, wine and tourism, local production, cultural landscapes*

## **1.- Monasteries as a holy place**

The monastery is the building where a group of people called monks or nuns live and share work, prayer and life. It is usually a place away from the cities and therefore one that favours a life of prayer and reflection, although nowadays monasteries can also be found in large urban areas (UNESCO Association for Interreligious Dialogue, 2015).

Monasteries spread throughout Europe during the Middle Ages but, as Moreno (2011) pointed out, had their origins in the reactions of the first hermits to the luxury and splendour displayed by the Church. In fact, the word monastery comes from Greek and means “house of a single person”, because they were initially inhabited by a single monk (or hermit), who would retire to a remote area to devote himself to prayer and penance.

It was Saint Pacomi (286-346) who first proposed the shared hermit life and organized cenobitic monasticism under his rule (Estradé, 1998). Later, Benedict of Nursia (480-547) organized the first medieval monasteries and founded the Benedictine order (Rule of Saint Benedict), one of the most prominent religious orders during early centuries of the Middle Ages. In fact, the Rule of Saint Benedict served as a model for other monastic rules. It is noted for its balance, practicality and being based on poverty, chastity, obedience, prayer and work.

Thus, the monastery is not only an architectural space but also a space for finding community life and searching for God via certain religious practices (prayer and worship). This is why they are above all sacred places.

The holy is a complex concept that can be defined and/or studied from different perspectives. Aulet (2012) mentions different ideas in respect of this:

- The holy is all that is irrational and marked by some form of transcendence.
- The holy as a designation of divinity, fundamental reality, pure existence; which in some cases means it is also associated with terms related to clarity, light, purity...
- The holy is that which is spiritual and pure, and therefore separate from the profane. In addition, as opposed to the profane, it involves delimiting inappropriate behaviours and conducts. This is the holy of prohibition and separation.
- The holy as elements that allow us to come closer to divinity, which can be understood as a holy consecration.
- The holy is the root of the spiritual life and is marked by fascination and internal development, which can lead to fulfilment.

The holy is present in all religious traditions as something that brings us closer to divinity, as its manifestation (hierophany). We can conclude that the holy is defined by its opposition to the profane (Eliade, 1981; Durkheim, 1993), that which is ontologically different to it; there is nothing human or physical about it, rather it always manifests itself as a reality of a completely different order to that of natural realities. It is what Otto (1965) calls *ganz andere*. Holy and profane represent two different ways of being in the world.

“The holy equates to power itself, in short, to reality par excellence. The holy is saturated with being. Holy power means reality, perpetuity and efficiency.” (Eliade, 1981, 20)

The holy fact appears as a stable or ephemeral property of certain things (objects of worship), certain real human beings (priests), imagined beings (gods, spirits), certain animals (sacred cows), certain places (temples, sacred places), certain periods or times of the year (Easter, Ramadan). It is a superior quality that is in opposition to chaos.

In the case of monasteries, these can be considered holy spaces for various reasons, as noted by Aulet and Hakobyan (2011).

Firstly, they are holy spaces because they share the symbolism of the centre of the world; the point of convergence, coordination and ordering, balance and harmony.

They are places where there has been a manifestation of the holy (hierophany). This can occur in various ways, but is often linked with elements of nature which are holy in character (water, stone, forests), as well as those natural areas unreachable by man and which somehow convey that feeling of smallness of the human being mentioned by Otto (1965). “All religions, as cultural phenomena, have used natural symbols to come closer to the mystery of the world.” (Duch, 1978, 343)

Finally, there is a whole range of architectural symbols. Religious buildings, especially temples, are from an architectural point of view the physical place where the holy space materializes and their architecture is therefore anything but random. Each part symbolizes or shares one of the symbols representing the holy. An extensive literature with authors exists in this respect (Guenon, Burckhart, Hani, among others).

## **2.- The relationship between tangible and intangible heritage in monasteries**

*“Intangible heritage is not only the site of yesterday’s memory, but also the laboratory where tomorrow is invented.”* Koichiro Matsuura, Director General of UNESCO

Based on what was presented in the previous section, monasteries can be seen as an exponent of the concept of holy space closely related to the landscape where they are located. They are an example of how tangible and intangible heritage are interrelated:

buildings respond to specific needs related to the daily routine of the community (including religious needs) but with symbolic meanings. According to Shackley (2001), holy spaces are linked to different religious traditions but all share some of the characteristics that have been mentioned above. At the same time, they are spaces that contain a series of values (related to worship, nature, culture and architecture, among others) that make them highly attractive, in most cases, in the eyes of tourists, generating a flow of visitors alongside the faithful and devotees who come to these places for religious reasons.

The World Conference on cultural policies organized by UNESCO in Mexico in 1982 defined the cultural heritage of a people as that which “includes the works of its artists, architects, musicians, writers and scientists and also the work of anonymous artists, expressions of the people's spirituality, and the body of values which give meaning to life. It includes both tangible and intangible works through which the creativity of that people finds expression: languages, rites, beliefs, historic places and monuments, literature, works of art, archives and libraries” (UNESCO, 1982).

We understand tangible religious heritage to consist of these tangible and intangible elements. This tangible heritage represents, in some way, the holy space. It also includes tangible heritage objects, such as paintings, altarpieces, decoration, elements of the liturgy that are considered works of art... Thus, we can understand that tangible heritage can represent an interest in art, architecture, and history in general; and we can link it to motivations that are largely but not exclusively secular (let us call this cultural tourism, for example).

In this regard, the majority of European monasteries were built in the Middle Ages, becoming magnificent representations of different artistic styles (such as the Romanesque and Gothic).

On the other hand, intangible religious heritage is made up of the rituals, worship and events that take place in these holy spaces. We could say that this form of heritage is a clear manifestation of sacred time, the devotion of the people towards a particular element, the rituals of integration that occur in these places. Therefore, we could associate these elements to more strictly religious motivations.

We could even go a little further. Bearing in mind that, as already mentioned, these monasteries also have a close relationship with elements related to nature and the territories surrounding them, they can even be considered part of what UNESCO calls the cultural landscape.

According to the Operational Guidelines for the Implementation of the World Heritage Convention, cultural landscapes are cultural properties that represent the “combined works

of nature and man" designated in Article I of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic, and cultural forces, both external and internal (UNESCO-ICOMOS, 2009).

### **3.- Monasteries, products and gastronomy: the case of Catalan monasteries**

As Calvet pointed out, in the Middle Ages monasteries came to be considered not only as centres of spirituality and a source of culture, but also as organizers of the country. The close relationship that existed between the monastic communities and feudal authorities is a clear reflection of this. Monasteries played an important role in the economy of the surrounding areas, often being owners of farmland and cattle herds that the monks themselves looked after (remember the main premise of the Rule of Saint Benedict, "*ora et labora*"), while also providing employment for local peasants.

Catalan monasteries were one of the main transmitters of the Catalan gastronomy via numerous cookbooks, and have also emerged as preservers of various manufactured products such as wine.

If we refer to the relationship between tangible and intangible heritage and landscape, a clear example of how these relate to one another is gastronomy. According to the Institute of Catalan Studies, "gastronomy is the knowledge of everything related to cooking, processing and preparing dishes, the art of tasting and appreciating food and beverages". Montecino (2012) adds that "gastronomy is the reasonable art of producing, creating, transforming, developing, preserving and safeguarding activities, consuming, healthily and sustainably, enjoying natural, cultural, intangible, and mixed World Gastronomic Heritage and all in respect of the human food system".

We therefore find that gastronomy constitutes the relationship between food and culture, including all of the culinary processes and traditions of each place. We have seen the definition of intangible heritage and its relationship with monasteries; this is also evident in the case of gastronomy. We can cite as an example the inclusion on UNESCO's list of the Intangible Cultural Heritage of Humanity elements such as French cuisine (2010), followed by the Mediterranean diet and traditional Mexican cuisine. Catalonia has a long culinary tradition that can be documented back to the Middle Ages. It is worth noting that the Institute of Catalan Cuisine Studies is promoting the candidacy of Catalan cuisine for inclusion on the above list.

As Aulet i Majó (2016) mention "Catalan cuisine is Mediterranean but with contributions from many different places: it is a "bridge" cuisine, linking Portugal to Istanbul with

features from southern France, Italy, Spain, Portugal and North Africa. In fact, it is the result of centuries of evolution and receiving influences from peoples and cultures that have settled in the region: Iberians, Phoenicians, Greeks and Romans bring the Mediterranean touch; Arabs incorporate spices; to this great cocktail are added products from 15th-century America... Therefore, behind modern Catalan cuisine is the story of a country, a territory”.

This tradition dates back, as we have said, to the Middle Ages. As pointed out by Fàbrega (2013), the only known cooking books from the seventeenth and eighteenth centuries were written by monks. It is in monasteries that the traditions of writing cookbooks and medieval cuisine were perpetuated. It is in all likelihood in monasteries where products from America were first used in the fifteenth century, such as peppers, tomatoes, beans, and also chocolate.

There are several monastic texts on food, rations, expenses, etc. written by monks or nuns, indicating ingredients, dishes suitable for days of the year and religious festivals, how to manage shopping... The earliest of these manuscripts are preserved from the fourteenth century. One of the most important is “The Book of Sent Sovi”, a Catalan cookbook by an anonymous author. Another manuscript is the “Book of Còch from Tarragona canonry” from the same century, which is a compendium of rules for meals for staff at the Church of Tarragona.

Francesc Eiximenis, a Franciscan monk, was the author of another manuscript, “Terç del Cristià<sup>1</sup>. How to use food and drink well”, which describes food and culinary customs of the age. It is an exceptional book on gastronomy and wine in the history of European cuisine, among other reasons because it is the first of its kind.

A further element that confirms the important culinary legacy of monasteries are the facilities themselves. The architecture, especially of Benedictine monasteries, were clearly designed to respond to culinary needs. Life in the monastery was structured around the church and the cloister, which were the most important elements around which the other areas were built.

The cloister tended to be square or trapezoid in shape, each of its sides covered by a gallery with an archway. At the centre of this space there used to be a small garden or a vegetable plot (where they used to plant herbs).

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<sup>1</sup>Terç is an ancient catalan word that means third; it's the third book of a collection about how to be a good Christian.

The refectory was the monastery dining room, where frugal meals were served, usually around noon. While the monks ate, one of them read the Scriptures from a pulpit. "There must always be reading when the brothers are at table. There must be absolute silence and no other voice than that of the person reading may be heard. Everything needed to eat and drink is to be served by the brothers to one another, in order that nobody has to ask for anything. If anything has to be requested, this is to be done by making a sign" (Rule of Saint Benedict, Chapter 38).

Next to the refectory there was the kitchen and close to that the store and warehouse. Around this complex there was the land (covering more or less territory according to the monastery's importance) as well as other buildings such as mills, workshops and stables. In fact, the winery was a very important element. Monasteries played a crucial role in preserving the culture of wine. In fact, with the risk of this culture disappearing following the Islamic invasion, monasteries were responsible for continuing to plant vines and produce wine for liturgical reasons.

Farms related to the monasteries dedicated themselves to farming and keeping livestock in a planned, rational and autonomous way. The farm was not be more than one day's distance from the monastery, in order to be able to attend Mass on Sunday, and tended to be run by converts (those who professed to the order but had not joined, or could not). One of the important functions of the farm was to meet the community's needs with regard to food, with all kinds of crops, wine and savoury meats. Another function was to have surplus production to sell it or trade for products they could not produce. The most common crops were cereals (wheat, barley, and oats), olives, grapes, vegetables, fruit and herbs for cooking. Livestock was important and included pigs, sheep and goats. Poultry, if there was any, was reserved for special occasions. The forest was also exploited for firewood. Each monastery enjoyed complete economic independence, although they did exchange experiences, plants, seeds, and mushrooms, among other things, with one another.

Thus, the culinary tradition of monasteries stems from a combination of observing the monastic Rule to be followed and the products that were most accessible. The monks' diet was composed of vegetables, fruit, eggs, fresh and salted fish and cheese. At ceremonies they were allowed sweets such as biscuits and nougat. Fish was much more present than meat or meat products. Monastic Rule prohibited red meat but said nothing about poultry. "Therefore, for all the brothers two cooked meals is sufficient, and if it is possible to have fruit or vegetables, a third should be added. A good pound of bread is enough for the whole day, whether for a single meal, or for lunch and dinner. All brothers must absolutely refrain from eating meat from quadrupeds, except for the very ill" (Rule of Saint Benedict, Chapter 39).



Tradition also reveals a clear trend of nuns making jams and sweets, normally to use up any surplus fruit and vegetable production or as gifts for benefactors and relatives. Today, many of these products are the main source of funding for many monasteries, as well as a somewhat commercial attraction.

Our case studies will focus on three products present in traditional Catalan and also Mediterranean cuisine: wine, oil and chocolate

### **3.1.- Wine**

One very interesting aspect to study is the relationship between wine and monasteries. In Catalonia and in many other parts of Europe, monasteries have traditionally played an important role in the production of wine. With the fall of the Roman Empire, the Christian monasteries became winemakers. Throughout the Middle Ages, monasteries played a significant role as wine centres, and it was a key element in the liturgy, as well as an good for exchange.

Wine and vineyards form part of the cultural heritage of a region and have proven essential in understanding the economic, social and cultural evolution of different wine-producing regions, while also helping forge a European cultural identity. But the culture of wine is more than that, it means loyalty to origins, learning to enjoy local products related to the territory. As Josep Roca, the sommelier at Celler de Can Roca, has pointed out, behind every wine there is a philosophy that speaks of the territory and the people who produced it.

Winemaking came to Catalonia across the Mediterranean from the hands of the Greek and Roman civilizations, and has been part of Catalan history, heritage and cuisine since those early times. Currently, according to the Catalan Institute of Wine and Vine (INCAVI), wine and cava represent the third largest sector of the Catalan food industry, with revenues exceeding €1.1 billion, and more than 490 million bottles of wine and cava exported to over 140 countries, mainly in Europe, America and Asia. It is a well-established industry, with more than 780 wineries and 12 designations of origin (as can be seen in Figure 1). Wine has therefore become an ambassador of Catalan identity.

Various monasteries are known for their vineyards in Catalonia, including Sant Pere de Rodes (DO Empordà), Santes Creus, Poblet i Scala Dei (DO Tarragona) and Sant Benet del Bages (DO Pla del Bages).

The Sant Pere de Rodes monastery is situated in the region of Empordà, in northern Catalonia, almost touching the French border. It is one of the most interesting complexes for discovering the Mediaeval world. “The outstanding element of the complex is the monastery church which, for its originality and antiquity, is an exceptional piece of Catalan

Romanesque. Built between the 10th and 11th centuries to house the pilgrims, it enables us to grasp the splendour of the monastery. The building is notable for the great height provided by an original system of pillars and double columns, and for the richness of the ornamentation on the capitals and the almost vanished doorway” (Museu d’Historia de Catalunya).

The monastery is located in the territory of the PDO Empordà. It was precisely on the lands of this DO where the first Greek colony settled, in Empúries, in the sixth century BC. It was therefore one of the first areas which began to grow vines, and the monastery of Sant Pere de Rodes became one of the main producers of wine in the Middle Ages. “In the Middle Ages, when vines grew in the shelter of abbeys and monasteries, the slopes of Mount Rodes were layered with terraces planted with vines protected by Sant Pere de Rodes monastery, where the winemaker monk Ramon Pere de Noves seems to have excelled in the art of winemaking, to whom a treatise on the subject is attributed” (Designation of Origin Empordà).

According to el Consell Regulador, El Empordà has a great variety of wines. “The red wines are high quality, full-bodied, well-structured and harmonious, sometimes with added hues thanks to careful aging. These reserva and crianza wines boast special aromatic notes. They are complex, with a subtle fragrance and a hint of spice, always preserving the aromas of the fruit and the vine. On the palate, they are full, flavoursome and pleasant. Fresh and flavoursome white wines are elaborated with autochthonous varieties and other high quality single varieties. Rosé wines are also produced with a well-defined cherry colour, great personality, a delicate aroma, fresh with a moderate alcohol content. A speciality of the area is the Garnatxa de l’Empordà, a naturally sweet wine produced from the Garnacha grape. Full-bodied, with the flavour of the grape itself, mature, warm and smooth — virtues giving it the features of an exceptional dessert wine, together with the area’s own sweet wine, the Moscatell de l’Empordà.”

Tourist activity is one of the major economic sectors in the Empordà region, leading to a proliferation of various initiatives related to wine tourism, by both the Regular Council and tourism institutions (the County Council and Costa Brava Girona Board of Tourism). Recently, this DO has joined the “Rutas del Vino de España” (Wine Routes in Spain) promoted by the Spanish Association of Wine Cities (ACEVIN).

The Wine Routes of Spain constitute a large and representative cross-section of the wine-growing territories of the different designations of origin. The manual defines a series of requirements that must be met by the organisation managing the route, for example its management system, route signing, promotion initiatives and marketing support. It also regulates the types of establishment that can become partners: restaurants, accommodation, wineries, shops, etc. The Wine Routes of Spain brand therefore imposes quality criteria that

set these routes apart from other wine tourism schemes and give confidence to visitors who choose them. The Wine Routes of Spain brand only admits routes that have been thoroughly prepared, offering the best of themselves and their people so they can be sure never to disappoint their guests.

In the case of the Empordà, this route comprises 80 wine tourism companies, with a wide range of wine and culinary products on offer: 24 wineries, 9 hotels, 11 restaurants, 3 bars and establishments specializing in wine, 11 activity companies, 3 museums, 2 wine therapy treatment centres, 3 reservation centres and various information points scattered throughout the region. One example is the visit “From the vineyard to the monastery”, which consists of a walking tour through the vineyards, a visit to the monastery and wine tasting at the end.

### **3.2.- Oil**

Catalonia. Aside from being a staple food (the Rule of St. Benedict mentions it), it was also considered a basic product in medicine, hygiene and cosmetics. Monasteries also became producers of this item because it was one of the elements used in rituals (for anointing). It was also needed for lighting lamps. The origins of olive cultivation date back more than 6,000 years and, like wine; it was introduced by the Greeks and Romans.

In this case we can give the example of the monastery of Vallbona de les Monges and Les Garrigues DO oil. As with wines, in Catalonia there are five DO for oil production recognized at European level: Siurana, Empordà, Terra Alta, Baix Ebre - Monstia and Les Garrigues.

The territory of Les Garrigues is one of those with most tradition and excellence in the production and marketing of oil in Catalonia. It was the first DO oil to be recognized in Spain (1975), and was certified as a PDO by the EU in 1996. This oil is produced and sold by various cooperatives, one of which is the Cooperativa de Vallbona de les Monges, which produces oil on the ancient lands of the monastery.

Santa Maria de Vallbona is the most important female Cistercian monastery in Catalonia. It began with several groups of hermits that later became nuns and monks, a sort of double community that lived under the crozier of their founder, Ramon de Vallbona, and lived according to the Benedictine rule. In the XIIth century they joined the Cistercian Order.

It is worth mentioning here that the monastery is located in the centre-west of Catalonia, a predominantly agricultural area where tourism has not yet evolved to the level of the Empordà region. This means, for example, that there is a lack of infrastructure and, above all, a lack of tourism products revolving around oil and the monastery.

### 3.3.- Chocolate

The third product we present here is chocolate. Cocoa entered Europe via Spain, being introduced almost simultaneously with other exotic drinks such as coffee and tea. Bufias (2015) relates the story of Cortès being presented with a golden goblet of liquid cocoa by the Indians because his physical features resembled those of their god.

The next country to adopt chocolate after Spain was Italy. Some Italian regions were under Spanish rule and brought chocolate from the Iberian Peninsula, thereby beginning its tour of Europe. Although the drink had a strong and bitter taste, it was imported to the Peninsula because it was easy to transport in grain form (it could not be cultivated on European land). Chocolate was introduced to Europe from Spain through the monasteries and royal courts. France was the third European country to embrace chocolate, and it rapidly spread through the French aristocracy.

In the case that concerns us here, it was Cortès who brought chocolate to the Peninsula, giving Friar Jeroni d'Aguilar a sack of cacao beans and the recipe for chocolate to take to the port of Barcelona, and from there to the abbot of Pedra monastery in Aragon. Bufias (2015) explains that it was in this monastery where the first chocolate was made in 1534, relating the chocolate-making tradition of the Cistercian order and its reformist branch, the Trappists.

In addition, the production and consumption of chocolate in monasteries is well documented throughout history. Seventeenth-century chocolate, being liquid, did not violate ecclesiastical fasting: *Liquidum non frangit jejunum*. This allowed it to be drunk without incurring capital sin. After its spread throughout Europe, in Catholic countries (Spain, Italy and France) theological doubts arose as to whether consuming chocolate broke the rule of fasting. This began in the early sixteenth century in Spain, and the debate between the two sides gradually grew until it reached the papal level, with the Pope being asked for a resolution on the matter.

Chocolate has a strong presence in Catalan cuisine, not only as a dessert. The Catalan Institute Foundation for Gastronomic Cuisine and Culture has performed the huge task of making an inventory of the different recipes considered to comprise Catalan cuisine and its variants in the Corpus of Catalan Cuisine. According to this institution, apart from desserts and sweets, there are several other traditional recipes that use chocolate: rabbit with chocolate, bacon stew, prawns with chocolate, Catalan lobster, hare with chocolate, *ofegat de la Segarra* (a pork stew), and pork trotters with crayfish, among others.

At Pedra monastery in Aragon, apart from touring the facilities, visitors can attend an exhibition on the history of chocolate. In parallel, the city of Zaragoza tourism authorities

have created a tourist product based on chocolate, called Chocopass, which is a pass that can be used to sample five different chocolate specialties from more than 20 outlets, plus a tasting session at Pedra monastery.

There are other monasteries that traditionally produced chocolate in Catalonia, such as the Cistercian Poblet monastery and Montserrat Abbey, although they no longer do so today (they do, however, sell chocolate produced locally as a souvenir).

#### **4.- Summary**

As we have seen, the relationship between heritage (tangible and intangible), territory and gastronomy constitutes an opportunity for territories to develop tourism around monasteries and to gain extra income to help with the maintenance of these infrastructures.

Thus, cultural tourism and gastronomic tourism can bring significant benefits to regions where it is implemented, if properly planned. It can benefit small food producers and artisans, and lead to the recovery (or prevent the loss of) ancient crafts, traditions, recipes and products. In this sense, the trend to award new value to the local product produced throughout the territory is key.

Gastronomy may still be difficult to find as the main reason for travel, except for establishments with Michelin stars or having the best restaurant in the world (in 2013 and 2015 this was a Catalan restaurant, El Celler Can Roca), but the perception and creation of a place in potential visitors' tourist image is key to promoting the region.

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## **A World Heritage to Be Shared Without Prejudice: New Linkages and Strategies in the Management of Cultural Landscapes**

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### **Abstract**

In 1992, the World Heritage Committee adopted landscape categories, consequently cultural landscapes were for the first time inscribed on the World Heritage List as “combined works of nature and of man”. This provided the impulse for a new way of thinking about how humans interact with the environment, and established a strong link between culture, nature, and economic development. The choice was certainly induced by the inclusion of sustainability in heritage conservation and, furthermore, from the fact that in the same year, as one of the resulting documents of the United Nations Conference known as Earth Summit, the Rio Declaration on Environment and Development introduced the concept of “sustainable development”.

In 2000, the European Landscape Convention (ELC) was adopted with the specific purpose of promoting “landscape protection, management and planning”, and — keeping with the universal principles of the Rio Declaration — “concerned to achieve sustainable development based on a balanced and harmonious relationship between social needs, economic activity and the environment”. The ELC was, therefore, conceived in the spirit of the Nara Document (1994), which gave new impulse to cultural heritage diversity, stating that cultural heritage demands “respect for other cultures and all aspects of their belief systems”.

Moreover, it should be recalled that — with the adoption of the Budapest Declaration on World Heritage (2002) during its 26th session — the World Heritage Committee invited all partners to “ensure an appropriate and equitable balance between conservation, sustainability and development, so that World Heritage properties can be protected while the quality of life of our communities is improved, through appropriate activities such as sustainable tourism”.

The Faro Convention (2005) extended furthermore the ELC’s communities centred focus, reinforcing the link between cultural heritage, identity, and participation. In this regard, it must be reported that the UNESCO Guidelines for the inscription of cultural landscapes recommend that “the nominations should be prepared in collaboration with and the full approval of local communities”.



Within the above conceptual framework, this paper aims to present meaningful practices and strategies exercised by local communities, institutions/government agencies and third parties in the planning and management of World Heritage Sites characterized as cultural landscapes. In particular, the author will provide some European case studies of management plans related to “landscapes designed and created intentionally by man” — namely, ensembles and monumental buildings surrounded by parks and gardens — and will highlight those interdisciplinary and integrated approaches that are more effective in “balancing conservation and community interests and in securing a sustainable heritage development process” (Kotor Regional Meeting, 2012).

**Keywords:** *cultural landscapes, cultural perspectives, local communities, policies, sustainable development, values*

## Introduction

A cultural landscape is a combination of many factors: nature, signs of humankind, historical circumstances, just to list a few. It is, therefore, a place of fluid but constant exchange of memories, desires, and imageries. In his evocations of the visionary Venetian traveller Marco Polo, Italo Calvino refers to the archetypes of memory to illustrate how our own relationship with space and people of a place is shaped by the way we connect to our memories of that specific site and others (1978, pp. 27-29):

Arriving at each new city, the traveller finds again a past of his that he did not know he had: the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places. Marco enters a city; he sees someone in a square living a life or an instant that could be his; he could now be in that man's place, if he had stopped in time, long ago [...] Futures not achieved are only branches of the past: dead branches. “Journeys to relive your past?” was the Khan's question at this point, a question which could also have been formulated: “Journeys to recover your future?” And Marco's answer was: “Elsewhere is a negative mirror. The traveller recognizes the little that is his, discovering the much he has not had and will never have.”

Consequently, it is reasonable to affirm that the way we experience and recall a place reflects our personal history and, consequently, our own views, along with our preconceptions and biases (Calvino 1978, p. 85):

Every time I describe a city I am saying something about Venice. [...] To distinguish the other cities' qualities, I must speak of a first city that remains implicit. For me it's Venice.

This reading opens up windows of interpretative possibilities that reflect the lived experiences of people and communities, their different values, and their particular cultural and intellectual backgrounds; or — referring to a more recent and non-semantic approach — their individual feelings of well-being. Vice versa, it is possible to learn from places —

particularly from cultural landscapes — about people, the values that influence their relationship with land and natural resources, their lifestyles and individual behaviours, and how these “shape culture and identity, and enrich cultural diversity” (Rössler 2006, p. 203). To the same degree, their management and conservation practices “bring people together in caring for their collective identity and heritage, and provide a shared local vision” (UNESCO 2003, p. 205), hence the recognition of the important role played by local communities in the related identification, planning and management processes.

Managing cultural landscapes means, consequently, supporting social, cultural, environmental and economic activities able to integrate community knowledge, which requires new operational tools, competencies and methods, as well as the ability to employ policies and decision-making strategies in an integral and holistic way that contemplates the imperative objectives of heritage, planning and sustainable development. This implies a shift of scale: “from the singular object to the collection of objects, structures and areas, but also an inclusion of intangible heritage such as traditions, rituals, and events” (Bandarin 2011, p. 8). In the case of World Heritage Sites, it also deems of paramount importance the appreciation for cultural diversity and calls for an intercultural approach to sustainable management and development of cultural heritage, based on the belief that “cultures are born to interact, to borrow, to adapt and to dialogue among themselves” (Bandarin 2011, p. 22).

How is it possible to share the outstanding cultural heritage without detriment to its richness of significance and values, but instead enhancing and improving human’s quality of life and well-being? How do we define successful heritage practices? What is the core-principle in order to preserve and simultaneously support a responsible change in a sustainable way? What brings everyone together for the common purpose?

Summarizing the contributions of Fusco Girard (2004; 2008) and Greffe (2012), I believe that a valuable starting point for any consideration on cultural landscapes should be grounded on the concepts of “beauty” and “culture”, which are able to create unanimous consent and circumvent internal and external conflicts by suggesting community building strategies and overall cultural approaches that are vital for a harmonious and sustainable development in civil society (Fusco Girard 2008). By focusing on an external dimension such as the ‘beauty’ of the historic environment, the community achieves an internal connectedness that encourages a durable commitment toward self-cohesion, building a strong sense of place, sense of community and sense of value, thus resulting in a forward-looking management for the designated cultural landscape (Greffe 2012, p. 55):

In the aesthetic community, the participant is primarily a committed person and this encourages others. [...] By recognizing the multidimensional reciprocity of a cultural landscape, we recognize its social dimension and the aesthetic conditions of human

fulfilment. We protect cultural landscapes not as an external treasure to be transmitted to posterity but as a part of our revolving identity and life.

Therefore, a management plan is meant to assess the existing values and to generate new cultural values linked to the “art of living” of a community by coordinating the actions of different stakeholders in time and space for a common goal, which is the making of aesthetics of civil society (Fusco Girard 2008).

### **International Doctrine**

Since the history and successive developments of the European Landscape Convention (CoE 2000), the Rio Declaration (UN 1992) and the World Heritage Convention (UNESCO 1972) are well known, as those of the main charters and declarations concerning cultural landscapes and sustainable development, the author will underline and elaborate on some aspects and principles of the international heritage and environmental doctrine that are considered relevant to the framework of this study.

Following the aftermath of first World Public Meeting on Culture in Porto Alegre (UCLG 2004) and in the lead-up to the Special Summit on Sustainable Development to be held within the UN’s 70<sup>th</sup> General Assembly in New York on 25-27 September 2016, we all agree that culture and cultural heritage are considered the fourth pillar of sustainable development (Greffé 2012, p. 2). As such, culture is essential as the economic, social and environmental dimensions; therefore, the safeguarding of heritage, diversity, creativity, and the transmission of knowledge are integral to sustainable development, considered as a way of forward thinking.

During the same year of the World Public Meeting on Culture and with a focus on cultural and natural heritage of outstanding universal value, the World Heritage Committee — through the Budapest Declaration on World Heritage (UNESCO 2002) — invited the international community to cooperate in the protection of heritage “to ensure an appropriate and equitable balance between conservation, sustainability and development”, while recognizing that heritage has an important place “in human memory and spirit”, hence seeking to “ensure the active involvement of our local communities and [indigenous people] in the identification, protection and management of our World Heritage Properties”.

One of the first contributions of the Faro Convention (CoE 2005) is the emphasis that it lays on the link between cultural heritage, identity and participation, extending the ELC’s people-centred focus to cultural heritage. It calls for cooperation between all stakeholders at the earliest possible stage to “establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities” (Article 7.b) and with the specific purpose of making “full use of the

potential of the cultural heritage as a factor in sustainable economic development” (Article 10.a). The Faro Convention is, therefore, conceived in the spirit of the Nara Document on Authenticity (1994), which “demands respect for other cultures and all aspects of their belief systems” as well as the “acknowledgement of the legitimacy of the cultural values of all parties” (Article 6).

More recently, the Hangzhou Declaration on Placing Culture at the Heart of Sustainable Development (UNESCO 2013a) — in an effort to summarize the past contributions — asserted that “culture should be considered to be a fundamental enabler of sustainability”, which is particularly true when “a people-centred and place-based approach is integrated into development programmes and peace-building initiatives”, linking once more sustainable development to the flourishing of culture “within a rights-based approach and the respect for diversity [...] thus enhancing opportunities and human capabilities while promoting mutual understanding and exchange among peoples”; hence reaffirming the universal principles concerning cultural diversity (namely the 2001 UNESCO Universal Declaration on Cultural Diversity and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions).

The Burra Charter (ICOMOS 2013), adopted soon after, proposed a values-led approach and a correlated process of investigations as a starting point to develop policies and management strategies compatible with the cultural significance of a place. We recognize that a similar approach was earlier and effectively introduced by the World Heritage Convention for safeguarding heritage of Outstanding Universal Value. During the celebrations for the 40<sup>th</sup> anniversary of the Convention, the Kotor Regional Meeting (2012) investigated “policies and practices for the better management of cultural and natural heritage, with special focus on participatory approaches and community engagement”.

In light of the cited doctrine, this study focuses on forward-looking management plans for nourishing living heritage sites.

## **Literature Review**

The study refers to the indispensable contributions of Fusco Girard (2004; 2009), de la Torre *et al.* (2005), McLoughlin *et al.* (2006), Bonini Baraldi (2007), Greffe (2009; 2012), Cassatella & Peano (2011), and Jørgensen *et al.* (2016) for the elaboration of guiding principles and for the analysis of the selected management plans. The author also refers to Patrick Geddes’ pioneering accomplishments in regional planning and, in particular, to its landscape theoretical concept about the interconnectedness of people and place as a baseline model for today’s landscape scale research and sustainable planning, as proposed

and illustrated by Morten Clemetsen on his contribution regarding transdisciplinary models applicable to landscape management and planning (Jørgensen *et al.* 2016, pp. 23-32).

This paper integrates material from readings, lectures on cultural heritage management, international conferences, as well as from the main charters, declarations and documents published by Council of Europe, ICOMOS, IUCN, UNESCO, and other international bodies.

## Methodology

Because of the significant corpus of literature and guidelines on World Heritage Sites and the fact that cultural landscapes — for their multidisciplinary and heterogeneous nature (having cultural, environmental, economic and social implications) — constitute a formidable vehicle for a transdisciplinary approach to heritage knowledge, the author believes that cultural landscapes of Outstanding Universal Value could become models in effective management, planning, and conservation practices (UNESCO 2003, p. 161).

The methodological approach underlying this study is intended to be contextual and comparative: the comparison of different World Heritage Sites management plans aims to understand the strategies adopted to resolve specific situations, taking into account both the different cultural, social and economic environments in which they are implemented and the application of the theory on integrated cultural landscape protection, management and planning in different European countries (UNESCO 2013b; Sala *et al.* 2015).

Initially, the following aspects were investigated: 1) The specific cultural approach (national definition of culture and cultural heritage); 2) The institutional and management context of each site (McLoughlin *et al.* 2006), which is analysed through an organizational model proposed by Luca Zan (Bonini Baraldi 2007, pp. 7-25); 3) The outline and implementation status of the management plan, its legal status and binding character; 4) The type and degree of community participation in all levels of decision-making, identifying the main stakeholders and their agenda.

The final goal of this study is to analyse the potential of the management plan of an outstanding cultural landscape to play an instrumental role in achieving sustainable development through each of the so called “pillars”: environmental, social, economic and cultural. Subsequently, the selected management plans were evaluated accordingly to three guiding principles that the author considers effective in order to balance conservation, community interests and sustainable development: 1) Enabling the cultural landscape to become a driver for sustainable development; 2) Integration between cultural landscape and planning and management instruments; 3) Connection between the management system and cultural perspectives.

The above principles were then conveyed to critical elements of investigation (indicators) and rated on a scale of significance from one to five, based on a deep overview about the actual social, economic and touristic situation of the heritage sites and their cultural and environmental contexts.

The following contents were initially recorded: statistical data; identification of stakeholders; review of demand/supply of cultural and natural resources; overview of the current demographic, cultural, economic and touristic situation; local management and marketing strategies.

## **Discussion**

This study considers “landscapes designed and intentionally created by man”, designated as World Heritage Sites and listed under criterion IV for the inscription on the World Heritage List (UNESCO 2015). They are both handmade objects and works of architecture: these ensembles surrounded by parks and/or gardens are to be considered as systems of visual, spatial, functional, symbolic and environmental relations, hence to be investigated and managed as a whole rather than as a mere sum of objects.

One of the main aims of such an all-inclusive approach (landscape-based approach) is the possibility of integrating heritage management and sustainable development: this includes various aspects, such as intangible values, and a consideration for the social and economic function of the cultural landscape.

In particular, the sites selected are European 18<sup>th</sup> century princely residences (or group of residences) having ornamental gardens and/or parks: Würzburg Residence with the Court Gardens and Residence Square in Germany, Blenheim Palace in United Kingdom, and Royal Domain of Drottningholm in Sweden.

From the comparative analysis of the selected management plans with reference to the three main guiding principles and the related indicators, it appears that — even within the wide-ranging management framework outlined by UNESCO in its operational guidelines — the solutions adopted are quite different and are strongly influenced both by the specific local and national cultural approach and by the particular institutional and management context that characterize the site. Nevertheless, the management plans are all designed with a particular focus on the local socio-economic enhancement of the heritage site, optimum cultural governance and community engagement.

Table 1: Evaluation of UNESCO World Heritage Management Plans

1 = Not significant	2 = Less significant	3 = Moderately significant	4 = Significant	5 = Most significant
	<i>Blenheim</i>	<i>Würzburg</i>	<i>Drottningholm</i>	
<b>Cultural landscape as a driver for sustainable development</b>				
Community's competence to disseminate values	5	3	5	
Organizational Capacity	5	5	4	
Participation in local tourism of the population	4	3	4	
Heritage education & training	5	5	5	
<b>Integrated management and planning</b>				
Nature and level of civil society participation in cultural governance	5	5	5	
Interdependence of the regulation systems connected with the cultural landscape	4	5	4	
Integration among institutions and competent cultural agencies	4	5	5	
<b>Connection between management system and cultural perspectives</b>				
Involvement and participation of the collectivity in the process	3	3	4	
Shared understanding by all stakeholders	5	3	5	
Capability building	3	3	5	
<b>Total</b>	<b>43</b>	<b>40</b>	<b>46</b>	

Blenheim Palace in United Kingdom, the home of the 11th Duke and Duchess of Marlborough — which is operated by the Blenheim Estate within the national planning legislation and receives constant advice by various agencies (English Heritage, English Nature, Countryside Agency) — achieves a wide-spread management of the site and its wider context through the adoption of more than 30 objectives, integrates the idea of sustainability in all aspects of its plan, and ensures the involvement of all key stakeholders through an effective coordination and the successful use of the spatial planning system (HLM 2006).

Würzburg Residence is under the authority of the Free State of Bavaria — the owner — and the City of Würzburg, and it is primarily managed by the Bavarian Palace Department within a Coordination Board. It is a model of all-encompassing planning and management coordination between all site authorities, agencies and stakeholders, defining and regulating their mutual responsibilities and duties; its management plan outlines all possible threats for the site and the appropriate strategies to address them, along with a detailed list of actions to be undertaken in order to satisfy both the conservation and the sustainable use of the site (Bayerische Schlösserverwaltung 2009).

The Royal Domain of Drottningholm is owned by the Swedish nation and managed by three main actors: the National Property Board, the Drottningholm Palace Administration and Stiftelsen Drottningholms Teatermuseum. It is a compelling example of plan intended to transpose in actions and cultural opportunities the local and national perception of the cultural landscape. In view of the fact that in Sweden culture is viewed as a crucial resource for individual well-being and collective welfare, the plan promotes a transdisciplinary approach to the cultural landscape, advocating for a dynamic and educational use of the site through a process of capability building (Drottningholm WHC 2006).

It is worthy of note that — to the author's opinion — the most comprehensive and far-reaching plan with respect to the selected guiding principles is the Royal Domain of Drottningholm. In Sweden cultural policy has been based on the concept of *folkbildning*, which relates to knowledge as a way of cultivating the personality; moreover, senses of belonging are deeply rooted in mental categories such as emotions, memory and imagery, and landscape is considered a shared source for society able to give perspective to human life in time and space. Nowadays, this concept has acquired an inclusive character, while emphasizing the importance of popular participation, self-development and the role of diverse culture and identities in cultural development (Harding 2014, pp. 3-5).



## Summary

Recalling Calvino's dynamic cultural-symbolic readings of places and Geddes' theoretical model of human interaction with the environment, considering the dynamic relationship between individual's perspectives, community values and management/planning professional's abilities over a physical area, we may well come to a synthesis of the discourse regarding cultural landscapes and their non-prejudicial management by eliciting the European Landscape Convention, which deems crucial for their identification and perception the role of both their visual features (CoE 2000, point 38) and the individual and social well-being associated to them (CoE 2008, point 1.2).

As a matter of fact, the methodological impasse between heritage conservation, social enhancement and local development could be overcome by linking the implementation of management plans to an ongoing landscape assessment able to re-collect the many stories of the cultural landscape and to find its guiding motif, which — as one of many Calvino's metaphors — has the ability to transfer the “aspirations of the public with regard to the landscape features of their surroundings” (CoE, Article 1c) to the way a cultural landscape is recognized, understood and experienced (Jørgensen *et al.* 2016, p. 63).

Following that reasoning, we would find a common ground if we considered a cultural landscape the same way as a glorious Dutch painting of the Golden Age, able to transfer into a visual message not only the social and civic ideals of a societal practice but also the passions and inspirations of his subjects, arousing “empathy in every generation and cross-section of society” (Ahmand 2008, p. 19).

Going back to Italo Calvino and the dialogues between Kubla Khan — the Emperor of the Tartars who realizes that his empire is about to collapse — and Marco Polo, who tells stories of impossible cities, the metaphor becomes evident and very vivid: if the melancholy ruler represents the so called “rational approach” of the “individual motivated by self-interest, guided by reason and protected by rights” and, thus, to be satisfied through a “process of political competition”, which could potentially lead to a marginal protection of its (heritage) possessions in case of major external challenges (Grefe 2012, p. 54); Polo is the aesthetic traveller who retains — through his semantic memory — the real sense of a place, crystallizing “the power of historic buildings and landscapes to lend continuing meaning and authenticity” to human events (Bluestone 2011, p. 39): doing so, he encourages the reader to identify the emblematic significance and spirit of a place, whilst inviting to “seek and learn to recognize who and what, in the midst of inferno, are not inferno, and make them endure, give them space” (Calvino 1978, p. 164).

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## **World Heritage in danger and tourism stakes in Europe: global concerns for local planning conflicts**

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### **Abstract**

This paper aims to study local conflicts about planning schemes, which could threaten sustainable development in World Heritage sites, by a critical geopolitical analysis. It studies especially the case of the protests against the building of a hydropower dam, close to the Alto Douro Wine Region, a UNESCO listed site in Portugal. Tourism issues are essential in these areas, where the World Heritage ranking, which brings substantial incomes, is threatened by the development project. These planning disputes are firstly conflicts of interests between different stakeholders, acting on different scales and defending their own concerns and perceptions, from local protesters to States representatives in the World Heritage Committee.

**Keywords:** *UNESCO, World Heritage, Foz Tua dam, Alto Douro Wine Region, Planning conflict, Geopolitics, Tourism*

In Europe, the UNESCO World Heritage ranking of several urban or countryside sites could be threatened by the development of planning projects, which could alter distinctive feature, landscape or sustainability. Thus the feasibility to achieve planning schemes in protected areas is questioned. Does the World Heritage status prevent any evolution or renewal of these sites, leading these areas to become wide frozen museums? Apart from these classic questions on planning constraints in listed sites, we can also analyse how these threats become new issues in planning conflicts. Indeed if a site is thrown out of the World Heritage list, the consequences would be significant for the local economy. The iconic UNESCO label is an astounding opportunity to attract tourists and investments and to promote the area. The loss of this status would inevitably affect the local attractiveness and the local sustainable economic development. Thus this threat is used by activists to protest against planning projects in World Heritage sites, in the name of economic value and touristic activities.

This paper aims to study local conflicts about planning schemes in World Heritage sites, and especially touristic issues and arguments in these disputes. It proposes to use a critical

geopolitical methodology to analyse how touristic attractiveness and economic issues in these areas strengthen conflicts of interests between numerous stakeholders: local protesters, environmentalists, developers, tourism sector, States, the World Heritage Committee, environmental, cultural and heritage experts, etc.

### **Methodology: the local geopolitics approach and heritage studies**

Economic and touristic issues in World Heritage sites have already been described and studied through an analysis of stakeholders' interactions and strategies (Gravari-Barbas, 2004, 2005; Gravari-Barbas & Jacquot, 2012, 2013; Pedersen, 2002; Rautenberg, 2003). This paper proposes to use a local geopolitical approach to analyse these issues. If *classical* geopolitics is "the study of the relationships between geographical features and international politics" (Dahlman, 2009, p. 97), based on a state and interstate scale, *local* geopolitics is a *critical* geopolitics approach, which can be based on a larger scale – a local scale – amongst others.

According to authors like Gearoid Ó Tuathail (1996) or John Agnew (2003), critical geopolitics focuses less on the analysis of stakeholders' strategies and more on their discourses (Ó Tuathail, Agnew, 1992; Müller, 2010). It seeks to "unveil the manner in which politicians discursively construct geopolitical spaces, often by manipulating geographical facts for strategic purposes" (Dahlman, 2009, p. 98). Moreover critical geopolitics analyses rivalries between all political stakeholders at all levels, not only statesmen and military staff, but also local politicians, NGO, environmental activists, lobbying groups, firms, citizen organisations, etc.

Local geopolitics approach was developed in the 1980s-2000s by the French school of geopolitics and the editorial board of *Hérodote* journal founded by Yves Lacoste. These geographers uses a critical geopolitics and discourse analysis approach to study new issues, as electoral process, immigration, local and regional identities, segregations, social and spatial conflicts or planning process, in large-scale territories, such as regions or cities. Their methodology is based on the analysis of perceptions and representations of all stakeholders involved in "a rivalry for power on territory" (Lacoste, 1995).

In this way of a critical and discursive approach, heritage is inherently a geopolitical question, as well as tourism (Giblin, 2007). Indeed the question of heritage preservation is linked to spatial issues and geographers' concerns, such as landscape, sustainability, land planning or economic development. Moreover heritage perceptions, and thus the necessity of its protection, are highly subjective and directly related to identity references of each nation and people. Moreover according to M. Gravari-Barbas and V. Veschambre (2003, p.71), "the reference to heritage appears closely linked to issues of space appropriation".

Thence the arguments to defend heritage constitute geopolitical discourses. Furthermore heritage sites are targets of conflicts and wars. Indeed few World Heritage sites are in the heart of classical geopolitical conflicts (the Old City of Sana'a in Yemen, the ruins of Palmyra in Syria, the Preah Vihear temple in Cambodia or the monuments of Timbuktu in Mali, such as examples). Several authors have already discussed the international geopolitical issues of cultural property, the World Heritage and UNESCO's role in wars or interstate rivalries (Silverman, 2010; Van der Auwera, 2012; Meskell, 2015). This paper aims to broach the geopolitical conflict notion in a larger approach. Indeed the protection of many World Heritage sites is questioned by protesters in local geopolitics disputes about planning issues.

This analysis uses this local geopolitics approach to study discourses and perceptions on touristic issues of stakeholders involved in planning disputes in World Heritages sites. The direct interviews of key-stakeholders, a qualitative monitoring of local newspapers and activists' blogs or websites, and an important fieldwork are the best means to understand the contradictory discourses, and so are the main sources of this study. This paper develops a case study: the Alto Douro Wine Region, a major tourist destination in Portugal and a UNESCO's listed site, where local activists and tourism stakeholders protest against the building of a hydropower dam.

### **Planning, heritage and local geopolitical conflicts**

Changing land uses and planning process are frequently sources of conflicts. Even better, B. Cullingworth and V. Nadin (2006, p.2) explain that "politics, conflicts and dispute are at the centre of land use planning. Conflict arises because of the competing demands for the use of land, because of the externality effects that arise when the use of land changes, and because of the uneven distribution of costs and benefits which results from development. If there were no conflicts, there would be no need for planning. Indeed, planning might usefully be defined as the process by which government resolves disputes about land uses".

Indeed, while the first protests against planning schemes arise from the 1950s, they increase from the 1970's to become systematic and symptomatic of any sizeable project (Dziedzicki, 2003; Bailoni, 2013), such as power plants (nuclear, dam, wind farm, etc.), transport links (road, railway, airport, etc.), any other public service infrastructures, urban sprawl effects, urban renewal schemes, etc. The protest is thus becoming common and widespread (Subra, 2007). These planning conflicts are stakeholders' interactions, which confront divergent ambitions, contradictory perceptions and personal or mutual interests. The opposition arises from local concerns, which can cause NIMBY ("Not In My Back Yard") reactions, as well as global views, which can cause NIABY ("Not In Anybody's Back Yard") reactions. The protesters are usually neighbouring residents, environmental activists, citizens, local

politicians, local history, cultural or heritage societies, economic stakeholders, lobbyists or corporations (Wolsink, 1994; Dziedzicki, 2003). Nevertheless their mobilisation and their arguments are often common and shared, whatever their motivations or their profiles.

Thus these planning conflicts (or land-use conflicts, or environmental conflicts) are geopolitical disputes, in which arguments are constructed by using perceptions of singularity and potential development of territories, environment and landscapes. These feelings of uniqueness arise often from heritage elements, and contribute to defining a local identity, an “identity cement” (Gravari-Barbas & Veschambre, 2003, p.73). So, the protesters against a planning scheme aim to preserve the environment, to avoid nuisance and pollution, to protect an iconic heritage or landscape, but also to defend a part of local identity (Bailoni, 2013).

Moreover, this uniqueness of the heritage is sometimes highlighted by labels, such as an inscription on the UNESCO World Heritage list. This sort of recognition can heighten the touristic attractiveness of the site, and so, can provide a substantial economic value (Bertacchini & Saccone, 2012; Cassel & Pashkevich, 2014; Frey & Steiner, 2011; Frey *et al.*, 2013). For Lynn Meskell (2015, p.226), World Heritage status is “a political business”. In this case, any evolution of the site and its landscape might question and affect the viability of this value and induced tourism activities. Thus any planning project might cause a conflict of interests between developers and local stakeholders, with contradictory logics “preservation vs. exploitation, local appropriation vs. tourism development” (Gravari-Barbas & Veschambre, 2003, p.76). The issue of the dispute is not only the feature of the development project, but it might be the recognition or the label itself. Indeed UNESCO might also protest against a planning scheme and threaten to remove the site from its list, as an instance in 2009, when the World Heritage Committee decided to revoke the Dresden Elbe Valley’s from the list, because of the building of a four-lane road bridge.

Many World Heritage sites are affected by planning conflicts involving tourism issues. There are many examples in Europe, which is characterized by a high concentration of UNESCO sites, significant revenues from tourism and strong political disputes on planning issues. For instance, the regeneration of a 1970s commercial area and the project of a new hotel (with an innovative architecture) in the World Heritage perimeter of the historic city of Edinburgh cause a planning conflict, asking the question of the apparent incompatibility between conservation and development in listed areas. Similar debates also arise over development schemes in Florence or Seville, both major tourist cities and World Heritage places. The case of the city of Bath can also be cited: in this major popular tourist destination in England, the development of park-and-ride facilities – to welcome the tourists! – could damage the countryside landscapes, and so is contested. Moreover, the Liverpool’s Maritime Mercantile City is even ranked on the official UNESCO’s list of



World Heritage in danger (such as the ancient cities of Palmyra or Timbuktu), because of schemes for brownfields renewal on the fringes of the protected area, the “Liverpool Waters” project (Jones, 2015). All these local geopolitical conflicts are caused by tourism, development and protection interests. Each time the questions of the UNESCO’s role, position and actions is asked, and the future of the World Heritage ranking is challenged. The iconic Douro Valley in Portugal is at the heart of this type of conflict and debates.

### **The Douro valley: an highlight touristic attraction in Portugal, a threatened World Heritage ranking**

Portugal is often described as one of the most advanced country in Europe towards energy transition and is sometimes described as an example to follow. Indeed more than 50% of domestic power production comes from renewable sources. Since 2007 Portugal has moreover launched what is described as “the most important hydroelectric project in Europe over the last 25 years”. This project is called PNBEPH (*Programa Nacional de Barragens com Elevado Potencial Hidroeléctrico*) and it aims to build eight new dams and create mostly additional storage capacities. Construction of new reservoirs is regarded as the best solution to reduce the interannual and daily fluctuations of wind power and hydro power. Indeed these reservoirs can be filled by pumping from downstream to upstream, using the electricity surplus of wind power generation (Bailoni, Deshaies, 2014).

Nevertheless, even if these dams and reservoirs may be regarded as good things to reduce emissions of greenhouse gas, they are also regarded as a source of nuisances at the local level, especially for landscape and sustainability issues. These schemes are contested, inducing local geopolitical conflicts. The main dispute takes place in the Rio Tua valley, a tributary of the Douro River. This 108 metres high dam is built by EDP (*Energias de Portugal* – the main Portuguese electricity operator) at about one kilometre from the confluence. The reservoir will extend to 27 km upstream. The power station is expected to generate 585 GWh annually. Works began in 2011 and should be completed by end of 2016.

On the one hand, EDP, the Portuguese state which funds a part of the project, the main political parties and many local councillors support this scheme and explain the dam will generate a clean and renewable energy. This €370 million investment will help to reduce emissions of carbon (470 kt CO<sub>2</sub> annually, compared to a coal power station). EDP adds that the dam is essential to increase the wind power efficiency and its reservoir might be regarded as a power tank.

On the other hand, protesters founded the platform *Salvar o Tua*, “Save the Tua”, which is composed by activists from smaller parties (far-left, Greens), environmentalist NGOs, local

economic stakeholders or neighbourhood organisations. They denounce the environmental impacts of the dam and its reservoir on the ecosystems of the valley. Rio Tua is indeed described as “one of the last wild rivers in Europe”, even if this expression is frequently used about a lot of rivers in Europe. The protesters also seek to protect the traditional landscapes and cultural identity of the region, which would be damaged by the dam, the reservoir and the high voltage power lines. Moreover they contest the destruction of a railway, which passes along the bottom of the Tua valley. They describe it as an element of heritage and explain that the operation of this line could be an asset for tourism development. Lastly, local vineyards producers are worried about the impacts of the future reservoir on the local climate, especially higher humidity, and so on the wine quality. So this dam could affect the sustainable development of the valley.

In a first phase of the conflict, the protesters’ arguments are essentially the protection of environment, landscape and small heritage elements. They lead customary actions, such as demonstrations, occupy camp, petitions, etc. They use experiences from other planning conflicts in Portugal and in Europe, including the mobilisations against dam projects in Rio Minho and Rio Côa valleys, which were withdrawn following protests in the name of heritage protection (Bailoni, Deshaies, 2014; Gonçalves, 2001; Wateau, 2010). Nevertheless these first actions against the Foz Tua dam are quite inefficient.

Thus, in a second phase, protesters seek to accentuate their actions, involving new stakeholders and challenging economic and tourism issues. They decide then to alert UNESCO showing that the project will have disastrous effects: the dam site is close to the production area of port wine and especially close to the boundary of the Alto Douro Wine Region, listed as UNESCO World Heritage site since 2001. The Committee recognised then that the “long tradition of viticulture has produced a cultural landscape of outstanding beauty that reflects its technological, social and economic evolution”<sup>1</sup>. If the dam is located outside the protected area, its visual impact will be important from the Douro valley, and the power lines will pass through the UNESCO area. By this action, the protesters ask the question of the revocation of the Alto Douro Wine Region from the World Heritage list. The loss of the UNESCO ranking would cause disastrous effects on the prestige, the tourism attractiveness and the sustainable economy in whole Northern Portugal. This threat gathers tourism and wine stakeholders, from across the protected area and beyond, against the dam (Melo, 2011).

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<sup>1</sup> Webpage of this World Heritage site: <http://whc.unesco.org/fr/list/1046/> (Visited: 19. April 2016)

UNESCO has reacted and has sent ICOMOS<sup>2</sup> investigators. Their report concluded that the dam would have a “severe” and “irreversible” impact on the landscape (ICOMOS, 2011). The World Heritage Committee then decided to conduct further investigations in 2012. Portuguese government asked to EDP to slow down – but not to stop! – the works until the final decisions.

The company has sought to counter the main criticisms of ICOMOS experts and protesters. Edouardo Souto de Moura, one of the most famous architects in Portugal and winner of the prestigious Pritzker Prize, has been appointed by the company to find solutions to reduce the impact of the dam on the landscape. In his report, his main proposal was to bury the power station and then to reconstitute traditional terraces above, incorporating local elements, such as granite stones and olive trees. If his proposals were limited and not revolutionary, EDP has bought an image, a reputation and an architectural patronage. In its amended draft, the company has also committed to finance a new local history museum and new tourism, leisure and transport facilities around the reservoir, showing that this dam would strengthen local economy and touristic attractiveness. EDP adds that the hydropower facilities are part of the cultural identity and landscapes in the Douro basin, and that eight existing dams allow the flow regulation of the Douro River, on which tourism boats can sail from Porto. Thus the company has clearly launched a marketing campaign.

Following further investigations and new reports (WHC, ICOMOS, IUCN, 2013), the World Heritage Committee decided in June 2013 to keep Alto Douro Wine Region on the list, and only required a few technological amendments on the power lines and water supply. The Portuguese government and EDP welcomed this decision, and obviously protesters denounced it. They regretted that the World Heritage Committee did not follow the recommendations of the ICOMOS’s technical report. Thus, João Branco, deputy chairman of Quercus, an environmentalist NGO involved in *Salvar o Tua*, said that “this is a shameful decision which dishonours UNESCO. (...) It shows that real UNESCO bosses are the governments which fund the organisation. (...) Governments now know that they can do whatever they want with the World Heritage” (quoted in *Público*, June 19, 2013). Joanaz de Melo, member of GEOTA, another environmentalist NGO, considered this decision as “a true crime against the heritage, environment and local development” (quoted in *Público*, June 20, 2013). Then, protesters aim to continue the struggle and to prepare new actions through the courts and European bodies.

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<sup>2</sup> UNESCO World Heritage Committee mandates the International Council on Monument and Sites (ICOMOS), an expert advisory body, to provide independent evaluations to determine new nominations to the list, or to oversee the management of the listed sites.

A few months from the completion, Salvar o Tua still demands to stop the project and asks to involved citizens to send a pre-filled protesting email to UNESCO from its website. The activists still claim to add the Alto Douro Wine Region to the List of World Heritage in Danger<sup>3</sup>. According to them, the UNESCO credibility is at stake.

### **Local geopolitical conflicts... with classical international geopolitical issues**

The analysis of these local planning conflicts shows that the response of UNESCO is often denounced and considered too conciliatory toward the developers. Protesters would wish firmer reactions from the World Heritage Committee. Nevertheless if local issues cause these conflicts, UNESCO is an intergovernmental institution, managed by States representatives. The States' positions often remain subject to national or even international scale interests, although these disputes between planning, heritage and tourism stakeholders involve mainly local scale issues. There is a scale contradiction between local protesters who react about local concerns, and States representatives who act in the World Heritage Committee as international stakeholders. Thus, if these planning conflicts are first and foremost local geopolitical questions, a classical geopolitical analysis is required to understand UNESCO's responses.

Several recent papers have already analysed the stranglehold of States on the World Heritage Committee, the site nomination process and their management (Meskell, 2015; Meskell *et al.*, 2015; Bertacchini *et al.*, 2015). They show moreover that the current international context tends to shift the traditional balance of power in UNSECO. Indeed new key States, such as China, India, Brazil or South Africa, have emerged over the last decade, challenging the usual decision-making process within the World Heritage Committee and intending to impose a multilateral management. Lynn Meskell (2015, p.226) explains that "over the past few years the World Heritage Committee has become increasingly politicized and confrontational (...). From this perspective, the politics around designating World Heritage site are not dissimilar from those fraught international deliberations over nuclear disarmament or climate change".

In this context, ICOMOS and other archaeological or environmental experts are often criticised by ambassadors and politicians from non-European States. The emerging States representatives denounce the Eurocentric approach of heritage and sustainable issues in their studies and intend to counterbalance the historic dominance of "Western" States on the World Heritage Committee (Frey *et al.*, 2013). Thus the analysis of the Committee

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<sup>3</sup> Salvar o Tua websites: <http://www.salvarotua.org/> and <http://lastdaysoftua.com/> (Visited: 19. April 2016)

decision-making shows that the expert recommendations are increasingly ignored in favour of geopolitical agreements between States representatives (Meskell *et al.*, 2015; Bertacchini *et al.*, 2015). Corridor diplomacy and lobbying have replaced expert recommendations in decision-making processes. The position of each State in Committee can indeed be determined by national prestige and identity affirmation issues, domestic tourism interests, political arrangements, or international economic, strategic and cultural coalitions. If the Committee decides whether a site is inscribed on the World Heritage list or on the World Heritage in danger list, its resolution is often based on geopolitical considerations, rather than strictly environmental, cultural and heritage criteria, despite the experts' recommendations. About the Alto Douro case, Meskell *et al.* (2015) quoted Vinay Sheel Oberoi, then Indian ambassador to UNESCO, who criticised the ICOMOS recommendations in 2012 and said that the "pyramids would never have been built if ICOMOS and the World Heritage Committee had been there". In this way, the 2012 session of World Heritage Committee decided to not include the Alto Douro Wine Region on the list of World Heritage in danger. If Portugal is a European nation with a long history of colonisation and domination in the World, the largest shareholder of EDP, the developer of the Foz Tua dam, is the China Three Gorges Company, a firm from an emerging economy, since 2011, when the government completed its privatisation during the economic crisis.

Three remarks should conclude this paper on tourism issues in planning conflicts in World Heritage sites. Firstly, the question of scales is essential: if the concerns of these conflicts are mainly local, they involve international issues. So a classical international geopolitical approach is necessary to complete a local geopolitical analysis. Secondly, while Lynn Meskell (2015, p.234) asked "might the creation of World Heritage for the purposes of peace and cooperation actually be just a constitutive of conflict and competition?" about the Crimea, Mali and Syria wars, where listed sites are clearly strategic and mediatised targets, this "uncomfortable question" could also be asked about planning and tourism conflicts. Indeed these disputes are certainly more prominent and important because they concern World Heritage listed sites and this label is a major source of tourism income. So the ranking strengthens conflict issues, whatever the type of conflict. Thirdly, these cases show that the credibility and neutrality of UNESCO are challenged, asking the question of necessary reforms in World Heritage management and decision-making processes, and more generally in heritage international sustainable protection.

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## Cultural Heritage in Hungarian Public Education

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### Abstract

Like in most European countries, Heritage is not integrated centrally to the Hungarian Educational System, yet there are some promising initiatives that can serve as a starting point for best practice share. These initiatives are often taken by World Heritage or other National Heritage sites and always by a bottom-up approach. UNESCO's and HEREDUC's related projects, as well as numerous others all around the world are aiming at providing a methodology for the introduction of heritage education. Legal background in Hungary encourages schools to integrate site visits into the curriculum but the necessary class time and financing are not provided. Lower grade students participate mainly in the Forest School project and museum visits are also integrated in some schools. Cultural Landscape sites offer the largest choice of outside-the-classroom activities to schools due to the complexity of this type of heritage.

According to my survey, children are age-appropriately informed of and fairly open-minded about cultural heritage. The key to their empathy is that we do not just have to speak their language but also use the channels they are familiar with, including internet, mobile applications, touchscreens and social media. The more interactive we make the knowledge transfer, the more we involve them into the creation process, the larger their interest and commitment will be. Therefore it is our responsibility to determine how prepared and engaged the future decision-makers will be when they will take over this task.

**Keywords:** *Children, Culture, Education, Heritage, Interpretation, UNESCO*

### The importance of heritage education

Despite the commercialisation of tangible and intangible heritage, the children's involvement into the process of safeguarding our heritage remains regrettably low. On long term, this is a dangerous trend as being the forthcoming decision makers, the future of our heritage is depending on their enthusiasm and commitment. The formation of their cultural identity begins in early childhood; therefore it is advisable to start the heritage education as soon as possible (Bassa, 2014). Unfortunately, this field of education is still not granted the

due attention its fulfilment is entirely dependent on the enthusiasm of the teacher. Several international organisations provide heritage educational programmes available to schools and to the authorities both in printed and electronic version. These projects have a long term, complex approach to integrate the topic into the curriculum.

### **Heritage education in Hungary**

In Hungary the legal background of primary education is determined by the National Curriculum set up by the 243/2003. (XII. 17.) Government Regulation. With a mind-set of developing competency based education, it encourages schools and teachers to take advantage of the numerous learning opportunities offered by heritage sites, although the legislature does not provide the necessary class time and funds. (P Németh, 2009) To that end, the insertion of such activities is highly dependent on the teacher's ingenuity and dedication to the matter.

### **The Forest School project**

The Forest School project is by far the most popular among the outside the classroom learning activities. This is partly due to the introduction of the National Curriculum which aims at involving every pupil in this kind of activity at least once during schooldays. It is a special session held outside of school but still it is an integral part of the curriculum. The learning objective in this case is the natural-, built- and social environment of the site and the implementation is based on diverse cooperative learning techniques and on the project method. (Bilku, 2009) In ideal case, the teacher agrees with the programme administrator on the schedule and the objectives and integrates the project in the curriculum of the given academic year. In lower grades, where the subjects are taught by one or two teachers this task is more feasible, whereas in upper grades the integration requires a well-intended cooperation of the teaching staff.

During the course of the programme, the students participate in a preparatory session (what will we see?) followed by a field exercise that – besides of increasing their knowledge – will make them familiar with research, observation, botanical and zoological guidebooks and teamwork. They will be taught to understand correlations, the necessity to comply with certain rules (e.g. to be silent) and to participate in the completion of daily activities that might also serve them at home (production of bird barrow and simple tools and objects). In my view, this project's greatest achievement is not the increase in knowledge but the early attitude-shaping effect that helps children to develop respect for their natural and cultural heritage.

### **Museum visits**

The Hungarian State's intention to strengthen the relationship between museums and public education can be traced back to the early 2000s. The institution that coordinates this task is the Museum Education Centre (MOKK) located in the Hungarian Open Air Museum in Szentendre. Its mission is to help museums to become more visitor friendly responding to recent trends, as well as to promote competency development in public education by involving museums to the process of education. This new Knowledge Centre's leading project, the 'Museums for Everyone' programme aims at creating and developing the culture of learning outside the classroom through the elaboration of new museum educational solutions and at the same time enhancing the cooperation between public schools and museums. To this end, they developed educational programmes for teachers and participated in laying the foundations of a complex legal framework.

As per a recent research conducted by Edit Bárd, schools are using outside the classroom activities as a means of getting acquainted with heritage through community experience. (Bárd, 2009) According to teachers, the main added value of this approach is that it raises pupils' interest towards the topic and makes abstract notions more tangible. Nonetheless, both parties are complaining about the lack of true communication: teachers are not aware of the wide range of programmes the museums are offering to them, while museums are not conscious of the real needs of schools in this field. However, the wider usage of this opportunity would have a positive impact on both sides, as besides the above mentioned advantages for the educational system museums would also benefit in form of extra services, increasing profit and awareness but above all these projects help to turn these students into future museum visitors.

### **Intangible Heritage**

Starting from the academic year 2001/2002, the Hungarian State introduced an ethnographical subject called 'Homeland and People' to the 5th-6th grade curriculum. This subject strives for getting the students acquainted with the values of traditional folk culture, thereby protecting them from the negative impacts of consumer society. Although this is a topic that fits into several subjects (history, music and art history), its introduction did not bring as much success as expected, mainly due to the lack of skilled teachers and training material. (Karácsony Molnár, – Kraicini Szokoly, 1998)

### **Cultural landscapes in the service of heritage education**

Natural heritage sites and cultural landscapes are more widely involved to public education in Hungary than cultural sites, due to the popularity of the Forest School project. Schools can chose from a variety of high quality programmes offered by the National Parks'

network. These programmes are part of a complex environmental educational concept elaborated in line with the given age group's capabilities, as well as with the educational programme stipulated by the National Curriculum. Cultural landscapes in Hungary cover all types of natural habitats offering an insight to the local examples of coexistence of nature and people. Among those Hortobágy, Fertőtáj and Tokaj are inscribed to the World Heritage List as such, while parts of the Balaton Uplands National Park (Tihany Peninsula, the buttes of the Tapolca basin and the thermal lake of Hévíz) are on the Tentative List. From the variety of environmental educational programmes offered by these sites I picked some that I found particularly promising from the point of view of heritage education:

- The Wild Watch project fostered by the Ministry of Agriculture nominates an endangered species of mammals each year. In 2015 the chosen mammal was the ground squirrel. The Hortobágy National Park – the Puszta site organised several games and contests relating to this topic for three age groups from preschool to secondary school. Children had the opportunity to test themselves with field exercises as well as in artistic contests, creating drawings, paintings, collage, photos, video clips depicting the ground squirrel, or illustrating relevant poems; writing squirrel-themed essays. I believe this to be a brilliant initiative as it involves the pupils to several fields of culture at the same time, and thus reaches a broader public. While environmental protection is the guiding topic of the programmes organised by the site, the cultural aspect is also emphasised in educational projects. In Hortobágy, the human side is represented by the shepherd culture including folk music and dance, embroidered costumes, tools and everyday objects, together with the knowledge and craftsmanship that created them. The site's complex environmental education concept intends to make the children understand how this cultural landscape was formed and how it developed over the centuries.
- The wetlands left their mark not just on the wildlife but also on the customs and beliefs of the people of Fertő / Neusiedlersee Cultural Landscape. Out of the well-thought-out activities offered by the site, I would highlight the programme made for preschool and elementary school age groups. At the beginning, children listen to tales about fairies and elves that populate the marshlands according to local beliefs. Afterwards, with the help of animators students make puppets based on the tales and finally they take those puppets to the excursion, where the tale can be acted out. These puppets will also serve as a souvenir helping to revive the memories of the excursion which they can also share with their parents or friends.
- The Balaton Uplands National Park developed a complex environmental educational programme for the entire academic year in cooperation with their partner schools. Within this framework, the experts help the teachers with advice, material and ideas. Among the downloadable worksheets, the one entitled 'Roaming in Tihany' is the most closely related to the point of cultural landscapes, inspiring children to focus on

the history, famous buildings and hidden details of the settlement which is integral part of the landscape for centuries.

- Although the Millenary Benedictine Abbey of Pannonhalma and its environment is not inscribed to the List as a cultural landscape, the coexistence of nature, culture and built environment on this site is so close that it worth to mention here its educational programmes. Being also an educational institution, the Abbey focuses on the methods of safeguarding and developing the knowledge it accumulated over the centuries. Part of this knowledge is the science of cultivating and using medicinal herbs. The downloadable material – elaborated with the help of the Natural History Museum of Budapest within the framework of the Natural Europe project – is intended to fill natural science courses with interesting facts and to encourage teachers to insert a visit into the curriculum to make it even more tangible.

### **Research – student’ involvement in safeguarding our heritage**

There are several studies and surveys on heritage education but they mainly concentrate on schools and heritage sites, the awareness and attitude of the students towards the matter is scarcely researched. In my view this is also an important feedback on how the system is operating; therefore I conducted a survey on this topic in the age group of 10-14 years old students located in Budapest and the surroundings. The 110 students participating in this survey did not attend any special heritage education courses, all their knowledge on the topic was acquired from their families and their enthusiastic teachers, during family or school excursions, history and natural science classes. Before completing the survey, I had an interactive talk session on Hungarian cultural heritage with 51 students out of the 110. The aim of my research was:

- to examine their level of awareness of the heritage of their own family and local community;
- if the family is keeping its customs, traditions;
- if they regularly go on excursions;
- if all the above are in close connection with the awareness of the children;
- and finally to formulate development proposals.

In order to make the survey more understandable and processable, I asked closed questions but left room for the students to formulate their ideas and development proposals, revealing their interest and creativity.

The first group of questions related to their family heritage, both tangible and intangible. I intended to examine if these families are keen on safeguarding and passing on their heritage to the next generations. Traditions are usually born from practices formed in smaller communities and passed on from generation to generation. This way, even a family habit

can be taken over and passed on by a larger community to finally become a tradition. Common traditions give a sense of belonging to the members of the community, therefore it is important to make our children understand that commonly kept habits, visiting relatives, eating, celebrating and travelling together are important and give a feeling of comfort and joy to each member of the family. To the question ‘Do you have at home any objects, photos, etc. that your family inherited from your ancestors?’ 95% of the student gave a positive reply, while to the question ‘Did your parents tell you about the history of these objects?’ 77% replied positively. To the question ‘Is there any feast (Christmas, Easter, anniversary, etc.) that you are celebrating in family each year?’ 92% replied yes. The result shows that safeguarding and passing on their cultural heritage is important to these families and the fact that 92% gave a positive reply to the question ‘Do you know any kind of Hungarian tradition or folk custom?’ suggests a close connection between the above and the knowledge of the students in this field.

The next group of questions was intended to inquire on the pattern of family trips. These are the first opportunities for a child to visit a heritage site and for those whose family goes regularly on excursions these visits will be a natural fact of life. Once this behaviour is established in family, these children will take cultural heritage in a more open-minded, interested and sympathetic way on school trips. According to the survey, 89% of the families take their children regularly to domestic trips and 61% even take them abroad. The students I had the chance to meet were pleasingly well-informed on Hungarian World Heritage sites. 42 out of the 51 (82%) were aware of the Buda Castle and Banks of the Danube being part of the World Heritage (although there were only 3 aware of the extension to the Andrásy Avenue); 15-15 students (30%) were informed about Hollókő and the Caves of Aggtelek being inscribed to the List; while the remaining sites were all specified by 1-2 students with the exception of Tokaj. Interestingly enough, the Busó festivities at Mohács was also thought to be on the World Heritage list, apparently it is hard for them to distinguish between tangible and intangible heritage. 79% of the students were aware of having visited a World Heritage site, although I have to highlight that the students participating in this survey were all living in or in the nearby of Budapest, therefore it is likely that the high ratio is partly due to the conflation of the specific World Heritage site with the city itself. The next question strived for revealing the children’s preferences in terms of types of heritage. I listed three types (natural-, built heritage and museums) as I was informed by the teachers that all respondents already participated in these types of school trips. The majority of the students preferred city trips (67%) and nature tour (64%), while museum visits obtained the vote of 44%, this result – to my pleasure – exceeded my preliminary expectations. According to the teachers, this might be due to the fact that thematic museum visits are regularly organised and that children enjoy the diverse edutainment type of activities that liven up the visits.

The last part of the survey focuses on interpretation. Based on the usage patterns of this age group, I assumed that mobile devices are in the focus of their interest. According to the results, it is very much known and expected by students: 91% already used some kind of digital device (e.g. interactive panels, mobile applications, websites or 3D presentation). The particular devices achieved a similar result (47-51%) with the exception of QR codes and websites (39%), possibly due to the (non-)reading habits of this generation. Non-digital means of interpretation is also highly (92%) known by pupils and some of the elements ('games and contests' (59%) and 'crafts and artefacts' (72%)) achieved a higher score than any of the digital devices. This might be due to teachers' intention to include more of these activities in the course of the visit. Generally speaking, the children use more the digital devices during family trips, while the traditional forms of interpretation are mainly met with during school trips. Finally, I asked the participants of the survey to give ideas that in their view could improve the experience of a site visit. I am convinced that knowing their expectations and using their own ideas would make the sites more visitor-friendly. Children see things from a different aspect – both literally and figuratively – and from their point of view, things reveal qualities that remain hidden for us adults. In addition, involving them to the process also means winning their sympathy for the case as they are likely to be tied to the subjects of their examination. Their ideas involve but are not limited to movie presentations in 3D and 4D and a how-it-was-made-video, a hologram display which fits into the vision of the Museum of the Future and which allows to see the exhibited objects from different perspectives, making the display more exciting and easily adaptable to changes. Many of them expect to be able to take the objects (or replicas) in their hands and examine them closely, to touch and smell them as well as to use tools to the purpose they were made for. Reviving the life of people of historical times – mainly that of children – is as popular as to dress up in historical costumes and using old toys.

They expect museum educators to speak their own language, to tell funny and interesting stories about the objects on display, or the local animals and plants in case of a natural heritage site. Curiosity, humour and intelligibility are highly important as well as the possibility to ask questions, to which they expect a valid reply. They also would like to have their opinion heard and accepted. One of the respondents would like to pass the waiting time with the help of interactive panels placed at the entrance area and also free Wi-Fi seems to be a basic requirement. In case of natural heritage sites, children would like to meet more wild animals in their natural environment and enriching the trips with obstacle course, adventure parks or with labyrinths would also please them.

Involvement is essential, children would like to take part of the story by means of exciting games and contests, interesting physics experiments, revived folk traditions and historical events. According to them, it would be more impressive to learn about old habits and objects by comparing them to present-day parallels, e.g. if a museum object has a today's

equivalent they would like to compare them, to hear about how both are made and used. They are equally enthusiastic about understanding how a tradition changes over the centuries or why it finally disappears. Quite a few of the respondents would like to experience the life of historical people. One of the students raised the idea of a camp where they could live in old houses, living the everyday life of the onetime inhabitants, doing the activities they used to do and practicing the trade related to the building (e.g. mill – miller). Another pupil would gladly participate in archaeological camps, hoping to actually find something valuable which could be exhibited indicating the circumstances and the name of the children who found it.

One of the most popular topics was the question of eating and drinking. In case of a history related exhibition, students would willingly taste the meals and drinks of the given period, not to mention the sweets. Purchased or self-made souvenirs tend to be of the same importance, as it makes the experience tangible and they can recall the memories and share it with their family later on. Purchased souvenirs must be of an affordable price or included in the entrance fee. Finally and to my pleasure, some of the respondents mentioned that to make the experience more exciting is not exclusively the task of teachers and that of the site. Children also have to have a positive attitude towards the matter; it is up to them to accept it open-minded and with sympathy to make the experience work.

### **Room for development**

The result of my research shows that the overall objectives of public education in Hungary are consistent with the heritage protection goals set up by UNESCO. Both the Law on Public Education and the National Curriculum emphasise the importance of educating children to know, to esteem and to safeguard our cultural heritage. The problem, as always, lies in the realisation. Although the law stipulates the need for site visits, it does not allocate resources, qualified teachers or the necessary class time. I believe that the National Curriculum should encourage teachers to consciously build their heritage project into the curriculum of the given academic year while providing the necessary class time. It would be essential to ensure that all children, regardless of the financial situation of their parents could participate in visits of this kind. Financing such projects is always a delicate topic in Hungary but the necessary resources could be gathered from EU funds, endowments or government funding programmes. The initiative could also be taken by the schools internally within the teaching staff and externally with a nearby heritage site to cooperate on complex, long term projects. Internal cooperation would also facilitate cross-curricular integration as well as the modification of the timetable necessary for the site visits.

Motivation and training of teachers is another key to success. Teachers who have the ability to make the lessons interesting and to capture the students' attention are the best-liked in



school. If he/she involves the students to such projects, he/she can count on their enthusiasm and attention all along the academic year. Courses and educational materials are already available on the internet but the majority of the teachers are not aware of them. If the National Curriculum encouraged the schools to initiate such projects, possibly more schools would benefit from the opportunity. On the other hand, heritage sites should also seek the chance of cooperation with schools. First of all, they should recognise that their long term survival is not possible without comprehensive heritage education. My research revealed that many of these sites offer high quality programmes and related downloadable material but to familiarise teachers with those, sites have to visit the neighbouring schools and draw their attention to the mutual benefits of the cooperation. Finally, it is indispensable to inform the parents and this should be carried out by the schools and teachers as they are in direct contact with them. Families have to be aware of the goals of heritage education and of particular projects and they should support them as far as possible. Heritage education begins in the family and family has an important role in this process even during school years. Parents must understand how the time and money is spent on these projects, because their moral and financial support is needed for reaching the ultimate goal of heritage education, namely to turn our children into conscious, active and responsible adults caring for our heritage and passing it onto the next generations.

## Summary

Hungarian Law on Education intends to move public education to a competency based direction. As a part of this, the focus is on recognising and safeguarding our heritage although the legislature does not provide the necessary class time and funds. Nonetheless, the introduction of the Forest School project, thematic museum visits and ethnography courses inspires teachers to integrate heritage topics into the curriculum. Heritage sites can be of help as many of them have high quality offers in this field. The programmes of the National Parks' network have been elaborated following UNESCO's concept and they include both the natural and the cultural aspect wherever possible. Many of Hungarian World Heritage sites also offer exciting educational programmes but some of them do not pay the necessary attention to the topic, although it is a basic requirement of the Convention. The Hungarian Open Air Museum, where the Department of Intangible Cultural Heritage was established as a separate organisational unit strives to increase awareness of our intangible heritage through valuable programmes organised for school groups, while the Museum Education Centre is aiming at transforming museums into more visitor friendly institutions.

My research revealed that children who participated in school trips to heritage sites are duly informed and sympathetic towards the topic. Many of their worthy ideas could be realised, if the sites were interested in asking them or even involving them to the development of

programmes and means of interpretation. Finally, developing the communication between the supervisory bodies, the schools and the sites providing heritage educational programmes is essential in order to ensure that all actors have a clear and realistic picture of the current situation and real needs. The Legislation should ensure an institutional framework, the necessary class time and financing, while schools and heritage sites need to continuously cooperate on establishing, maintaining and developing quality heritage education integrated to the curriculum. In my view, circumstances in Hungary are promising in this field; therefore I hope we can take this opportunity in order to allow forthcoming generations to be still proud of our rich cultural heritage.

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## **Cultural landscapes in Natura 2000 sites: a route through Europe in support of cultural tourism**

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### **Abstract**

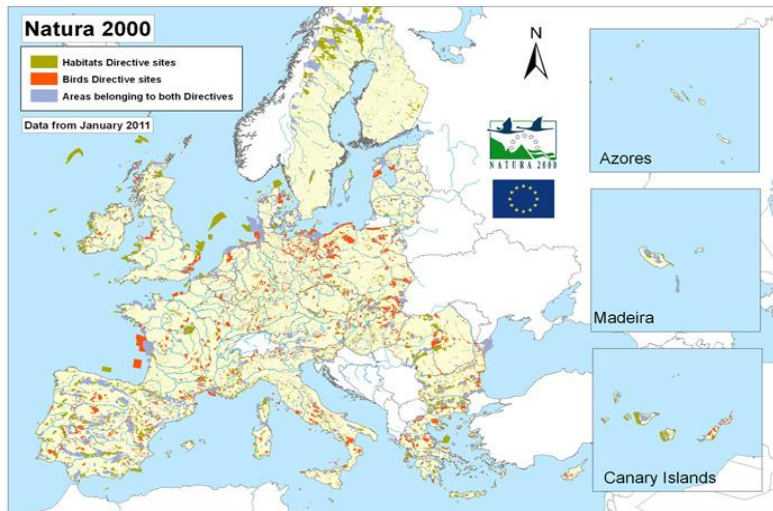
In line to the definitions of the World Heritage Committee of UNESCO and of the International Council on Monuments and Sites (ICOMOS) on cultural landscapes, this paper approaches cultural landscapes as physical areas with natural features and elements created and/or modified by human activity, with tangible or intangible cultural and historical patterns of evidence layered in the landscape and reflecting human relationships and interactions with that landscape. It concentrates to cultural landscapes in Natura 2000 sites (i.e. the network of 26,400 nature protection areas, comprising nearly 768,000 km<sup>2</sup> in the European Union), in an effort to link cultural and natural heritage. Taken that the development of sustainable and high quality tourism should also include products linked to cultural and natural heritage, the paper presents the elements of a policy for "Cultural Landscapes in Natura 2000 Sites" and demonstrates the potential for cultural tourism, by means of a route crossing several countries and connecting them in a common, cultural and environmental, narrative. The main elements, prerequisites and tools for this policy are presented, along with related case studies as well as a discussion on the role of local communities.

**Keywords:** *Cultural Landscapes, Natura 2000, cultural tourism*

### **The Natura 2000 network**

Natura 2000 is the centrepiece of EU nature & biodiversity policy. Presently, the Natura 2000 network (Map 1) accounts for over 26, 400 sites referring to either the Birds or Habitats Directives (Council Directive 92/43, 1992), with a total surface area of about 986 000 km<sup>2</sup>, comprising nearly 768 000 km<sup>2</sup> of land, and close to 218 000 km<sup>2</sup> of sea (EC 2013b). The terrestrial component of the Natura 2000 network represents 17.9 % of the EU-27 land territory encompassing 25,717 terrestrial sites (767,995 km<sup>2</sup>), whereas the

marine component of the Natura 2000 network covers about 4 % and is still under development (EC 2013b).



Map 1: Natura 2000 sites in the countries of the European Union.

The main aims of the Natura 2000 network are to:

- (a) achieve continued protection of habitats and species of EU conservation interest and
- (b) assure the long-term survival of Europe's most valuable and threatened species and habitats.

The Natura 2000 experiment, within which the EU member states are working together toward a common conservation target regardless of political boundaries, is considered a visionary and cooperation-generating project.

### Cultural Landscapes – Definitions and Criteria

No fixed universal definition of cultural landscapes exists. In general the application of this concept consists of two elements: the geographical location (landscape) and the historical impressions and beliefs (cultural) associated with that place. Cultural landscapes can vary in size whereas a critical precondition to identify a cultural landscape is to recognize the complex relationship people had or continue to have with the places they create and live in.

Rossler (2006) states that Cultural landscapes are critically at the interface between nature and culture, tangible and intangible heritage, biological and cultural diversity. According to

Taylor and Lennon (2011), Cultural landscapes are rural and urban settings (spaces) that people have settled or altered through time. They include cultural and natural elements of the ordinary, familiar, everyday landscape. The cultural landscape is a mosaic consisting of natural features and elements, physical components from a number of historic periods resulting from human activity and modification to the natural features, and patterns created in the landscape over time; these are layers in or on the landscape.

Human use of the landscape generally creates distinctive physical patterns, resulting in a cultural landscape that expresses past human attitudes and values. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations (Vogiatzakis et al. 2008; Wu, 2010). Other values contributing to the significance of cultural landscapes have been proposed, including interpretative value, associative value and integrity of landscape fabric (Taylor, 2000; Papayannis, 2012), association with events or cultural phases which have had a significant role in the history of the nation, state, region or community or associated with the lives of persons significant in our past, possessing high artistic and cultural values and reflecting a close and shaping interaction between nature/environment and culture (Lennon, 1996; Mitchell and Buggey, 2000).

### **Main elements of a policy for a network of "Cultural Landscapes in Natura 2000 sites"**

Main elements for developing a network of Cultural Landscapes in Natura 2000 sites are (Cartalis et al., 2014):

Element 1. Assess the values met in cultural landscapes in Natura 2000 sites:

- (a) The aesthetic value: measured by qualities such as form, scale, color, texture and material of the fabric (i.e. the physical evidence of the landscape).
- (b) The natural value: reflecting biodiversity (fauna and flora) and varying landscape patterns.
- (c) The historic value: relating to how a place has influenced or been influenced by an historic figure, event, phase or activity, or whether it was the site of an important event.
- (d) The scientific value: reflecting the importance of the place, its rarity, quality, or representativeness.
- (e) The social value: relating to the qualities which develop a bond to society.

Element 2. Define common criteria for shaping the network:

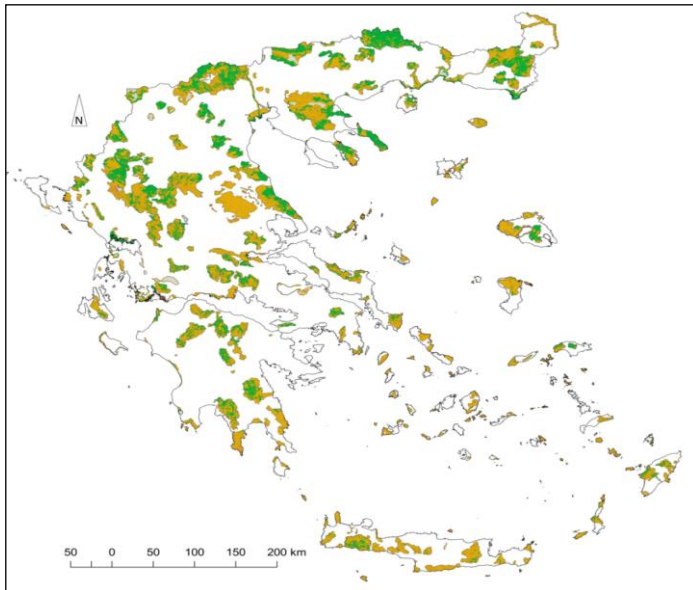
Group I on Cultural Heritage: presence of archeological sites, intangible heritage, historic/religious significance, ethnological value, aesthetic value of landscape, agricultural villages, traditional human settlements, landscape of high natural value, agricultural land, traditional agriculture;

Group II: on Natural Heritage presence of natural habitats falling under the 92/43 Directive, type of habitats depending on human activities, presence of flora and fauna.

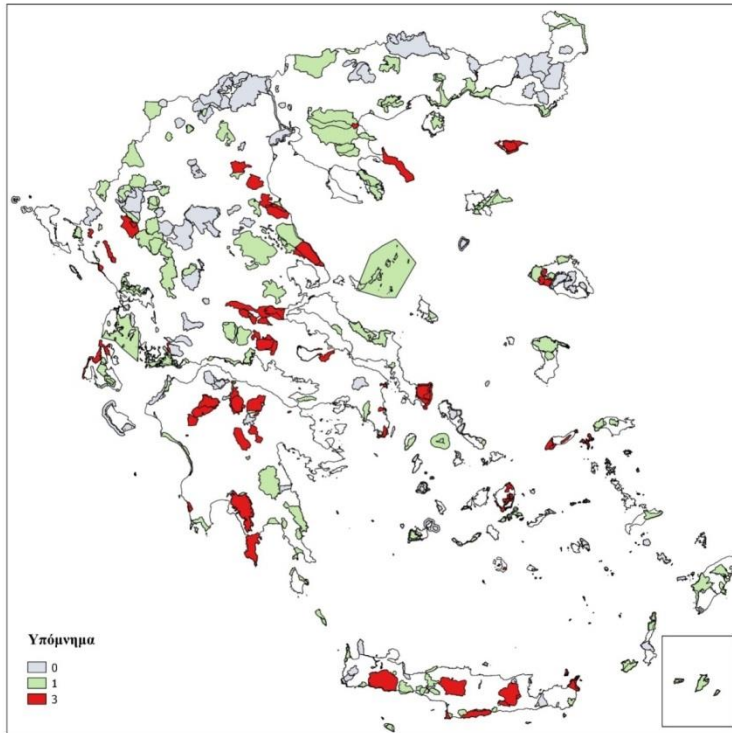
Element 3. Develop routes of cultural tourism for cultural areas (in Natura 2000 sites) satisfying common sets of criteria, e.g. the network of vineyards, the network of areas with mythological significance, the network of areas with intangible heritage, etc.

### **"Cultural Landscapes in Natura 2000 Sites" – an application for Greece**

The elements described in Chapter 3 were applied for the NATURA 2000 sites in Greece. Map 2 presents a first chartographic definition of cultural landscapes in the Natura 2000 network in Greece, that is areas which reflect significant natural and cultural heritage. Map 3 in particular, presents an example of the application of Element 3, as cultural landscapes which exhibit significant mythological value form a cultural tourism route.



**Map 2: A first definition of cultural landscapes in the Natura 2000 network. With green colour the areas where natural formations are recognized (forested areas and shrubland), whereas in yellow areas with strong presence of cultural landscapes.**



Map 3: Cultural landscapes with significant mythological value – a dedicated cultural tourism route.

## Summary

Building a network of sites across Europe on the basis of a common methodology, criteria and set of cultural and natural features, may favor better coherence than if the networks were only organized within each Member State.

A European network allows for taking into account cultural and natural diversity on the one hand, and cultural and natural heritage on the other. It supports an open view of the history of the ecosystem (natural landscape) and the state of the people living within or in the vicinity of the ecosystem.

Taken that the development of sustainable and high quality tourism should also include products linked to cultural and natural heritage, a network of "Cultural Landscapes in Natura 2000 Sites" demonstrates high potential for cultural tourism, by means of a route

crossing several countries and connecting them in a common, cultural and environmental, narrative.

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## Stealing the Steel City: manipulating cultural landscapes

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### Abstract

Stealing the Steel City explores the (hi)stories of the city of Sheffield as it has been repositioned as a post manufacturing city in the North of England. One version of the story exists in *The Full Monty* but the transformation of the cultural landscape has been more complex. The city developed around the cultural landscapes of heavy industries and the cutlery industry but this has been replaced by one of the largest commercial retail sites in Europe and a public house named in honour of the cutlery makers. The city was divided by sport, with the oldest football club in the world Sheffield FC giving rise to two professional clubs - Wednesday and United. The development of the clubs has demonstrated the full impact of embourgeoisement and professionalisation. As a result, the presence of the professional summer sport has been questioned as Sheffield United remodelled their ground into a single function football stadium instead of operating as a cricket ground and a three sided football stadia. This has rewritten the cultural landscape as Wednesdayites now have no reason to enter the home of United (unless the two sides have to play each other).

**Keywords:** *Cultural heritage, semiotics, embourgeoisement, commercialisation, civic identity*

### Introduction

One day, Sheffield found itself largely redundant. It had emerged as a champion of the industrial revolution, refining steel making into a fine art of producing the finest stainless steel in the world. It had established a vibrant cutlery industry which put the knives and forks on the tables of royalty around the world. 'Made in Sheffield' was a brand, recognised long before branding theory was developed. Then the world changed and the cruelty of the world economy impacted heavily on the city. Steel was no longer the sole preserve of one country and cheap imports undermined the need to produce steel at home. At the same time, it seemed that new markets opened up to move cutlery around the globe as well. Hand crafted cutlery was largely replaced by industrially processed stamped out cutlery. Flimsy it

might have been but it was cheap and available. Globalisation had come to Sheffield and it was a vicious god.

I was a school boy in the city when the dream still held true. My bus journeys to school meant crossing a city which was thriving. There was a road with steel furnaces on both sides, which generated enough heat to make you feel warm on the bus even on the coldest of days. I left to go to University and when I came back that city had disappeared with the collapse of the two main industries and the prospects for the city were bleak. This is captured brilliantly in the film *The Full Monty*, where the heroes are a group of redundant steel workers, with their lives sinking as fast as the steel girder they drop in the river when trying to steal it in one of the opening sequences. In fact the opening is a black and white sequence which was not made for the film but existed as a promotional film for Sheffield. ‘Sheffield – city on the move’ depicted a fast moving, exciting and expanding city. We Sheffielders were shown working hard and playing hard, at the cutting edges of technology, industrial and cultural production. This is juxtaposed with the cast of workers, drifting and trying to find a way of making a living in the same city which was only moving backwards if it was moving at all. This is the point at which the film departs from documentary and creates a complex fictional reality as not all the redundant steel workers took to striptease to solve their financial problems. However a semiotic reading of the film reveals that even the striptease is not straightforward. The idea of male nudity raises deep issues about the traditional notions of masculinity in a culture of heavy industrial production.

Waterton and Watson (2014) set semiotic analyses within the context of heritage but also incorporates a broader sense of tourism than is found in some heritage interpretations. This is important because semiotics should not be seen as being constrained by heritage and nor should heritage be seen as constrained by the internal semiotics of its own production and consumption. They develop Culler’s notion (1990:2) that tourists are the agents of semiotics by demonstrating how within tourism settings the constructions, deconstructions and reconstructions of our heritages are represented as making sense.

Beginning with a sense of constructing the semiotics of heritage through the reading of representations, including language, communications, gestures, signs, symbols and images that “makes us human”(p.13) Waterton and Watson present a range of accounts supported by their own photographs as they critique the role of photography in heritage constructions. Utilising a Barthesian (1972) notion of myth, Waterton and Watson demonstrate how “a sign of something in one semiotic system shifts into another register and signifies something else, perhaps something more profound, and where the products of history are naturalized as common sense and a common identity” (p.41) They argue that they “make no sharp distinction here between the visual and other representations” (p.49). However they argue for more than this and advocate a semiotics based on more than representation,

encouraging a non-representational semiotics. In deed they suggest that there is a continuum with non-, more than - and other than representational experiences.

Waterton and Watson develop their semiotics through the analyses offered of 'heritage landscapes', which may come into existence around one individual, one object or be part of a broader system of representation impinging on and working through discourses in play. As they argue "A panoply of other cultural forms and practices falls into place behind such representations, there working to legitimize and sustain them. ... In each of these practices, sign systems are used to create and sustain meanings, but also, as we know, to limit and deplete it. The semiotic landscapes of heritage attractions are where these signs are active in representing the past in the present, there making sense of the social world as it is, with appropriate antecedents, evocations, values and legitimations. (p.118) The power of this was brought home to me when asked to brief a Hungarian colleague visiting Sheffield, my home town, for his first ever visit there. My stories of the 'steel city' and the centre of the finest cutlery making was reduced in the telling to steel's memorialisation in the three figures to found at the bottom of one of the sets of escalators in Meadowhall, once – if not still – Europe's largest shopping mall. That this cathedral to consumerism attempts to maintain a link with the sites industrial past is almost as reassuring as finding that the small businesses which produced the knives and forks for the world's top tables is commemorated in the name of a bistro, Little Mesters, referring to the Sheffield term for the once famous manufacturers.

This also carries echoes of Barthes' speculations on the role of semiotics in teaching, concluding one essay by arguing that: "The necessities of promotion, professional obligations (which nothing then prevents from being scrupulously fulfilled), imperatives of knowledge, prestige of method, ideological criticism – everything is there, but *floating*." (Barthes (1977) p.215 emphasis given in the original) What Waterton and Watson (2014) have demonstrated that the need for critical engagement is possibly even more important now that societies and their media have become more complex, yet the challenge of floating becomes more difficult within any new semiotics of heritage tourism.

This paper, by necessity, addresses both tangible and intangible cultural heritages as they were shaped and, in turn, shaped the lives of the communities in Sheffield. Intangible cultural heritage, as defined in the Convention adopted by the 32nd Session of the General Conference of UNESCO, means in the first place the practices, representations, and expressions, as well as the associated knowledge and the necessary skills, those communities, groups and, in some cases, individuals recognize as part of their cultural heritage. The intangible cultural heritage, which is sometimes called living cultural heritage, is manifested, inter alia, in the following domains:

- oral traditions, expressions and language;

- the performing arts;
- social practices, rituals, and festive events;
- knowledge and practices about nature and the universe;
- traditional craftsmanship

Intangible cultural heritage, while being transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature, and their historical conditions of existence; intangible cultural heritage provides people and groups of people with a sense of identity and continuity. The safeguarding of the intangible cultural heritage promotes, sustains and develops cultural diversity and human creativity.

This new **Convention for the Safeguarding of the Intangible Heritage** was conceived in order to reinforce solidarity and international co-operation as an instrument for all countries for identification, safeguarding and enhancement and promotion of this heritage, and is of special importance for those countries of Southern Eastern Europe that have suffered from recent conflicts. I would contend that the ravaging of the traditional industrial structures are an equivalent conflict and promote similar issues for those concerned with cultural heritages.

To serve the safeguarding of this heritage, UNESCO-ROSTE has begun a major activity concerning Living Human Treasures. Living Human Treasures are persons who embody to the very highest degree the skills and techniques necessary for the production of selected aspects of the cultural life of a people, and the continued existence of their material cultural heritage. This quotation from UNESCO's Guidelines for the establishment of a 'Living Human Treasures' system underpins a programme that began in 1996 for the purpose of promoting the transmission of traditional knowledge and skills by artists and artisans before they are lost through disuse or lack of recognition. We have to look to the fictional to see this in Sheffield but the messages are still important.

The changes to the cultural heritage landscapes encourage us to focus on:

- transition from the protection of the individual monument to the protection of urban area and an entire historic town;
- social aspect and the role of residents, such as the physical and social component of historic area, the question of authenticity and the broader connection to sustainability and environmental systems;
- complexity of the inhabited historic towns: identification, evaluation, inscription and management (e.g. World Heritage Sites).

These approaches were declared the importance of entire historic town, the role of locals and also the need of management operation. From the local-size destination point of view, all historic settlements seek to develop their heritage attractions in a sustainable way.

Sheffield has little built heritage but used to centre its tourist appeal on the fact that Mary, Queen of Scots had been held imprisoned in Sheffield Castle -not disturbed that only a few bricks of the building remained! The massive buildings of the steel industry have largely been demolished but some of the small workshops that housed the cutlery industry remain. These have been rethought and are now used for many different purposes. This apparent lack of the tangible has perhaps forced more attention to be paid to the intangible components of heritage. It is perhaps odd that the performing arts and music in particular have prospered so much in the industrial landscape but they have and are now celebrated. There may be a link back to the works and their bands. There may also be a connection to the working class communities producing their own entertainment. However the diversity shown here seem to offer little reference to the brass bands found in the factories.

What Sheffield has witnessed is 'commercialization' that is to say the transformation of cultural forms, both tangible and intangible, through the application of business values and the investment of capital, which is often also seen as involving or creating a market economy. Commercialization is often defined tautologically as the introduction of the commercial to the production or development of new forms of business. This reveals more if we critically explore the values underpinning the concept of the commercial are explored. It can be observed that not only do we increasingly live in a market *economy*, but also in a market *society* – which means that the market and its categories of thought have come to dominate ever more areas of our lives. Moreover we can see that this is not just a market but a series of markets and the new markets created through the decommissioning of the productive sectors and the emergence of a retail and service economy is significant.

Introducing a new idea in 2011, the UNESCO General Conference, Recommendation on the Historic Urban Landscape stated that “...historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of 'historic centre' or 'ensemble' to include the broader urban context and its geographical setting.” There are some new approaches in the concept, for example: Introducing a new idea in 2011, the UNESCO General Conference, Recommendation on the Historic Urban Landscape stated that “...historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of 'historic centre' or 'ensemble' to include the broader urban context and its geographical setting.”

This is well demonstrated throughout the history of tourism as the origins of the hospitality relationships and the ability to travel have been transformed by the injection of capital and

the recognition of the success criteria of capitalism. Commercialization also involves the introduction of standardization, with the added necessity for replicability and repeatability in the touristic offer, as Minciu et al (2010) observe in their analysis of the holiday offer in protected spaces. Standardization is often related to achieving economies of scale in production processes, however the market tendency in the last decades has been towards increased mass customization (a combination of individualization and mass production) while still keeping the underpinning values of the market.

These characteristics may be contrasted with the spontaneity and individualised forms claimed for early tourism. However tourism has always included an element of the commercial even where it was based on voluntary and mutual exchanges of hospitality but this is changing as can be seen even in rural homes in Thailand (Kontogeorgopoulos et al 2015). The exchanges were based within the contemporary economy and not as part of the development of a specialised economy. There has been much debate on the developments of standardised mass tourism versus individualised tourism, especially around the concept of new tourism but even these new tourism offers exist within the market and within the processes of commercialization.

Commercialization can be seen to involve a number of processes which have been identified and also draw on other concepts. These include commodification which “is generally taken to be the process whereby ways of life, traditions and their complex symbolism are imaged and transformed into saleable products” (Robinson, 1999:11). While commodification is certainly not a recent innovation, what is new is its scope and power. It has become intensified and institutionalized in new and far-reaching ways, carrying meanings that reconfigure our understanding of the world and our place within it. The very character of life seems increasingly consumeristic and commercial, which can therefore be seen as a parallel of commercialization.

Ritzer developed the concept further through his analyzes of McDonaldisation and Disneyfication (Ritzer and Atalay, 2010) as his observations produced a generalized view of this Americanization of commercialization under the perceived hegemonic influences of the two giant corporations and the spread of their products. However, not only does the argument work on a grand scale, it is possible to see the impacts on a local level. For instance it has been argued that the processes play a great part in the production and consumption of souvenirs (Swanson and Timothy, 2012) where even the simplest item is the result of the complex processes underpinning commercialization. Lepkowski Ostrum (2012) has noted how the royal cuisine of the World Heritage Site in Hue is not exempt. This is more than the accounts of negative impacts in traditional tourism texts as the examples demonstrate how original social practices, rituals and gifts are transformed into abstract baubles of the consumer society.

These processes also lead to standardisation and the spread of commercialized forms throughout the world. The processes of globalization refer to more than the spread of an economic model as it is also a cultural and discursive force in the development of tourism in the world. However there have been objections to the homogeneity implied in this process and there have been calls to introduce and retain elements of the local in the development process, known as glocalization. (Ritzer and Atalay, 2010)

Many of the examinations of commercialization call into question the changes involved in these processes and explore whether those changes can retain any sense of the authentic. For Sheffield, commercialization and especially over commercialization raise important discussions about the elements of authenticity which would need to be retained for a commercialized offer to be able to speak to authenticity. (See Clarke, 2014 and Papanicolaou, 2011)

It is also important to recognise that the processes of commercialization require a sense of agency. The developments are driven by entrepreneurs who drive the process and seek the avenues to make the offers more profitable as Chew (2009) observed within the Hong Kong Bun Festival. Sheffield may not be as exotic but the analytical framework reveals many interesting examples if we look at the emergence of the Sheffield Film Festival, the Sheffield Book Festival and the Sheffield Beer Festival as well as the development of what were intended to be more permanent parts of the city's cultural infrastructure, the Centre for Popular Music and the Nameless Photographic Gallery.

The forces, pressures, and cultural changes which drive commercialization are gathering greater influence. It is difficult to find anything which is resistant to commercialization, even the recent research on religious tourism highlights this (Clarke, 2013). Underpinning the commercialisation of Sheffield was a shift in values, which sociologists have referred to as 'embourgeoisement' developing the notion of the affluent worker studies. There is some irony that it was the study of the affluent worker in the 1970s that inspired this concept that now gains a renewed relevance in these days of austerity. What was observed was that as workers had more disposable income, they shifted their choices to ones which previously been seen as middle class rather than working class. This could be seen in clothes, cars, holidays and even the type of leisure activities undertaken. This adoption of middle class values was seen to be aspirational but these studies were applied on the back of individual groups of workers and the sense of individual agency. However embourgeoisement can be seen operating at a different level, at the level of the collective which makes the choices seem less benign and perhaps not even choices.

We saw the changes in professional football driven by huge financial investments from television rights transform the 'people's game' into entertainment. Not all of this is necessarily bad, football grounds used to be dirty, hostile and unsanitary places which were

often dangerous, not only because of the behaviours of the so-called fans but because of the design (or lack of it) of the grounds themselves. My generation bridges the stories of my father travelling to the football on the same bus as the players to seeing my children counting the Bentleys and Ferraris in the players' car park (obviously separated from the ones where ordinary supporters can park). Footballers can now command huge salaries – and good luck to them – but at what cost to their connections to the roots of the football clubs and their supporters. We still make a great deal of local derbies, where teams from local neighbourhoods or regions confront each other. However given the transfer market, it is always interesting to ask how many of the players involved actually appreciate the importance of the confrontation. There are obvious examples where the conflicts are still real – the Barcelona vs Real Madrid games have so many layers of cultural significance that even if you only scrape the surface, the importance is apparent. But what does it mean to players from entirely different cultures when Sheffield Wednesday play Sheffield United? Being named after the same city may be a clue. However the ground of another football club is almost as close to the home of Sheffield Wednesday as the home of Sheffield United and they are called Rotherham, which would leave outsiders struggling to understand why it is so important for Rotherham supporters that their team beat Sheffield Wednesday.

The cultural roots of Sheffield drive deep into the urban landscape and have always been riven by contradictions. It is a city which prides itself on its labouring past and its socialist beliefs. Yet it has a Western corner of affluence protected from the rest of the city by public parks donated by the richest entrepreneurs to the benefit of the city, its working people and the owners. Now part of the industrial North East has seen the industries replaced by Meadowhall a retail centre, a cathedral to consumerism. The irony should not be lost on those of us interested in post-modern landscapes as the old steel works set the template and ground rules for the more modern building.

The steel works were spectacular – not only in terms of scale but also in terms of cultural dominance. The factories named areas of the city – for example, the Parliamentary constituency still bears the name of Sheffield, Brightside. Clearly this name is derived from the Brightside steel work complex, reflecting the self-deprecating humour which has been noted in the United Kingdom since at least the times of Robin Hood. In the same way that the tallest of the Merry Men, standing over 2 metres tall, was known as 'Little' John so this factory was known as 'bright', when the resultant pollution was anything but.

### **Even the football has its heritages**

Sheffield is a place with claims to be the home of football in England. It is the home of Sheffield FC, the oldest football club in the world (which is why Wednesday and United supporters hate it when media commentators refer to their team as Sheffield, because they



are! Once upon a time, somewhere in the United Kingdom, Football was invented by two pioneers who believed in the power of the beautiful game and who dedicated their soul to the invention of it: Nathaniel Creswick and William Prest. These two men wrote the rules and laws for a new game and founded the World's First Football Club, Sheffield FC on the 24th of October in 1857. Sheffield also hosted the first night game with floodlights on, on the 14th of October, 1878 – although the contemporary reports in the Sheffield Telegraph suggested that much of the crowd were there to see the lights rather than the football. The Blues won!

Sheffield Wednesday were founded in 1867 bringing together two elements of Sheffield's cultural landscape. In those days retail outlets had one half day closing afternoons during the working week and the Co-Operative shops closed on a Wednesday. The Co-Operative was a genuinely socialist organisation providing local shops for working people, through collective ownership. Like most employers at the time, the Co-Op offered recreational opportunities for their employees through a Sports and Social Club. This became the Wednesday Cricket club and when the Summer season ended, they moved on to play football and became the Sheffield Wednesday Football Club. They are still the only football team named after a day of the week! (Clarke and Madden, 1986)

Sheffield has lost more of its cultural landscapes than the steel works. The city was home to one of the major cricketing venues as Yorkshire County Cricket Club shared the Bramall Lane Facilities with Sheffield United Football Club. This produced an effectively three sided football ground, leaving room for the cricket pitch and the cricket pavilion.

The idea of welcoming the football revolution was enshrined in these plans to make Bramall Lane a proper football ground. Four sides give a stadium more atmosphere and allow more tickets to be sold – assuming that an audience can be found. There was also a degree of local politics and rivalry involved as Sheffield Wednesday had succeeded in getting their ground Hillsborough selected as one of the venues for the 1966 World Cup hosted in England in 1966. This included the building of a new North Stand, still known lovingly as the Cantilever, as it was built with technology supporting the roof from above rather than on columns which disrupted sight lines for those sitting in the stand. It was one of the first to be built using this technology and drew a great deal of attention to the club, casting an ever deeper shadow over the rivals who played at a cricket ground.

### **Oppositional politics**

Sheffield has become known for strong political beliefs. It has been a labour strong hold since the authority was created but has seen, if there is such a thing, as the early owners acting as benevolent capitalists. The history of the city is marked by their generosity. The

parks donated by them still bear controlled town/city council, except for a very short time, ever since the authority was first created. There is a strong sense of civic pride and loyalty to the local people. It was first expressed through trade unions and by the founding fathers of the city's industry. If there is any doubt who they were, their names – and still mark the city into zones where the green parklands form a barrier between the city and the donors' houses. Not only socialism thrived but also non-conformist religions found a home in the city and this then connected to growing movements in favour of nuclear disarmament and peace. There are strong connections to the international peace movement, celebrated in the public open space in the city centre being known as 'The Peace Gardens' and in the annual community festival known as 'Peace in the Park'. This builds on historic linkages to the methodist religion as one of the centres where preachers appeared to large open air audiences.

The cultural landscape was shifted with the development of the Crucible Theatre in the centre of town (despite the fact that it has produced high quality innovative theatre, it is still best known for being the home of the World Snooker Championship which holds centre stage for three weeks every year ending with Bank Holiday weekend in May.)

The city has seen a centralisation of the cultural offers, as the estates around the city have lost local cultural institutions, such as cinemas as the cultural landscape has been refocussed first into the centre and then into the Meadow Hall development. A similar policy was implemented in regard to sports provision, with local estate based facilities, such as swimming pools, being replaced by grander more central ones. The city enjoys two cathedrals (a Church of England one and a Catholic one) but Meadow Hall has emerged as a new Cathedral of consumerism. This latest Cathedral has become a site not only as a place of conspicuous consumption but actually as a site of conspicuous non-consumption as purchases are not always necessarily the most significant part of the experience of worship in this most recent Cathedral. It is more about being seen to be there.

### **Summary: you never know when someone might offer you a piece of fruit**

What this paper has addressed are the issues that arise from trying to read a cultural landscape semiotically. Sheffield was iconic – associated with the steel industry and stainless steel in particular. The city was cutlery and cutlery was the city. Indeed the second football team in the city is still known as the Blades because of this. Sheffielders were rightly proud that the city was known throughout the world (or those parts of the world that we knew about) for fine craftsmanship. This still holds true but is harder to justify as the traditions live on as heritages but connect less with every new generation. Meadowhall has statues of steel makers in the concourse but what they are doing must be a puzzle for the increasing numbers of shoppers with no connection to the steel industry.



Figure 1: Heritage statues at Meadowhall

Similarly the ‘Little Mesters’ who produced cutlery and apprenticed cutlery makers are now remembered in the name of a gastro-pub (and I have not dared to check whether they use Sheffield cutlery or not). But what does this term mean to the customers? Is it just a quaint Northern name for a good place to go and eat? Or does it still connect with the traditions of cutlery making?



Figure 2: Little Mesters

My mother was always proud of the city and its cutlery. She almost always gave gifts of cutlery to visitors or on significant anniversaries and she always carried a fruit knife in her handbag. A fruit knife is a relatively short knife but sharp enough to peel and cut fruit, no more than 5 centimetres long. Her's always came in a leatherette pouch – they did not last long, because she would often pass them on to people she met – and were omnipresent, because as she said “you never know when someone might offer you a piece of fruit” and she was going to be ready. What she would have made of airline security, I do not know.

We can use semiotics to explore the significance of these heritages. The messages of encoding and, more so, decoding are made evident through the presentations and representations of the heritage interpretations to be found in and around the city. However semiotics must be taken out and used in our every day practices. The power to create and limit meanings is very great if ‘we’ do not seek to read it, critique it and make sense of the meanings in our own worlds. This is the task being posed when Waterton and Watson conclude their 2014 book with a series of questions – “Now we can take another step and explore a valuable seam of inquiry that places people and their moments of engagement at the centre of our studies. The embodied semiotics of such an experience have the potential to reveal layers of meaning that might otherwise never be examined, leaving the semiotic landscapes of heritage tourism even richer places than once they were. (p.123) We must as researchers, teachers, students and managers take this enriching challenge into our ways of being and explore the meanings that can be experienced. We must recognise that everything is there, but floating. Attempts to tether the drifting meaning or steer the course of the construction are to be recognised and analysed.

What Sheffield had was a set of semiotic narratives, which generated a cultural identity grounded in cultures of production. There was a strong sense of knowing that Sheffield was the best (and whether it was or not in any objective sense is largely irrelevant as the confidence oozed from the belief). Then the world turned and the profits relocated. The economic dismantling took a serious toll on the city, not just financially but culturally. The market solution that was enacted was transformative and, in an economic sense, was successful. The city survived, more or less, and the retail and service sectors have thrived. The questions remain as to what has happened to the sense of heritage of the steel city and what effect there has been on civic identity. The fact that there are statues and pubs bearing the legends of the past are significant but are they enough to drive a multicultural city of the future forward?

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## **Cinematic representations of landscape: image creation and tourism in the city of Matera**

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### **Abstract**

A classical definition of landscape is “nature perceived through culture”. With regard to the “historicity” of landscape, some authors have pointed to cinema’s ability to record the transformations of a region, while drawing attention to it. Since the end of the Second World War, the Basilicata region has been used as a filming location for over forty feature films. The majority of these films, from Pier Paolo Pasolini’s “The Gospel According to St. Matthew” to Francesco Rosi’s “Christ Stopped at Eboli”, have depicted the misery and backwardness of Basilicata, inspired by the works of authors such as Carlo Levi and Ernesto De Martino. Matera is an interesting case study: while earlier films made in Matera depicted this bleak scenario, in recent years it has been the location of several films, such as Mel Gibson’s “The Passion of the Christ”, that have played an important role in constructing an image of Matera as an almost mystic and culturally dynamic city. Matera will be designated the European Capital of Culture in 2019.

**Keywords:** *film tourism, landscape, cinema, image creation, matera*

### **Introduction**

There is a wide-ranging geographical and philosophical (Assunto 1973; Turri 1998) tendency to place landscape at the intersection between nature and culture: “nature” perceived through “culture”. Turri (1998) argues that landscape cannot be an entity in its own right; rather, it possesses an identity determined by human activity. Landscape is therefore a representation that results from an objective formulation of material reality and from the perceptual and subjective orientation of the eye. Historically, art has played an important role in defining and communicating the idea of landscape (D’Angelo 2010). Visual arts and subsequently photography and cinema have allowed landscape to be reenvisioned and depicted, while contributing to the definition of some of its main characteristics. Films can tell stories that are linked to the identity of the area, intertwining the narrative with its socio-economic background, but they can also be completely detached

from it. Indeed, there are film productions that use a location exclusively as the setting for events which, in their fictional context, take place elsewhere or in entirely imagined places. In such cases a distance is created between the location of the film and the place it represents, so landscape can acquire a “cinematic identity” that becomes part of the local identity. This is evidenced by the growing interest in film tourism (Hudson, Ritchie 2006) – visits to locations where films have been shot – and thus in cinematic landscapes. Curiosity about film locations comes from cinema’s ability to draw attention to these places. Indeed, film tourism can be understood as a phenomenon that demonstrates the film medium’s intrusion into reality (Lukinbeal, Zimmermann 2006). Authors such as Zimmermann and Escher argue that cinema re-presents and re-constructs places and landscapes in a way that it is no longer possible to distinguish between the cinematic world and the real world, between “real” and “reel” (Escher, Zimmermann 2001). One case analysed by the literature on this subject is “The Lord of the Rings” (2001-2002-2003). This fantasy trilogy, filmed in New Zealand, achieved great public success. The films portray an imaginary world, without any connection to the regional identity of the location, which has nevertheless stimulated growing curiosity about the locations where the films were shot. Tzanelli (2004) maintains that films undertake an operation of “staged authenticity”, constructing the authenticity of the location. Although aware that they are dealing with something fictional, film tourists treat film tours as an authentic experience in which New Zealand is actually perceived as “Middle Earth”, the location of the fantasy stories recounted in “The Lord of the Rings”. Thus cinema has a broad impact on the landscape, not only by recording its transformations, but also by producing new meanings and identities.

## **Chapter 1. The case of Matera**

The city of Matera has been a very popular location for film productions, which, despite their very different styles and aesthetics, have revealed the way the city has changed from the Second World War to the present day. It almost certainly owes its cinematic fortune to the unique “negative architecture” (Bertelli 1974) of its historic centre, which is comprised of habitations dug into the rock known as “Sassi” and of a large group of rupestrian churches that resulted from the spread of Eastern Byzantine and Western Benedictine monarchism. Matera is a prime example of the relationship between cinema and landscape, since film production not only documented the transformations of the area, but also played an active role in the process of constructing new forms of landscape connected to the restoration of its historic city centre. An examination of the complex debate and developments surrounding this subject from the 1940s to the present day is clearly beyond the scope of this essay; instead, several important milestones in the discussion regarding the Sassi of Matera will be considered, starting with a quote from Carlo Levi’s memoir *Christ Stopped at Eboli* (1945):

"The houses were open on account of the heat, and as I went by I could see into the caves, whose only light came in through the front doors. Some of them had no entrance but a trapdoor and ladder. In these dark holes with walls cut out of the earth I saw a few pieces of miserable furniture, beds, and some ragged clothes hanging up to dry. On the floor lay dogs, sheep, goats, and pigs. Most families have just one cave to live in and there they sleep all together; men, women, children, and animals. This is how twenty thousand people live. Of children I saw an infinite number. They appeared from everywhere, in the dust and heat, amid the flies, stark naked or clothed in rags; I have never in all my life seen such a picture of poverty." (Levi 2006, p. 85).

Levi's memoir, which recounts the author's exile in Basilicata from 1935 to 1936, testifies to the severe degradation and poverty that characterized the Sassi of Matera under Fascism. In 1937, in order to undertake a rapid redevelopment operation in the historic city centre, an investigation was carried out into the hygiene conditions of the dwellings, which numbered around 3000: 70% of them were considered unfit for habitation (Valente 2010). Many of these were dug into the rock, with limited light, insufficient air and high humidity. The numerous families lived in overcrowded conditions, sharing small spaces with animals. However, the discovery of the dramatic situation in the Sassi district did not lead to an effective solution to the problem. The publication of *Christ Stopped at Eboli* in 1945 brought what De Gasperi and Togliatti have labelled a "national disgrace" to the attention of the newly-established Italian Republic. A real debate arose around the Matera case that involved urban planners and sociologists from Italy and abroad; the scientific interest in the situation was down to the fact that Matera, defined as "the capital of rural culture", represented an exemplary, insightful case study for analysing the social, ethical and economic situation in Southern Italy (Fonseca, Demetrio, Guadagno 1999). The underlying concept that drove the analytical work during this period was that the Sassi were an insurmountable problem that affected the residents' quality of life and that the resolution of this "national disgrace" could only be accomplished through the evacuation of the Sassi and the construction of new residential villages, far from the historic centre, to which the inhabitants could relocate (Restucci 1991). The decongestion of the Sassi and the creation of people-oriented villages were the first steps towards creating dignified social and cultural, as well as economic, conditions. These developments were followed by the establishment of State Law 619 of 1952, which called for the partial evacuation of the Sassi, the restructuring of those in an acceptable condition and the accommodation of residents in outlying villages. The renovation of the habitations was considered solely from the point of view of quality of life and totally overlooked the cultural value of the site. For a number of reasons that cannot be explored in depth here, ranging from the non-viability of the new housing solutions to the feelings of segregation and the difficulties adjusting experienced by those who were displaced, the new districts were progressively abandoned (Restucci 1991). Meanwhile, the evacuation of the Sassi was not accompanied by the



essential restoration of these habitations, leading to the definitive emptying of the historical centre (Giura Longo 1966). The debate around the Sassi returned to the public arena in the 1970s. State Laws 126 of 1967 and 1043 of 1971 promoted a call for bids for the improvement and preservation of the Sassi as a site of “historic, archaeological, artistic, landscape and ethnographic interest.” The novelty of this legislative approach was that the Sassi were considered not only from a social and hygienic point of view, but also from a historic-artistic perspective (Fonseca, Demetrio, Guadagno 1999). However, the funding provided for by the 1971 Law was withdrawn due to the State’s budget commitments and restoration did not begin until State Law 771 was passed in 1986. Following the 1986 Law, two two-year plans were drawn up that were oriented around the restoration of the Sassi and the promotion of tertiary activities such as services, trade and handicrafts. Thus the ancient district was considered as a place of income generation, cultural activities and tourism (Valente 2010). Consequently, in the 1990s there was a partial repopulation of the historic centre and significant growth in commercial activities and accommodation facilities.

## **Chapter 2. Matera and the cinema**

In the complex framework of reflections, debates and interventions surrounding Matera’s historic centre, cinema has played an important role both in terms of its ability to bear witness to the transformations of the Sassi and for having been an active part of these transformations. From this point of view, it should be stressed that cinema, in relation to landscape, cannot be seen as a mere tool for the recording and transposition of an area’s status quo; at the moment in which cinema “uses” an area as a location, it implicitly impacts and changes it. In the case of the city of Matera, not only is this dual and inseparable filmic action visible, but we can also say that the reputation and image of the Matera landscape, which is linked to its cultural and touristic re-evaluation in recent years, has also left a cinematic mark. To date, Matera has been the location of over 30 films. Two fundamental trends can be recognized in the representation of the Sassi landscape: the first presents the area authentically, in line with the intellectual thought of the first post-war period, while the second uses the landscape to tell stories that are far-removed from the local identity.

## **Chapter 3. The dark land without hope or redemption**

The film productions in Matera in the ’50s and ’60s are affected by the widespread reflection which, from Levi to De Martino, focused attention on the problems of Basilicata. In particular, cinema seemed to emphasize the dramatic conditions of life in the Sassi, showing that “dark land without sin and redemption”, as Levi refers to it in his memoir.

The first fictional film entirely shot in the Sassi was "La Lupa" (She Wolf, 1953), directed by Alberto Lattuada, a film adaptation of Giovanni Verga's novel of the same name. The film tells the story of a woman whose irrepressible sexuality provokes scandal in a small town. Lattuada makes the interesting decision to use the Sassi of Matera not as a backdrop to represent a Sicilian town (the original setting of Verga's story), but rather as the actual location in which the events portrayed take place (Cosulich 1985, p. 58). Thus, the landscape brings its dramatic force to the film, which is integrated with Verga's work. For example, there is a section in the first part of the film dedicated to Matera's Festa della Bruna, during which the story unfolds. The inclusion of typical Matera customs and traditions serves to interweave the plot with its new regional context. After the war, a number of documentaries were also produced. In 1949, Carlo Lizzani made his directorial debut with a documentary entitled "Nel Mezzogiorno qualcosa è cambiato" (Something has changed in the South, 1949). Created at a time that marked the start of new work by the assembly for the rebirth of the South, which saw groups of farmers, workers and students come together in several southern cities including Matera, Lizzani's documentary exposes the backward conditions of the South, while offering great hope for the future. In contrast to Levi's work, which aimed to offer a social, political and anthropological commentary on Basilicata, Lizzani highlighted the spirit of renewal and change that was spreading through the southern towns (Bernagozzi 2002). Thus, although the camera lingers on the interiors of the caves in the Sassi, showing men and animals sharing the same space, the film ends with farmers happily returning to their homes after the assembly. Other directors also took interest in life in Matera and Basilicata: partly in the wake of anthropological expeditions organized by Ernesto De Martino, they depicted the rituals and superstitions that were prevalent in the region. A number of documentaries were filmed in Basilicata, which evidently aimed to portray its cultural and social conditions. Particularly notable is the short film by a young Antonioni entitled "Superstizione" (Superstition) and several films, including "Magia Lucana" (Lucanian Magic) and "La Madonna di Pierno", directed by Luigi di Gianni, one of the most important anthropological documentary makers. A fictional film, partly shot in Matera, that explores Basilicata's heritage and this period of upheaval is "Il Demonio" (The Demon, 1964) by Brunello Rondi. The film aims to offer an authentic portrait of Basilicata, especially in reference to that "magical world" that surrounded life in the region in the '50s and '60s. Part drama and part documentary, the film depicts the rituals against the evil eye, the exorcisms and superstitions which, according to the anthropologist De Martino (1973) had the important function of providing people with a support in the face of the adverse conditions in which they lived. It is precisely this subject that forms the dramatic framework of "Il Demonio": the protagonist, Purificata, is unable to overcome the heartbreak of a past love affair and falls into "enchantment". Enchantment, or possession, represents the point at which Purificata is unable to accept the end of love; the path to liberation from this evil, which in fact leads to

a tragic end, consists of a succession of rituals, magical practices, exorcisms and funeral laments that the director inserts into the narrative with almost documentary intent. Several evocative sequences filmed in the Sassi involve a kind of magical conflict: Purificata seeks to undermine the marriage between her beloved and another woman with magic potions, while the couple protect their union from negative forces with special rituals. A magic “landscape” that shows the clear disparity between the backwardness of the Basilicata region and the progress and economic boom that were being experienced in other areas of Italy. This approach to representation, which began to fade out in the ’70s, had one last and perhaps most important example in Francesco Rosi’s film adaptation of Levi’s memoir. Rosi’s “Cristo si è fermato a Eboli (Christ Stopped at Eboli, 1979) is certainly one of the artistic works that best represents the region’s identity and portrays a part of Basilicata’s history with distinct realism. Adapted from Carlo Levi’s book of the same name, which is halfway between a novel and an essay, it portrays the period of confinement that Levi experienced during the Fascist era. During his two years spent in exile, Levi, a progressive doctor from Turin, came into contact with the rural and ancient Lucanian civilization, which was far-removed from his own culture and which he observed with meticulous attention. The novel, like the film, focuses in particular on the town of Aliano, where the writer lived, but there are also descriptions of Matera which, as mentioned previously, highlight the difficult living conditions in the Sassi, initiating the debate around the destiny of that part of the city.

#### **Chapter 4. The biblical landscape**

In the mid-’60s, Pasolini’s “Il Vangelo secondo Matteo” (The Gospel According to St. Matthew, 1964) marked a new trend of setting biblical events in the Sassi of Matera; the film, which places the narrative of Jesus’ life into this highly underdeveloped Southern region, can be considered as the synthesis of the two “landscape” trends described earlier. Pasolini did not choose Matera because of its similarity to Jerusalem, but because it was representative of the socio-economic environment of Southern Italy. The film, which was made in 1964 in Lazio, Puglia and Basilicata, set its most important scenes in the Matera locations, scenes which were destined to go down in the history of cinema: the Sassi became the Jerusalem of Christian preaching and of the Way of the Cross, while the Murgia Materana park was the setting of the crucifixion and resurrection of Christ. Thus, alongside the genuine intention to emphasize the revolutionary power of the Christian message and to reconnect it to a general sense of the sacred, there is also a desire to expose and draw attention to the unacceptable living conditions experienced by the inhabitants of this part of the South. In the film, close-ups of Christ spreading his divine message alternate with long shots that reveal the backwardness of Basilicata and the South in general. The camera turns away from Christ to capture the landscapes, hardships and gaunt faces of the farmers, with

the same attention to detail that Pasolini demonstrated in his previous films about the suburbs of Rome. The two narrative levels, which we can call “divine” and “social”, remain separated in the film without any possibility of reconciliation, demonstrating Pasolini’s view that the Christian message is still unheeded in modern times. Therefore, Matera not only transfers its physical structure to the film, but also its social makeup, becoming a metaphor for the whole Southern question (Ferrero 2005). The director attempts to convey an authentic image of the area by telling a story that does not belong to it. After Pasolini’s film and especially since the ’70s, the centre of Matera has become a location for works that are far-removed from the cultural heritage of the landscape. Unlike *The Gospel According to St. Matthew*, which maintains the relationship between narration and landscape, the other films use Matera simply as a backdrop, reclaiming the vague mysticism that characterizes the monastic tradition of the Sassi. The prime example of this is the Hollywood version of *“The Passion of the Christ”* (2004) produced by Mel Gibson. Indeed, the exterior scenes in the film were almost entirely shot in the Sassi. The film, which portrays the passion of Christ from the invocation in the garden of Gethsemane to the resurrection, gave major international media exposure to the Sassi of Matera, in which the bloody Way of the Cross scene takes place. Just as in *“Il Vangelo secondo Matteo”*, the film ends in the Murgia Materana park, the location used to represent Golgotha for the crucifixion scene. Obviously in this film, the social aspect, which is present in Pasolini’s *Gospel* for example, is not depicted. Matera was chosen because of its similarity to Jerusalem, which was essential for making the passion of Christ more authentic and believable; the narrow streets and the stairways of the Sassi set the stage for this story and as Christ continually collapses on the dusty steps, the blood of his disfigured body stains the white stone of the Sassi. The narrative culminates with the scene that depicts the arrival on Mount Golgotha, in which Christ, bent by the weight of the cross, staggers up onto the rock of the Murgia Materana. The camera, turning from the Murgia towards Matera, exposes the landscape, revealing a part of the Sassi positioned just above the cross. It is the point at which the film metaphorically expresses the key of Christian thought: through suffering, Christ takes responsibility for all humanity in order to redeem it. The Matera landscape is shown to emphasize this moment, confirming its important role within the narrative. *“King David”* (1985), an impressive production about King David of Israel directed by Bruce Beresford and starring Richard Gere, took a similar approach, as did *“The Nativity Story”* (2006) in particular, although it favoured the Murgia Materana, whose rocky, arid background effectively contextualizes Joseph and Mary’s struggles surrounding the birth of a son who would play such an important role in human history. All these films offer a portrayal that is far-removed from the actual reality of the Sassi, while promoting a new image of the Matera countryside, replete with the mysticism and architectural peculiarities that have brought the Sassi major cultural and touristic renown.

## Chapter 5. Film tourism in Matera

As has been discussed, if on the one hand cinema tends progressively to distance itself from the local identity and to tell stories unrelated to Matera, on the other hand the arrival of large productions offers a very important showcase for the city. Mel Gibson's "The Passion" is often cited as an example of film tourism and it has had a major impact on the city from an economic/touristic point of view. With its international cast and worldwide distribution, the film successfully promoted Matera, particularly on the international tourist market. Although the film uses Matera to tell a story set in Jerusalem, following the tragic events of Christ's passion, the spectator can admire views of the Sassi immortalized by the camera. The major increase in tourism recorded in the years after the release of the film can partly be attributed to the effect of the media and promotion surrounding Mel Gibson's film. De Falco (2006) observes that in 2006 there was a 40% increase of tourist arrivals and a 30% increase of overnight stays compared to 2003 (the film came out in 2004) with an 83% surge in arrivals and 53% rise in overnight stays among foreign tourists. These changes inevitably created awareness among the citizens and the local authorities about the touristic potential of the city and the promotion of the region through cinema. In 2013, the Lucana Film Commission was established, an organization that aims to attract film producers to the region, offering services and financing for the creation of films. Consequently, after several years of stagnation, producers returned to make films in Matera: in 2015, for example, the blockbuster remake of *Ben Hur* was filmed there.

### Summary

Film landscapes are always alive, blending human affairs and the land, and loaded with the values and symbolism of cinematic poetry. Therefore, cinema simultaneously acts as a witness to the transformations of the area and as a producer of new meanings, related to its ability to define new relationships between man and the environment. The case of the Sassi di Matera demonstrates this dialectic relationship between cinema and landscape; a long and complex process that transformed the historic centre of Matera from a "national disgrace" to a tourist destination and culturally active location. The films made in Basilicata bear witness to this evolution with the use of different styles and poetics. Analysis of cinematic production in the Matera locations reveals two dominant trends in the representation of landscape. The first, which is linked to a period between the '50s and '70s, is influenced by intellectual discussions regarding the dramatic living conditions in the Sassi and shows the degradation of the landscape in which the inhabitants live. From "Nel mezzogiorno qualcosa è cambiato" to "Il Demonio" and "Christ Stopped at Eboli", cinema depicted the landscape of the Sassi by focusing on its anthropological and cultural characteristics. The second trend, which developed at the end of the '70s, moves away from

the real problems of Matera in order to tell stories that take place in other locations. A number of biblical films form part of this trend, using the Sassi as a location to set stories relating to the life of Christ in particular. The first, in chronological order, was "The Gospel According to St. Matthew" by Pasolini, which can be considered as a transitional film between the two trends. Although it tells a story from the Gospel, which is set in the Holy Land, the Matera landscape in the background is not staged in any way: the director's idea was for the Christian message to manifest itself in a current setting. The film connects the sacred aura which shrouds the Sassi (thanks to the monastic tradition) to the real problems of the South and the life of Christ, and can therefore be considered as a bridge between a realistic representation of the Matera landscape and the subsequent phase that redefined its representation in cultural and religious terms. Attention to socio-economic problems was therefore progressively side-lined, in part because the Sassi began to be the subject of interventions oriented around their restoration and enhancement. Cinema distanced itself from a reality that was no longer dramatic in the way that it had been in the past to become, paradoxically, a bearer of change. The large international production of "The Passion" depicted a highly mystical and spiritual landscape and spread that image throughout the world. The Sassi district is no longer a "national disgrace": it has slowly been repopulated and, in part thanks to its UNESCO designation, opened to the tourist market. Portraying a distant landscape, the film had a concrete effect on the area, introducing the city of Matera to the international market and promoting it as a place of culture. This evolution of the representations of the Matera landscape and the renown of the city, which were both made possible in part by cinematic productions, is linked to its designation as the European Capital of Culture in 2019.

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## **Networking on the cultural landscape. The Example of the European Cemeteries Route in France and Spain**

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### **Abstract**

In the European setting, the network of Cultural Routes is used as a means of promoting common European history and identity. The Council of Europe launched the Cultural Routes programme in 1987. The objectives were focused on boosting the historical and cultural identities of European peoples; on the protection and revitalisation of tangible cultural heritage; and on the creation of new cultures of leisure and entertainment focused on cultural tourism. This article highlights the networking of the European Cemeteries Route in France and Spain. This cultural route was specially created for cultural tourism; its analysis allows us to understand the nature of the different relationships established between the actors at different levels.

**Keywords:** *networking, cultural routes, sustainable tourism, cultural landscape, cemeteries, governance.*

### **1. Introduction: cultural tourism and networking**

Cultural tourism is an activity that presents characteristics that make it particularly interesting for analysing the networking process. It has always been cross-cutting, as its development requires the assistance of various sectors, which, while working towards the same goal, have independent and, in many cases, contradictory logics. Moreover, cultural tourism needs the collaboration of both public and private sectors, because for its development it is essential to use public resources, the responsibility and management of which falls upon the various levels of government (natural resources, cultural, territorial, etc.). But it is, additionally, important to consider the level of involvement of the host society necessary for the proper development of the tourism sector, which, in terms of governance, means the involvement of civil society.

One of the characteristics of cultural tourism is its non-exportable character due its territorialisation. In a context of cultural globalisation, different cultural landscapes maintain the distinctive characteristics of local identities and generate ownership.

Sometimes problems are caused by tourism bringing two cultures—tourists and residents—together. Tourism can put the identity and freedom of the inhabitants of a place in question and there is a risk of “folklorising” their culture (García Canclini, 1989). Tourism has been identified as the main factor responsible for the commercialisation and falsification of many traditional cultural events (Croall, 1995), but also tourism is often used to enhance the identity and qualities of the local culture (Du Cluzeau, 2005). Tourist destinations find competitive advantages in resources available in terms of landscape, climate, heritage and local competitions that reflect the uniqueness of the site, for example, in popular culture, the arts, design, architecture, events, traditions, etc. These are the elements of identity of place that should be reflected in the development of cultural tourism products and destination promotion strategies (Govers & Go, 2009).

The tourist area that may include a cultural landscape is a meeting point for actors from different sectors that share a degree of interdependence. In recent years, a considerable number of studies have been dedicated to analyses of the complex structure of tourist destinations, of their stakeholders, systems and the ways their interaction contributes to the creation of a tourism product (Butler, 1980; Jackson & Murphy, 2002; Sorensen, 2002). In order to offer a satisfactory tourism experience, tourist destinations require coordination and cooperation between all the sectors involved, as well as the implementation of networks between the different stakeholders in the tourism activity (Tinsley & Lynch, 2001). Their scope can be local, regional, national or international; however, it is at the local or regional level that the representation of all the stakeholders is most important (Coleman, 1988). A network is more efficient when it is established between groups or individuals who have developed relational links of mutual support, a common goal and horizontal or equal power (Wasserman & Faust, 1994; Moulin & Boniface, 2001). The public and private sectors have an essential role in the correct development of the tourist destination. Companies are not the only ones that establish links between themselves, relationships are also built between public administrations and the private sector (Dredge, 2006).

## **2. The European Cultural Routes**

The concepts developed above (cultural tourism, identity, territory) are related to the subject of thematic routes. The study of this phenomenon is relatively new. A cultural route is a thematic route that assigns a central role to cultural attractions (Puczko & Ratz, 2007). These cultural routes can be based on already-existing historical roads (such as the Santiago de Compostela Pilgrim Routes) or can be specifically created for cultural tourism. This “flexibility” leads actors in many regions of the world to launch and develop Cultural Routes as territorial strategies for economic revitalisation and positioning in the international tourist market (Ramírez, 2011). These routes are used as development tools

for destinations with less tourist importance, since they are expected to stimulate economic activity and attract tourists thanks to their affiliation to stronger destinations (Majdoub, 2010; Mariotti, 2012).

The network configuration of the territories is the main driving force behind the Cultural Routes. The fragmented and diverse nature of the tourism industry is often an obstacle to the adoption of sustainable practices. Cooperation can help to overcome this fragmentation and can contribute to achieving the goal of sustainability, particularly through its integrative approach (Majdoub, 2010). Briedenhann and Wickens (2004) argue that the clustering of activities and attractions in less developed tourist areas stimulates cooperation and collaboration between local communities and serves as a vehicle for economic development through tourism.

The Cultural Routes programme of the Council of Europe was created in 1987 and was consolidated in 1998 with the creation of the European Institute of Cultural Routes (a technical body). The aim of the Council of Europe was the rediscovery of culture, not only of the great cultural property, but also the other, forgotten goods in less well-known tourist regions to find this idea of the European identity in all its expressions. These are projects anchored in the territory that can offer travellers from other continents a new idea of Europe, a Europe of wider themes, which can be known through these types of projects. At the same time, the Cultural Routes allow us to enhance the knowledge and awareness of Europeans about landscapes and cultural tourism. These routes seek to become an essential tool for disseminating and sharing European heritage as a cornerstone of European citizenship, a means of improving quality of life, and a source of social, economic and cultural dynamism. In this way, the importance of Cultural Routes is recognised in relation to the development of sustainable cultural tourism and cross-border cultural cooperation that builds on local knowledge and skills, as well as on heritage assets, and enhances Europe's status as a destination offering a unique cultural experience (Council of Europe, 2010). At present, 33 Cultural Routes benefit from the Council of Europe's certification. Each project must promote research and development and favour the memory of European heritage. It must also take into account the charters, conventions and recommendations of institutions like the Council of Europe, ICOMOS and UNESCO.

The Cultural Routes of the Council of Europe offer enormous potential for cooperation at all levels: European, national, regional and local. The programme must be based on this potential, as well as on experience, know-how and the reputation acquired to develop common strategies and establish alliances with different actors and levels of authority both at European and international level. In 2010 an Enlarged Partial Agreement (EPA) was created in the Council of Europe (Council of Europe, 2010) to bring together the countries particularly interested in the development of Cultural Routes. The EPA was confirmed

permanently in December 2013. Resolution CM/Res(2013)66 (Council of Europe, 2013a) provides the following definition of Cultural Route: “a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values”.

The project initiatives have to establish multidisciplinary networks implanted in several member states of the Council of Europe. They must be endowed with a legal structure, work in a democratic way, propose a general programme and specify their objectives, partners, the participating countries and the overall development of the medium and long-term programme. Finally, the projects have to define and implement indicators to measure the impact of the Cultural Routes activities.

If we define the term governance within the scope of this research, the Council of Europe is responsible for the values applied in the context of a label guaranteeing the intrinsic quality of a route, in particular its role within the framework of the fundamental missions of the organisation. It guarantees exemplary character, based on the Enlarged Partial Agreement. In this chain of governance, the coordination of each cultural route is assured by the authorised networks. These are the interlocutors of the Council of Europe, the Enlarged Partial Agreement and the European Institute of Cultural Routes.

### **3. Cultural landscapes and cemeteries**

In recent years various international texts, formulated, principally, by the Council of Europe and UNESCO have been published on cultural heritage and the landscape. The importance of “Cultural Landscape” is affirmed for the first time in UNESCO’s World Heritage Convention (UNESCO, 1992), saying they represent: “the combined works of nature and of man”. To this first statement on Cultural Landscape others have been added, as for example, contained in the European Landscape Convention (Council of Europe, 2000) which says: “‘Landscape’ means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factor”. This definition gives importance to the local populations and emphasises the significant dimension that the landscape gives a distinctive character to the region. It is a more global definition of the concept and promotes the development of policy, and legislative and educational strategies for protection and conservation. Through their cultures, societies transform a natural landscape into a cultural landscape. The landscape is culture and is living, dynamic and continually being transformed. Nature exists by itself, but landscape only when it is related to the human being who perceives and takes ownership of it. The cultural landscape has

always had a major role in the creation and consolidation of territorial identities. Usually people feel part of the landscape and establish many complicities with it.

The cultural landscape is the physical support for different actions and it is possible to intervene in it by means of processes of planning, management, etc. For proper management of the cultural landscape sustainable development and the participation of society must be taken into account. In cases where the management model is sustainable, the processes of consensus will occupy first place among the different agents. On the other hand, when a model of management of the cultural landscape does not include the group of actors involved, conflicts will appear, which will hinder its management. In its preamble, the European Landscape Convention (Council of Europe, 2000) makes significant reference to the importance of achieving sustainable development based on a balanced and harmonious relationship between social needs, economic activity and the environment. In this part of the Convention, it is necessary to emphasise that the aim of the Council of Europe is to achieve greater unity between its members for the purposes of safeguarding and realising the ideals and principles which are their common heritage, and that this aim is pursued in particular through agreements in the economic and social fields. The landscape contributes to the formation of local cultures, which is a basic component of the European natural and cultural heritage, contributing to human well-being and the consolidation of the European identity. This reference to the European identity promotes the idea of working cohesively. European landscapes constitute a common resource and it is important to cooperate in their protection, management and planning.

The link between the Cultural Routes programme and the European Landscape Convention is evident in Resolution CM/Res(2013)67 (Council of Europe, 2013b), according to which routes should “take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning”. If we analyse the interrelationships between Cultural Routes we also see that there is a direct relationship between landscape and society. Not only do we refer to the inhabitants who live along the routes but also the visitors who cross them. During their trip visitors have the opportunity to dive into the theme of the itinerary. The landscape takes on meaning and cultural significance for the people, as well as for the visitors, and is an essential component of the traveller’s experience. Therefore, the cultural landscape is an important element of regional policies relating to the creation and marketing of cultural route projects.

Continuing the theme of cultural landscapes and focusing on cemeteries, we basically find two types of cemeteries in Europe. On the one hand, is the crowded monumental cemetery that gives all the attention to the tombs and buildings. This type of cemetery is generally characteristic of southern Europe and is a model we can find in Spain. On the other hand,

another type of cemetery appears closer to nature and is inspired by the English landscape garden. We find these in central and northern Europe. An example of the latter model is Père-Lachaise in Paris.

Currently, a trend for tourism focussed on visiting cemeteries is growing. One of the reasons for this new form of tourism is found in the nineteenth and early twentieth centuries, the moment demand began for artists to produce sculptures and architectural elements to make tombs into works of art. At the beginning of the twenty-first century, safeguarding associations of the most representative cemeteries were created. In Europe the Association of Significant Cemeteries (ASCE) was founded. This new trend is reinforced by declarations like Newcastle (2005) (UNESCO, 2005) presented at the Tenth International Seminar of Forum UNESCO – University and Heritage entitled “Cultural Landscapes in the 21st Century: Laws, Management and Public Participation”. The principal novelty of this text was the expansion of the concept of cultural landscape: “That Cultural Landscapes are not only enjoyable and convivial places but that they can also be places of pain, suffering, death, war, therapy, reconciliation and memory” (Art.2.12) (UNESCO, 2005).

#### **4. Methodology**

In this article we have analysed the networking example of the European Cultural Routes in Spain and France. We chose these two countries because of their leading roles. According to a study by the Council of Europe (2015), France is the leader in terms of the number of Cultural Routes with 16.4% of the total number of routes, followed by Spain with 14.2%. We can differentiate two types of Cultural Routes: those that go from one point to another, linear routes, we refer to as “routes”; while Cultural Routes that include dispersed sites without territorial continuity but which have a common theme are referred to as “networks”. These routes are in fact thematic networks which can articulate common proposals. The management and development issues can be quite different from one case to another. We chose to analyse a thematic network, the European Cemeteries Route. One reason for this is that these routes allow us to see the different relationships established between sites (nodes) and whether the fact of being a part of the network/route helps the less important sites (heritage assets) to have more visibility. Another reason is that, normally, these networks have been recently created for cultural tourism; there is no imaginary/identity behind them as with the Santiago de Compostela Pilgrim Routes. Finally, they are networks that operate as tourist destinations, which allows us to analyse the different relationships established between the various nodes as well as to make a similar examination of networking in a tourist destination.

The selection of actors is related to the degree of route development. An initial exploration to identify the actors is made by internet search, especially on the route's website. On the website of the cemeteries route we can identify the members of the heritage assets and there are no other members related, for example, with other sectors such as tourism. We have met the members of heritage asset networks in Spain and France (Père-Lachaise Cemetery (Paris), the Cemeteries of Montjuïc and Poblenou (Barcelona), Cemetery of Ciriego (Santander), etc.). The main method used for obtaining the information was the semi-structured interview with different members of the route who have experience and significant knowledge of the subject under study. Another method used for obtaining the data was the compilation of secondary sources such as statistics, memoranda, reports, etc. In the interviews with the agents of the heritage sites we tried to find out:

- The level of interest of the members in being part of the Cultural Routes of the Council of Europe;
- The criteria that is respected among members of the European Cultural Route;
- Operating rules;
- Type of funding;
- Contact with the coordination of the route, with the European Institute of Cultural Routes, etc.;
- Joint promotions and marketing activities;
- Partnerships with other sectors such as tourism, etc.;
- Existence of a cultural tourism product for marketing;
- Existence of visitor and satisfaction statistics;
- Evaluations for the constant improvement of the project;
- Activities to publicise the cemetery and the route to the local population;
- Regular evaluations after being given the title by the Council of Europe.

## **5. The European Cemeteries Route**

The European Cemeteries Route brings value to and spreads the heritage of the remains of the most important cemeteries in Europe. This route is composed of 67 cemeteries in 54 cities in 20 European countries. It was incorporated into the Cultural Routes programme in 2010. The route is an initiative promoted by the Association of Significant Cemeteries of Europe (ASCE). This non-profit organisation was founded for the protection of cemeteries of particular historical and artistic importance in Europe. The route is also managed by the same association and has many of the same goals. The specific part of the itinerary emphasises the aspects of tourism, while as an organisation ASCE takes care of many other aspects of the network that affect the cultural route. ASCE organises an annual general meeting to speak of various issues and projects which have cultural heritage in mind. To be a member of the European Cemeteries Route, first a cemetery should be recognised as a

significant cemetery by the ASCE. To become a member requires not only recognition and rights, but also participation in activities and joint projects. As the route talks about history and heritage, it is of great importance to provide accurate data and scientific value. For this reason, the route is supervised by a scientific committee.

The itinerary consists of actors who are interested in their cultural heritage at local, regional and European level. However, it is important that managers do not cease preserving and working with this heritage. In Spain, 21 cemeteries are part of this thematic route; in France, however, the only cemetery included in the network is Père Lachaise and the Cimetière du Nord (Rennes) has recently been incorporated. This means that there is a disproportion in the number of members in the two countries. This underrepresentation in France makes it difficult to analyse the networking and the different links that can be created between the different member countries. It is clear that the creation of European cultural tourism is in this case difficult.

The itinerary is closely coordinated with other activities of the ASCE. The posts of secretary and president of the ASCE are rotated every four years and are responsible for coordinating all activities in this regard. But most of the cemeteries in Spain use the old secretariat in Barcelona because communication is easier for them. The secretariat establishes a basic organisational framework with the members and the projects of the cultural route. For easier management the route is promoted through the same tools as the ASCE even though among its own members confusion may be created in distinguishing where the association ends and the route begins.

Finally, there is no joint cultural tourism product to be commercialised: each member of the route produces its own activities (guided tours, etc.). There are no common statistics of frequency and satisfaction and there are different levels of stakeholder involvement. The analysis of this cultural route reveals that it is difficult to create a cultural route without the foundation of a strong, pre-existing identity like the Santiago de Compostela Pilgrim Routes. In their efforts to create a European dimension through their local territories, some components of these Cultural Routes can even become antagonistic, because they communicate through different channels. They cannot therefore successfully respond to their initial mission, which is to promote European identity. Their stakeholders are faced with the intrinsic difficulty of coordinating a network which is located in different countries. One of the main difficulties is that at the moment of its creation the European Cultural Route was not a consistent cultural product with the vision to create a tourist destination, but a simple aggregation of different sites. Most of the members who worked on the route do so on a voluntary basis and cannot manage the network professionally. The search for funds is a priority in order to ensure their sustainability and survival.



## 6. Conclusion

The case studied illustrates how the Cultural Routes are at a stage of development where the social and economic impacts of every route varies considerably because of differences in their characteristics, network formation and management, geographical dimensions and the standards of quality products and services they offer. Among the most visible problems, it is worth noting a lack of experience in managing networks that would enable the different European, regional and local actors to operate with common goals.

Networking varies according to the country and each itinerary is organised differently. The results of the governance structures, in particular networks of actors, are not immediate. In fact, some of these results require a medium term to appear because they are linked to changes in the organisational cultures of traditional actors. In the majority of cases a period of twenty to twenty-five years is needed to achieve the full benefits of interventions supported in the fields of culture and tourism. In our case there is a clear lack of visibility of the Cultural Routes programme.

The degree of involvement in territorial development is very uneven because there are many actors involved with the routes operating with different realities. So far the routes do not have indicators to measure their impact on their territory. It is an issue that is currently being structured to account for tourism. The routes are interested in learning more about the public visiting them but, as yet, there is no common method of acquiring this information about the route as a whole. It's important to keep in mind that in the same network there are several groups, so the cohesion that exists within each group is higher than the cohesion between groups; this means that diverse actors benefit from the cohesion of their group but not that of the entire network. Where there is greater cohesion, it also indicates lower transaction costs for all activities carried out collectively by the group. Therefore, these routes can generate profits for actors that are part of them, depending on the position occupied by each actor in the network, its structure, the intensity of their links and the appropriate assessment tools.

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## Pécs World Heritage Management and Tourism

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### Abstract

The authors, classical archaeologist and director Boldizsár Csornay of the Janus Pannonius Museum (JPM) and former heritage manager and tourism expert Bernadett Mészáros first met during the preparation process of the Pecs World Heritage Site Management Plan (WHSMP). In the below article, we would like to focus the reader's attention on the present of the World Heritage Site; on the problems and needs for change which are related to the local questions of urban development but are also suitable for drawing general conclusions. The main points are: how legal issues affect operation; what makes a tourist attraction authentic and at the same time grabbing the visitor's attention; how can a 21<sup>st</sup> Century, cultural plaza like display be reconciled with the immanent values of the monuments. We believe that we can no longer postpone the answers given in concrete plans. The most important economic sector of the City of Pécs is currently tourism which directly requires the strengthening of the destination attraction. The prospective developments can be financed by the Horizon 2020 Programme.

**Keywords:** *tourism, heritage, management, Pécs, early-christian cemetery, world heritage*

### 1 The Early Christian Cemetery of Pécs/Sopianae

The area of the 1900-year-old Pécs has been inhabited since the Roman Era. Peoples having lived here left a legacy of outstanding importance. The Early Christian Cemetery of Pécs/Sopianae has a special rank among these. On St Stephen Square and its vicinity, can be found the 16 burial structures of the Early Christian Cemetery from the 4th Century A. D. which were listed as a World Heritage Site due to their historic, architectural and artistic

values in 2000. The buildings known so far may have been two-storey mausolea. On the underground floor, the burial chamber (hypogeum) was used for the burials while on the ground floor, the memorial chapel (cella memoriae) was the place for the services commemorating the deceased. There are the buildings of the bishopric see, museums, and other historic buildings, catering units, sometimes private houses upon further graves and buildings of the cemetery. Even this way the size and richness of the Early Christian monuments is the greatest among those outside Italy. We can organize its attributes in three, main groups: first the great number of graves in the historic centre, second the surviving cemetery buildings (mostly two-storey with the burial chambers and the memorial chapels) and third the frescoes employing both Early Christian and pagan motifs decorating the burial chambers. Our starting point is the value that can be seen today as the result of the excavations of Zsolt Visy, Gábor Kárpáti, Zsuzsa Katona-Győr, Olivér Gábor and Zsolt Tóth and architectural plans by Zoltán Bachman and which is to be preserved and perpetuated. Finally, we have to mention the continuity and environment-shaping power of Christianity due to which the Pécs Episcopate founded a thousand years ago and the cathedral that gained its current, Neo-Romanesque style during the 19th Century renovation are still in the area of the Early Christian Cemetery. This idea is also represented by the logo chosen for the Early Christian monuments: a Christ Monogram (or Christogram)<sup>1</sup>.



Fig. 1 The logo of the World Heritage Site, the Christogram

The use of the symbol (Christogram) related to the integrated identity has been trademarked by the excavating institution and its owner (the Museum and the Municipality). The decision in choosing this symbol was based on the multitude of relics and the claim to connect them ideologically, too.<sup>2</sup>

<sup>1</sup> In the northern cemetery of Sopianae, from the layer above the Burial Chamber 4, this Christogram, a part of the suspension of an oil lamp came to light. The Greek X and P characters as well as the Alpha and Omega symbolise Jesus Christ. The legend of Emperor Constantine and the battle of the Milvian Bridge are also related to the letters X and P.

<sup>2</sup> The image of the World Heritage Site has changed during the years and its logo is only partly used as the present operator (ZSHM LLC) has other tasks as well. Unfortunately today the Christogram as a brand for the World Heritage does not have a distinctive impression.

## 2 About Ownership

The development investment of the World Heritage Site (2004-2006) changed ownership as well as operations. When the site was listed as a World Heritage Site (in 2000), the owners and the operational systems of the monuments varied. Some monuments were in private (ecclesiastical) while others in state (municipal) property. Operations were even more hectic. At this time, the locations were not unitary in opening hours, exhibition nor even in communication. The tender, the investment then the installation forced the owners to arrange and clarify the proprietary and operational statuses of the owners. The Cella Septichora and all the other monuments inside its protection building became the properties of the City of Pécs. The former heritage methodology centre, the Pécs/Sopianae Heritage Trust (Heritage House) became the operator of the World Heritage Site. According to its founding document as well as operational duties, the Heritage House worked in a complete symbiosis with the County Museums, the predecessor of the present Janus Pannonius Museum, which operated the Early Christian Mausoleum and the Early Christian Cemetery Structures in two distinct places. The Heritage House did the archaeological excavations, architectural and scientific processing and maintenance of the monuments in cooperation with the museum. Thank to all this, the uniform image of the monuments strengthened and the Cella Septichora Visitor Centre was introduced. The monuments also appeared uniformly (opening hours, tour guiding, image, publications, communication) to the visitors. This status quo was changed with the reorganization of the municipal institutions after the year of the European Capital of Culture (2010). In 2012, the Heritage House lost its independence and under the name of “World Heritage Care”, became part of the Zsolnay Heritage Nonprofit LLC whose operations were, of course, divided among other areas with different interests, too. Due to this, the cooperations with the museum - as a county institution at that time - weakened as well.

*Legally, the lesson to learn* is that a historic monument can be operated by the owner itself, a trustee of it or even an organization formed for this particular purpose, too.

*In any case, it is important that:*

- The ownership is legally clear.
- The management of the monuments comprises conservation / preservation, scientific utilization, operation and popularization.
- The owner has to demand special competencies from the operator, and in case it does not have them, the owner needs to “gain” them from third parties. These are as follow:
  - The ability to maintain an appropriate practice in the physical preservation of the monuments according to international monument protection standards (possibility

to control temperature and humidity separately in each burial chamber, avoiding algae and fungi, prevention of the constructional decay of the Antique buildings and the decomposition of the pigments of the paintings etc.). This must be based on profound condition survey and continuous monitoring which the owner is obliged to do by law anyway.

- The special knowledge to create and maintain the documentary information database of the monuments.
- The special archaeological, restoration, heritage protection and museological knowledge to ensure further scientific research and utilization.
- The operator of the monuments therefore needs to closely cooperate with the museum and the heritage protection office of the region.
- Managing the monuments also means social responsibility, i. e. involving the local population, getting the monuments known, understood and liked has to be emphasised as much as profitable activities.
- The visitor, the user is not interested in what ownership and institutional structures there are in the background. He/she purchases a product and will evaluate its quality and service circumstances altogether.

### **3 The Investment**

Between 2004 and 2006, the Cella Septichora Visitor Centre was created from a 1.5 billion forint fund; the protection buildings and the exhibition of the monuments and their surroundings were completely renewed.

*Some specialities that had to be taken in account during the planning and that still influence exhibition and touristic utilization:*

- The buildings and burial memorials of the Early Christian Cemetery are scattered in space.
- There have been changes in ownership and operation several times.
- The monuments are in different conditions (the goal of the investment was not only to display newly found monuments but also to overhaul the already known ones and to make the overall exhibition more up to date).
- Most of the monuments can be visited underground
- The painted burial chambers need to exclude the visitors.
- The capacity of the monuments is limited: they cannot sustain mass tourism.

Archaeological works were often carried out during the planning process of the protection building and the construction works during the planning of the exhibition. As a result, the

interests of architecture, archaeology, museology and tourism often conflicted, although with compromises, the building and the archaeological exhibition could open in 2007.

The project management summarised the experiences this way: heritage protection, archaeology and tourism, in order to use EU funds, need to get prepared to adopt project methodology (so as to achieve the planned goals, the time and funds must be used along the predefined milestones and within strict administrative frameworks). Archaeology did not receive funds per se but it is a core activity to achieve further goals, i. e. to create a tourist attraction, to strengthen economic sustainability. During heritage related investments, the question always arises: where is the border between the predefined touristic goals or eventually meeting the expectations of the funding and the interests of archaeology or heritage protection.

Lead architect Zoltán Bachman of the Cella Septichora Visitor Centre told about the planning of the protection building (summarized freely by the writer of this article): The locations of the buildings and graves of the former, Early Christian Cemetery were determined by the geological and hydrological circumstances south of the current cathedral. Terraces and slopes then again terraces and slopes were alternating. The burial chapels stood on the terraces and the burial chambers underneath may have been accessed from the slopes beneath. It was the easiest for us with the Early Christian Mausoleum since the chapel is on the surface. In case of the Wine Pitcher Burial Chamber it was harder as we had to display the former Roman ground level underground. We solved this with a gallery. In case of the Peter and Paul Burial Chamber, the ground level of the Roman cemetery is symbolised by a steel structure.

The investment funded by the EU between 2004 and 2006 made it possible to excavate the formerly known but reburied, most significant cemetery building, the Cella Septichora (the chapel with seven apses), and to form a protection building that connected the formerly known and separately accessible Burial Chambers with the Wine Pitcher, with Peter and Paul, the Octagonal Burial Chamber, the Burial Chamber Number 3 and also the newly found Burial Chambers Number 19 and 20.

*With the glass roof of the protection building, the plaza-impression museum open around the clock was created. Such a large, walkable glass surface had not yet existed in the country before. The success was marked by visitor reactions as well as high state awards.*

## **THE PAST IS NOT A PILE OF RUINS...**

The architectural goal was to create a high quality stone and glass labyrinth applying 21<sup>st</sup> Century technology which can attract masses and where the visitor may directly contact with the past and gains the experience of a time travel underground.





Fig. 4 The Cella Septichora during its excavation in 2005  
and the interior of the Visitor Centre at the beginning of 2007.

Photo by Károly Kismányoki - in the Archives of the Pécs/Sopianae Heritage Trust

#### 4 But Has it Become a Success, Has the Dream of the Planners Come True?

The Management Plan (WHSP) being worked on as well as the already accepted Substantiating Documentation (SD) provide a fresh, authentic evaluation of the monuments of the World Heritage Site in Pécs. They explored the state of the monuments from architectural, heritage protection and touristic points of views, drew attention to the necessary actions but they leave the concrete methods to the owner and the parties involved. The diagnosis says that the Zsolnay World Heritage Care is merely an operator, the heritage methodology function which looked at the historic city as a whole is unfortunately took a back seat. They also draw the attention to the *lack of a monitoring system*.

The Tourism Chapter of the WHSP made it obvious that the tourism of the city has significantly decreased in the past 8 years. The visits of the World Heritage Site, though high, compared to other local museums, are lower than before the investment. The city itself has fallen out of the top 10 country destinations. The evaluation makes it clear how the tourist destination and its attractions influence; support or obstruct each other. The study identifies targeted tourism marketing between the city and its surrounding area based on professional footing as a priority, for which mere operational view and competence is not enough. The WHSP calls for the *close cooperation of all organizations involved in heritage protection. Among the professional organizations, the Janus Pannonius Museum* is the most competent as it can help in the fields of researching and documenting the monuments on one hand and helping with the physical preservation, especially restoration, monitoring and technical operation on the other. The SD suggests recovering the pedagogical program originally prepared for the whole city, the significance of the live relationship with the inhabitants and especially with the students of the city and the importance of *operating as a methodological centre*.

*The Performance in the Light of Touristic Data*

The City of Pécs provides one-two percents of the national tourist performance. In 2010, it was still among the top 10 country destinations but in 2015, it was only number 15 already. The nights spent in hotels are between 200 and 215 thousand yearly, which is only about one fifth of the nights spent even in its own region. 80% of the visitors and the nights spent here are domestic. The traffic of the individual attractions is naturally determined by the conditions of their own destination. In Pécs, the Hotel Nádor, which could be a tourist attraction itself, has been out of operation for decades and the Hotel Palatinus could also be spent on. The performance of local economy is further worsened by the weakness of tourism and the dominance of the local demand in a region deteriorating economically as well as socially. Although the number of foreign visitors to the World Heritage Site is relatively low, it is spectacular that from Australia to Norway and from China to the United States, the monuments can attract visitors from forty countries.

The World Heritage Site had 50,000 visitors in the opening year of 2007. Later, apart from the outstanding numbers (58,000) of 2010, the year of the European Capital of Culture, there were about 40,000 visitors a year. One fourth of the visitors come in groups and one fifth of them are foreigners. According to the operator, the numbers are growing; in 2015 they reached 55,000. Merging with the Zsolnay Heritage Management Nonprofit LLC also resulted in a joint ticket with the Zsolnay Cultural Quarter. It is notable however that less than one percent of the visitors purchased this combined ticket. This also indicates that the interests of the visitors of the World Heritage Site and the other heritage related attractions in the Zsolnay Cultural Quarter are not shared while due to the proximity, the combined tickets with the attractions in the Bishopric See and other museums in the historic centre are popular.

Compared to domestic and foreign tourist attractions of similar facilities we may suspect that there are still untapped tourism potentials in Pécs. For example, in the also poor, Northern Hungarian region, near a wine producing area, in the medium sized City of Eger, the hotel nights spent are twice and the visitor count of its main tourist attraction is eight times bigger than those of Pécs. In Austria, in one of its economically weak regions, the visitor count of a Roman tourist attraction, Carnuntum, is fifteen times higher than that of Pécs and approaches 600,000 visitors a year.

**5 The Attraction as an Exhibition. Facilitating the Visitor Experience.**

The World Heritage attraction consists of the Cella Septichora Visitor Centre (Fig. 6), the Early Christian Mausoleum and the Early Christian graves in Apáca Street. The exhibition

of the Early Christian monuments can only fulfill its role and be meaningful if it is authentic, informative and interesting to the visitors.

The builders strived to achieve this during the creation of the central building of the attraction, the Cella Septichora Visitor Centre, which, with its 1000m<sup>2</sup> protection building, huge glass roof, comprises several burial structures and graves like the Cella Septichora itself (N<sup>o</sup> 11), the Burial Chambers with Peter and Paul (N<sup>o</sup> 1), with the Wine Pitcher (N<sup>o</sup> 2), the Octagonal Burial Chamber (N<sup>o</sup> 5) and the Burial Chambers N<sup>o</sup> 3, 19 and 20. In the Visitor Centre, a sarcophagus found near the western wall of the building during the excavations in 2005 is also exhibited, but there are several brick graves as well as some Medieval walls witnessing the layers of constructions throughout centuries.

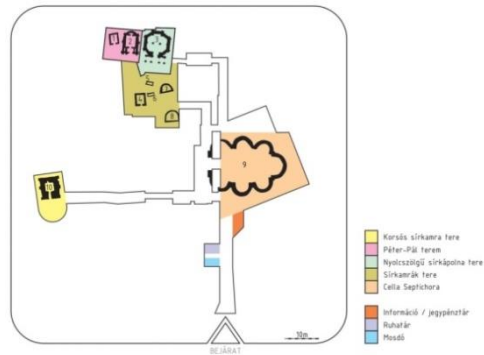


Fig. 6 Pécs, Cella Septichora – plan

Source: Cella Septichora Exhibition. Graphic design by Barna Benedek, 2006.

The monuments of the Cella Septichora Visitor Centre (CSVC) can be visited individually and also with tour guides. The minimal duration of the tour is half an hour, the ideal is 1.5 hours. The building is accessible for the disabled and except for the Burial Chamber with the Wine Pitcher, each monument can be visited in a wheelchair. The exhibition is supported by publications and tourist guides. At the ticket office, quality gifts, some of which created by local artists, can be purchased.

In the CSVC, tickets to the Early Christian Mausoleum and to the monuments in Apáca Street can also be bought. Visiting the latter is only possible with accompanying personnel. In the Apáca Street, there are unfortunately no information tables or text for the pedestrians. The Early Christian Mausoleum however, is staffed and tickets are also sold. The CSVC at the same time is able to host events, too, and the operators also organise different exhibitions from time to time. Knowing that these are also able to sustain interest and revisits, it would be extremely important to inform the visitors that these exhibitions are temporary and they are not related to Early Christianity and the historic site.

According to touristic data analysis as well as architects and heritage protection professionals, the monuments can fulfill their role as an authentic tourist attraction worthy of international interest if its exhibition is based on its own values and it does not only serve as a background scenery or cultural coulisse. This is fortunately emphasised by the large scale glass roof, which lends a pleasant, plaza like impression, attracting and at the same time keeping the visitors inside.

The burial structures of the cemetery used to be standalone buildings with no connection to each other at all. Neither underground nor on the surface it was possible to “pass over” them. According to the differences between their levels and orientation, we may even guess that they were not the result of a single, conscious urban planning programme and they were not even built at the same time although all of them are the legacy of the Late Roman population. In the light of the archaeological and art historic results therefore we may suspect that there was a chronological lapse in the use of the buildings. Thus both in the design and construction of the exhibition space and the planning and implementation of the exhibition itself it is necessary to indicate the standalone individuality of the graves and cemetery buildings and to form the exhibition to avoid the misleading catacomb impression. To answer this design challenge, the architect shows the burial monuments sort of placed into museum display cabinets. The task of the present is to maintain the uniqueness of the exhibition, the passageway making us able to “peep in”, walk under or above, to look up or down at the individual burial chambers but beside this, topographical orientations also have to be clear. Roman ground levels need to be marked more characteristically, the two-storey feature of the burial buildings needs to be further emphasised and last but not least, the Roman Age, the people living here need to be brought into the exhibition material, too.

Sometimes certain interventions are only possible by destroying some archaeological finds, fragments. Decisions have to be made whether the fragment of a Medieval wall out of its context should be sacrificed so that we can better demonstrate other archaeological remains from the Roman times. Altogether the clear indication of the relics of different historic eras displayed above or next to each other may help a lot with understanding them. The exhibition has to be understandable per se, without a trained tour guide as well. When the CSVC does not provide a tour guide, it is even more important that the exhibition is interactive and can tell its own story.

## **6 Baranya and Pécs Are the Tourist Destination and the World Heritage Site Is the International Attraction**

*“The connection between attractions or the synergy effect influences the common attractiveness of the area.” (Putzkó-Rátz).* In case of Pécs, this means that the attraction of

the city is added up by its attractions (such as the Medieval town walls, the streets, squares and restaurants of the historic centre, the conference centre also hosting performance art events in the Zsolnay Quarter or even the Mecsek Mountains). These are all individual brands yet what is common in them is the built heritage and we have to be able to create a tourist product from them. The ecclesiastical and municipal city centres, the World Heritage Site as a museological service can only stand out of the national palette as a uniform, cultural heritage management and the emphasis on the cultures built on each other.

“For a foreigner, the tourist attraction is the historic city centre, its atmosphere and all its environment: the Mecsek Mountains, the wine in Villány, and spa in Harkány. For a foreigner, visiting the Vasarely Museum or the Early Christian burial chambers is not enough attraction itself. The attraction is that beside the above, there is a historic city centre with a unique atmosphere and its buildings, museums, parks, festivals and sunshine. And there is the possibility to hike in the mountains and the wine and the thermal spa”<sup>3</sup>

In the daily routine of the tourist offices Pécs appears as the tourist destination for domestic visitors while for foreign visitors, Pécs-Villány-Harkány are the suggested destination within Baranya.

*For sustainable tourism therefore it is fundamental to have tour packages which can build upon the following:*

- the joint presentation of the attractions of Pécs and Baranya;
- joining the cultural and natural attractions and getting them to strengthen each other
- emphasising the atmosphere of the city (including arts, Bohemianism, ethnic minorities, sunshine, wine and gastronomy)

Things to improve in the infrastructure:

- the connection of attractions inside and outside the city, like in the relation of Pécs and Villány, Pécs and Harkány, Pécs and Orfű
- convenient transfer to the destinations both by own or by public transport; employing means of transportation that can be tourist attractions themselves
- parking facilities near the attractions

The Early Christian Cemetery of Pécs/Sopianae can become a primary tourist attraction capable of attracting international tourism only if all the above conditions are met.

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<sup>3</sup> The tourist positioning and marketing strategy of the City of Pécs - from the interview

## Closing Remarks

The recent history of the monuments, the attraction derived from their present state and placing the attractions into the context of tourism draw the attention to the responsibility of the planners, developers and operators, and emphasise the necessity of thinking and cooperating together.

The authors believe that the World Heritage Site is the leading attraction of the region and it can fulfill its role only if its exhibition is based on its immanent values, if the monuments are live and are part of the everyday life of the city. At the same time, without professional, destination level tourism marketing and tourist attraction development, no significant brand can be strengthened even in a World Heritage Site.

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**The Heritage from Cultural Turn to Inclusive Turn.  
The Cultural and Sacred Landscapes of the UNESCO List: a  
Sustainable Track to overcome the Dichotomy between Tangible and  
Intangible Heritage?**

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**Abstract**

The term ‘heritage’ has considerably changed its meaning over time, especially in recent decades and among contemporary local communities, partially owing to the instruments developed by the UNESCO jointly with the World Heritage Center. On the basis of the endless debate within the UNESCO and many theoretical suggestions, this paper aims at providing a framework for the ever changing inter-relationship between tangible and intangible heritage in inclusive values of the UNESCO list cultural landscapes. In the author’s opinion, cultural landscapes are a strategic key for an inclusive turn, where tangible and intangible values intertwine. In this framework, the WHC with the World Heritage Convention of Cultural Landscapes (1992) and the European Landscape Convention (2000) meant to broaden the definition of World Heritage and European Landscape to better reflect the full range of our world’s cultural and natural treasures. The aim was to implement and balance the World Heritage Convention throughout all geographical areas in the world, thanks to rapid social changes linked to deep and widespread processes of local inclusion.

The paper assumes a change in the paradigm of cultural shift towards an inclusive shift, starting from the WHC endless debate of tangible/intangible dichotomy, thus the Conventions of Cultural Landscapes, to analyze Italian landscapes within the WHL’s 88 properties that embody an exceptional spiritual relationship between people and nature, iconic symbol of the inclusive approach for an Intangible Social Heritage supported by a sacred/spiritual gaze. Can Sacred Landscapes be the first known strategic key among all landscape categories? Is Cultural Landscape likely to produce an Intangible Social Heritage suitable to overcome the historical and geopolitical dichotomy of Tangible and Intangible Heritage and support a shift towards an inclusive society? The paper hopes to contribute to this issue.

**Keywords:** *Inclusive Turn, WHL Cultural Landscapes, Sacred Landscapes, Italian Landscapes, Sacred Gaze, Religious Properties*

## Chapter 1. The landscape as a tool to achieve social-ecological sustainability

The Cultural Heritage is still mainly distinct in the two tangible and intangible categories, concepts born at different times at different stages of the common cultural assets. The first is much older and can be traced back to the sixteenth century with the opening of the first museums by the papal institutions for the benefit of the people in Rome; the second, i.e. the intangible, takes shape almost at odds with the recognition of the tangible / material cultural Heritage by UNESCO Convention in 1972 after an intense reflection from the second world war [Nahlik, 1975]. When dealing with cultural tangible-built heritage, the enhancement strategies are generally rooted in history and based on the embedded values of cultural goods themselves, rather than on the multiplicity of their contemporary tangible and intangible values. In those years, the new theory of general systems [Von Bertalanffy, 1972] underlines the inescapable importance of a holistic view and in any case according to a process of integration and inclusion. In this vision, the environment is the heart and home of human creativity, where the communities live in their living landscapes and routes [18th General Assembly]; in the author's opinion, a fusion of the landscape heritage and the cultural dimension can be considered the main target of our reflections and suggestions to put in place a sustainable society based on the four core values of socio-ecological sustainability: ecosystem equilibrium, economic efficiency, intra/infra generational equity and culture.

In 1992, jointly with United Nations Conference on Environment and Development (UNCED) in Rio de Janeiro, which was devoted to sustainable development issues, the UNESCO approved the World Heritage Convention [Rössler, 2000], the first international legal instrument conceived to recognize and protect cultural landscapes. The Committee defined cultural landscapes as a representation of the "combined works of nature and of man" (Article 1 of the Convention) and of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal [Cultural Landscapes].

First of all, a short but very important history starting from the WHL endless debate of this dichotomy underlines the increasing importance of putting into focus concepts and actions to support the Cultural Heritage and the common values; thus, the Cultural Landscapes Conventions with UNESCO categories will be analyzed. Secondly the Italian eight properties among the WHL eighty-eight properties with 4 transboundary properties (1 delisted property) are discussed as case studies due to their importance in the landscape history and the long Italian tradition in this field [Sereni, 1961]. Finally, we will focus on the Sacred Landscapes, as a proposed category to provide the first strategic key in our



knowledge, being the religious heritage the largest and most representative heritage in the Italian (and in Mediterranean) region.

## **Chapter 2. Cultural Heritage between Tangible and Intangible Values: an endless debate?**

The issue of conservation, perpetuation and valorisation of the cultural heritage has long been - since the 18th century a controversial one, fuelling several and endless debates at a national, international but most of all local scale.

Heritage is the contemporary use of the past [Ashworth & Larkham, 1994] and cannot be defined “*a priori*”, or unique: what is considered Heritage, passed down from one generation to another cannot be then reviewed by the latter on the basis of Social Common Values of contemporary people and communities. Inheritance makes sense only if those who inherit are able to interpret the Heritage within the framework of contemporary Cultural and Intangible Values defined as the sharing of identity in a group of people: this implies not only language skills, but also spatial, cultural, and traditional or better everyday practices, creating for each community a specific and influential cultural district that can be also defined as Territorial Heritage [Dallari & Calanca, 2015].

Indeed, the definition of ‘Cultural Heritage’ has changed its content considerably in recent decades, partially owing to the international legal instrument developed by UNESCO from 1950s with «two-track» history [Kurin, 2004]. One track is technical and legal, and concerns the ownership of cultural property (a copyright and its application to folklore and traditional culture), which is still an open question. The other track (national level) is focused on social and cultural policies useful to support those traditions that embodied the national-cultural heritage of governments. The Law for the protection of Cultural Properties (1950) and its revision (1954) defined tangible and intangible cultural properties and people as «living treasures»: all national resources and assets have to be protected, appreciated, utilized and managed not for commercial profit, but for the very survival of the civilization.

### **2.1. The framework of the first formal effort to protect the Heritage**

The first formal effort by UNESCO was the Convention for the Protection of World Cultural and Natural Heritage and the initiation of the World Heritage List (WHC, 1972), an international recognition with a national support for the restoration, conservation, and preservation of tangible monuments, sites, and landscapes. Simultaneously, the theory of general systems [Von Bertalanffy, 1972], a very important scientific literature, addresses the issue of environmental, energy and economic crisis related to industrial society and its economic model [Meadows, Randers, & Peccei, 1972]. The first UNESCO initiative builds

the foundations of the world cultural turn, a driver to the knowledge of the identity roots in the last decades of the second millennium. In those years, however, an unbalanced WHS was formed, where European regions have reached a wide primacy position. At this first stage, Bolivia, alongside few other countries, proposed addressing oral traditions- as Kurin [2004] highlights. However, little action followed- at least until the mid-1990s. A few experts' meetings held in the 1980s and the Recommendation on the Safeguarding of Traditional Culture and Folklore of UNESCO (1989) defined feasible practices<sup>1</sup> which could be adopted by governments to preserve their Intangible Cultural Heritage. By the mid-1990s, several issues were re-addressed following the effects of globalization, the new paradigm of sustainable development, and a greater international awareness. Whilst local, regional and even national traditions were being forgotten, neglected and increasingly put at risk by the industrial society, many governments became «sensitive» to the topic as a crucial one for their international prestige. In 1992, the same year of the Summit Earth in Rio de Janeiro, the Committee adopted the Convention of Cultural Landscapes, that became the first international legal instrument to recognise and protect cultural landscapes. The overcoming of the second millennium begins in 1994 with the Global Strategy [Labadi, 2005]: the WHC meant to broaden the definition of World Heritage to better reflect the full spectrum of our world's cultural and natural treasures and implement the World Heritage Convention in all geographical areas of the world. The WHC has been criticized for legitimizing a particular Western perception of Heritage [Byrne, 1991; Sullivan, 2004]. The List has been shown to be Eurocentric in composition and also dominated by monumentally grand and aesthetic sites and places [Cleere, 2001; Yoshida, 2004; Smith & Akagawa, 2008]. The renewed attention to the issue of local, regional, and national cultural traditions could be noted during the global conference at the Smithsonian Institution in Washington (1999). Its impact was of strategic importance to the UNESCO. Suddenly, in 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) [3 Downloaded], was adopted, as a sort of counterpoint to the WHC, an attempt to acknowledge and prioritize non-Western expressions and practices of the living Heritage. The reframing of the protection of cultural and natural heritage in all its forms [Religious Sacred Heritage] starts again. Since 2003, religious heritage and sacred sites have received special attention in research studies and analyses by ICCROM, ICOMOS and IUCN<sup>2</sup> as

<sup>1</sup> The Recommendation has shown to be a somewhat ill-construed, "top-down", state oriented, "soft" international instrument that defined traditional culture in essentialist, tangible, archival terms, and had little impact around the globe upon cultural communities and practitioners [10, p.68].

<sup>2</sup> ICCROM 2003 Forum on the conservation of Living Religious Heritage, the 2005 ICOMOS General Assembly resolution calling for the "establishment of an International Thematic Programme for Religious Heritage", and 2011 ICOMOS General Assembly Resolution on Protection and enhancement of sacred heritage sites, buildings and landscapes, as well as the UNESCO MAB/IUCN Guidelines for the Conservation and Management of Sacred Natural Sites.

well as in scientific literature linked to a complete and valuable world heritage and inclusive common values.

### **Chapter 3. Cultural Landscapes among the UNESCO, European Conventions and the geographical vision**

In December 1992, the already mentioned Cultural Landscape Convention turns its attention to the conservation of nature and culture [Rössler, 2000], recognizing cultural landscapes as a fundamental category in the World Heritage List, suitable to transmit to future generations cultural landscapes of outstanding universal value [Cultural Landscape]. For the Committee, natural landscapes represent the "combined works of nature and humankind", in a dynamic process and intimate relationship among the human society, their natural environment and successive social, economic and cultural forces, both external and internal. After the Action Plan for the Future was adopted in December 1993, ten expert meetings were held between 1993-1999 in the context of an overall global strategy for a representative and balanced World Heritage List. Methodologies for identifying cultural landscapes were developed and suggestions made towards the classification and evaluation of cultural landscapes. In this period, 16 Cultural landscapes were inscribed in the World Heritage List, three of which were Italian<sup>3</sup>. In 2001 the Council of Europe adopted in Florence (Italy) the Landscape Convention or Florence Convention, the first international treaty to be exclusively concerned with all dimensions of European landscape to promote the protection, management and planning of European landscapes and establish co-operation on a European scale on landscape issues [European Landscape]. Within the European Council, the landscape holds an important public interest role in cultural, ecological, environmental and social fields, especially with reference to the development of local cultures as fundamental components of the European natural and cultural heritage, contributing to human well-being and the consolidation of the European identity – both in terms of outstanding beauty and ordinary areas. An awareness which was already evident in 1987, when the Route of Santiago de Compostela was declared a cultural itinerary by the European Council. A few years later, the European Institution of Cultural Itineraries (EICI) was established in Luxemburg: as of today, 34 European itineraries have been officially acknowledged, in some cases in cooperation with the Unesco<sup>4</sup>, as a demonstration of the contemporary significance of an ancient phenomenon.

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3 The Costiera Amalfitana (1997), Portovenere, Cinque Terre, Palmaria, Tino, and Tinetto Islands (1997), and Cilento and Vallo di Diano National Park with the Archeological Sites of Paestum and Velia, and the Certosa di Padula (1998).

4 This is the case of the Route of Santiago de Compostela.

In the same period, geographers were approaching again to an inclusive interpretation of landscapes<sup>5</sup> from the "biography of landscape" [Samuels, 1979], as a concrete forms of the territory) and its representation. From this perspective, the landscapes are a social formation and symbolic property representing the space and the territory through the vision and human relationships, a cultural concept originated in western countries during the Renaissance [Cosgrove, 1984]. A few years later, the interpretation of the landscape was based on written and read signs by different social actors – such as authors, readers, insiders and outsiders in an intertextual way, with implicit signification and dynamic sign or symbol, all open to continuous reinterpretation. As Duncan [1990] claims, the landscapes are not only culturally produced as Cosgrove underlines, but they also influence governing ideas of political and religious life, which was then confirmed by Michell [1994]. Afterwards, the question of the obliteration of everyday practices drove towards a greater attention to issues related to performances and territorial persistence. The landscape is more rooted in everyday experiences and in material practices: it's a space where people live, work and produce in their everyday life. Movements and practices settle and make authentic common practice and build landscapes, places, streets, routes ... and pilgrimages. Cresswell [2003] underlines the experiential practices on landscapes among inhabitants, people, outsiders, tourists, travelers, hikers and others in a greater impressive inclusive turn. Finally, the role of geographical point of view in the development of social and cultural life is the focus of the research. Studies on tourism and the related practices show an increasing focus on cultural tourism [Smith, 2003] among "tourist gazes" [Urry, 1990] and performances [Perkins & Thorns, 2001].

### 3.1. Three categories of Cultural Landscapes

In this ever-changing context the term "cultural landscape" includes an increasingly variety of interactions between man and its natural environment. Specific techniques of land-use can be identified, with a spiritual relationship with nature [Pungetti, Oviedo & Hooke, 2012], supporting the natural and cultural/spiritual/religious values, and biological diversity in many regions of the world. In this cases the aesthetic value could match the Greek concept of "καλοσκαγιαθος"! In 2008 the UNESCO Committee adopted three main categories of landscapes [Categories], namely:

1. the landscape designed and created intentionally by man (garden and parkland landscapes constructed for aesthetic reasons often associated with religious reasons)

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<sup>5</sup> The landscape is a concept of Vidal de la Blache [1903], including thus "settings" (milieux), "regions", "lifeways" (genres de vie).

2. the organically evolved landscape (resulting from an initial social, economic, administrative, and/or religious imperative and subsequently evolved with and in response to its natural environment)

- a. a relic (or fossil) landscape is one in which an evolutionary process came to an end at some time in the past
- b. a continuing landscape is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress

3. the associative cultural landscape (included by virtue of the powerful religious, artistic or cultural associations of the natural element).

In the last few years the issue of an integrated strategy (steering group: UNESCO, ICCROM, ICOMOS, IUCN) has emerged with reference to the whole cultural heritage proposing guidance for the management of heritage of religious interest<sup>6</sup>, with the involvement of civil and religious authorities at every level.

### **3.2. The Properties of Religious Interest - Sustainable Management (PRI - SM)**

In recent years, the UNESCO has perceived the 'gaps' and the underrepresented categories thanks to a shared approach to integrate the operational guidelines. At the end of 2010 the UNESCO Initiative on Heritage of Religious Interest is launched, and the Cultural Landscapes become finally a strategic concept across the globe. The author claims this as a feasible way to overcome the dichotomy between Tangible and Intangible in a context of sustainable development, especially in industrialized areas with a long history such as the Mediterranean basin, where Greece and Italy are the cradle of the Western civilization.

The term "Religious property", as used in the ICOMOS study "Filling the Gaps - an Action Plan for the Future", defines "any form of property with religious or spiritual associations: churches, monasteries, shrines, sanctuaries, mosques, synagogues, temples, sacred landscapes, sacred groves, and other landscape features, etc." [Jokilehto, 2005]. The term "Sacred site" embraces areas of special spiritual significance to people and communities, with the term "Sacred natural site" corresponding to areas of land or water having special spiritual significance [IUCN/UNESCO, 2008]. Among the 16 categories of religious interest, five groups are deemed to require a sustainable management: archaeological,

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<sup>6</sup> I would like to thank Christopher Young for the information of his report at the Round Table "Sacred Landscapes: from Concepts to European Perspectives" (Francigena Conference, 29 April 2016, Piacenza).

urban, landscapes (including both natural and cultural), monuments/structures, and routes (cultural itineraries - pilgrimage routes; cultural itineraries including religious structures). According to WHC [PRI-SM], the religious heritage has characteristics that distinguish it from other forms of heritage; the religious areas are the oldest protected places of the planet, and "have a vital importance for safeguarding cultural and biological diversity for present and future generations". According to the UNESCO data base, PRI represent the widest category across Europe, with 54% of all properties (n.453) considered to have religious/sacred/spiritual values; 65% of properties reported as a factor affecting religious value; in SE and Med Europe 110 (65%) out 172 properties are considered to have religious/sacred/spiritual values, 122 reported as a factor affecting religious value, and 47% of properties without religious/sacred/spiritual values reporting as a factor affecting this value. Approximately 20% of the properties inscribed in the World Heritage List have some sort of religious or spiritual connection, and constitute the largest single category on the List. Considering the significance of this heritage, supposedly the oldest and in large part still "alive", the author highlights the evidence of a high degree of potential sustainable value compared to other heritages; consequently, an increased awareness and wider involvement of religious communities will be crucial in the implementation of the World Heritage Convention. Defining methods to the identification of PRI and the need for management guidance should be the main aims for the future.

### 3.3. The WHL Italian Cultural Landscapes

Among 88 Cultural Landscapes inscribed on the World Heritage List, Italy has seven Cultural Landscapes among Mediterranean seacoasts, plains, hills, and mountains. In three properties (Cilento and Vallo di Diano National Park with the Archeological Sites of Paestum and Velia, and the Certosa di Padula, Sacred Mountains of Piedmont and Lombardy, and Val d'Orcia) the sacred landscape and sacred/religious heritage is the first or second asset, whilst other properties are not believed to retain significant religious/sacred/spiritual values. This is not the case of "Sacri Monti" or "Sacred Mountains Piedmont and Lombardy" inscribed in 2003 and managed through nine separate complexes located in the mountains of Northern Italy. Each complex includes a number of chapels and other architectural features, created in the late 16th and 17th century and dedicated to different aspects of Christian belief [Sacri Monti of Piedmont and Lombardy]. The first example of this phenomenon in Italy was the Sacred Mountain of Varallo, in 1480. Supported by the Bishop of Milan and the ideas originated from the Council of Trent, it became a model for other Sacri Monti that followed and were dedicated not only to Christ but also to cults devoted to the Virgin Mary, the Saints, the Trinity, and the Mysteries of the Rosary. At a first stage, the "Sacri Monti" all shared common rules and standards as for typology and architectural style. Subsequently, each of them evolved with their own unique

art and architecture, with distinct themes or roles. The Sacro Monte of the Blessed Virgin of Succour at Ossuccio contains 14 Baroque-style chapels on the slope of a mountain leading to a sanctuary at the summit. In the early 18th century, Michelangelo da Montiglio, a monk, developed Sacro Monte of Belmonte (Valperga Canavese) to recreate Biblical sites from the Holy Land with a circuit of 13 chapels symbolizing the principal incidents in the Passion (processional route). The “Sacred Mountains” of Northern Italy represent the successful integration of architecture and fine art into a landscape of great beauty for spiritual reasons at a critical period in the history of the Roman Catholic Church. This sacred landscape presents an implementation of architecture and sacred art into a natural landscape for didactic and spiritual purposes, which achieved its most exceptional expression in the “Sacred Mountains” and had a profound influence on subsequent developments elsewhere in Europe.



Figure 1 . Val d'Orcia, along the Via Francigena (Tuscany by Tuscany Region)

The property Val d'Orcia, inscribed in 2004, is an exceptional reflection of the way the landscape was re-written in Renaissance times to reflect the ideals of good governance and to create an aesthetically pleasing pictures. The landscape of the Val d'Orcia was celebrated by painters from the Siennese School, which flourished during the Renaissance. The images, and particularly depictions of landscapes where people are portrayed as living in harmony with nature, have come to be seen as icons of the Renaissance and have profoundly influenced the development of landscape thinking. The landscape of Val d'Orcia is part of the agricultural hinterland of Siena, redrawn and developed when it was integrated in the territory of the city-state in the 14th and 15th century to reflect an

idealized model of good governance and to create an aesthetically pleasing picture. The landscape's distinctive aesthetics, flat chalk plains out of which rise almost conical hills with fortified settlements on top, inspired many artists. Their images have come to exemplify the beauty of well-managed Renaissance agricultural landscapes. The inscription covers: an agrarian and pastoral landscape reflecting innovative land-management systems; towns and villages; farmhouses; and the Roman Via Francigena and its associated abbeys, inns, shrines, bridges, etc. [Val d'Orcia]. Here the Italian Landscape is born: from Renaissance to sacred and cultural landscapes of the "romei" pilgrims to Rome, and tourists of the Grand Tour, it is still present and growing.

## Conclusion

A sacred gaze: the awareness of religious heritage as a territorial issue?

Over the last 25 years, UNESCO and Council of Europe have launched a series of initiatives on the Cultural Landscape and, more recently, the Heritage of Religious Interest. There is a growing awareness of religious/sacred/spiritual/ritual heritage for its great variety, quantity, ancientness, history, and cultural inclusion: a obviously good practice of sustainability and resilience in any form of property with religious or spiritual associations, where tangible and intangible values intertwine? The author agrees. In any case, in the future this heritage is likely to face a wide range of social, economic and politic issues such as resourcing, impacts of external and internal development pressure, new and non-religious lifestyles, the impact of climate change, pressure of mass tourism, and a lack of involvement of local communities (religious and other local communities). Can contemporary sacred gaze [Morgan, 2005] embody the knowledge of religious heritage as a territorial issue? The author agrees. An -underestimated assessment has listed at least 100.000 Italian bishopric churches, as well as a wide variety of sacred landscapes in the rural and agricultural Italian landscapes and the historical urban network. A mostly declining heritage, due to historical reasons and new issues: the abandonment of churches is a process that needs to be explored. The planning and implementation of new management methods enhancing the role of believers, groups, associations, other collaborative stakeholders, and religious bodies requires the most urgent attention; overall, a greater mutual understanding of different perceptions and viewpoints of sacred gaze is needed. Pope Francis'proposal (May 12, 2016) to open the doors to the possibility of ordaining women as deacons, as a thousand years ago, holds a revolutionary potential to support the inclusive turn!



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## **Geopark, a new UNESCO label for cultural landscapes? The example of Beaujolais vineyard.**

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### **Abstract**

The Geopark world network was officially associated with the UNESCO label as of the end of 2015. It highlights areas of exceptional geological heritage and allows us to become more familiar with and understand our worldwide natural heritage. Actions for appreciation, promotion and conservation are undertaken through educational and tourism programmes at the regional level that combine elements of natural and cultural heritage. This article examines the case of the candidacy of Beaujolais in France, a region that is known mainly for its history and its wine landscapes, since it appears to promote elements for the Geopark that are linked to cultural landscapes, above and beyond the merely geological heritage. It is compared with two other locations already recognised as Geoparks (Bauges in France and El Bages in Spain), in order to outline an answer to the question as to whether Geopark is a label that contributes to the recognition of cultural landscapes, and in particular wine landscapes, within the context of UNESCO.

**Keywords:** *Geopark, Vineyard, Cultural landscape, UNESCO, Territory, Tourism*

### **Introduction**

Since 2014 I have been carrying out a comparative study of the vineyards of Beaujolais in France and El Penedès in Spain, examining their respective relationships with the cities of Lyon and Barcelona and most specifically with regard to tourism. Within that framework I have looked into the different labels and initiatives allowing recognition of wine landscapes by the local population and outsiders and their promotion for tourism. In the case of Beaujolais, an initiative for registration under the Geopark label particularly caught my attention, since although the discourse focuses on the geological and therefore natural heritage, it includes a substantial component of legacies of cultural landscapes and pursues actions for recognition of vineyards as cultural landscape. This leads to certain questions: why was the choice made for registration under the Geopark label? How does that initiative

articulate locally the “natural” and “cultural” elements? Is this an initiative specific to this region, or do other Geoparks share this feature? Is this a trend that may spread?

Given my specialisation in the area of winegrowing as a doctoral candidate (since 2014) and as a landscape professional (since 2003), I will focus my study on the wine cultural landscape, which is type of cultural landscape that has long been recognised by UNESCO (ten sites have been entered since 1999 on the list of world heritage sites defined in whole or in part as wine landscapes).

## **Methodology**

Within the context of work on the doctorate, semi-structured interviews were made with professionals in the wine and tourist industries and with government officers in the Beaujolais region beginning in 2015. Those interviews supplied information on the history of the initiative for Geopark registration and on the local impact of that undertaking. In addition, careful examination of the list of existing Geoparks in France and Spain pinpointed several comparable examples of sites including vineyards. The Bauges Geopark, lying within the Bauges Nature Reserve, is located in the same French administrative region as Beaujolais (Rhône Alpes Auvergne), and its management team has exchanged information and advice with the Beaujolais team. A visit to the Bauges vineyards in Savoie and interviews with the Bauges Geopark facilitator and five other local players (wine industry, wine museum, landscape professional in charge of a local scheme) were carried out March-April 2016 to define the role of the wine industry in the communications and activities of the Geopark and the integration of the Geopark works in professional winegrowing activities and local initiatives for management of wine landscapes or their promotion for tourism.

Few Geopark sites around the world include vineyards. In Spain, the Central Catalonia Geopark is located in the Catalan region of Bages, known for its D.O. Bages designated origin. Its website includes a list of wineries and recommended itineraries for gastronomy and tourism. The winery offering the largest number of oeno-tourist possibilities was contacted by telephone and the full range of activities proposed by the Geopark was studied to detect the existence of shared interests. The discourse was compared with the discourse presented through the communications made by the Bauges and Beaujolais sites to discern their differences.

## Geoparks: A Brief Introduction

“Global Geoparks are territories with a geological heritage of international significance that implement strategies for holistic heritage management, promotion and sustainable development that are innovative, integrated, and respectful of local traditions and desires.”

“(…) demonstrating that geodiversity is the foundation of all ecosystems and the basis of human interaction with the landscape”

Stonehammer Declaration, Sept. 2014 ([www.unesco.org](http://www.unesco.org), 2014)

There are 120 Geoparks in 33 different countries. They are “unified” (but not necessarily contiguous) geographic spaces comprising sites that may be visited by the public (lookouts, grottos, cliffs ...). They are often natural monuments already known locally. The ensemble is an educational tool promoted by UNESCO’s Department of Life and Earth Sciences since 2001 (International Geoscience Programme), and the international network has existed since 2004. The UNESCO site label was officially added as of the end of 2015 and it confirms the quality of these spaces and their management. That management focuses mainly on distribution of access to visitable sites and the associated educational efforts. However, since geological heritage is essentially located underground, constraints for conservation are less demanding than those for a landscape, where harmony is subject to visual constraints that are more complicated to deal with. Through its official support, UNESCO confers a further dimension on these sites, as it states on its web page: “While a UNESCO Global Geopark must demonstrate geological heritage of international significance, the purpose of a UNESCO Global Geopark is to explore, develop and celebrate the links between that geological heritage and all other aspects of the area’s natural, cultural and intangible heritages.” ([www.unesco.org](http://www.unesco.org))

## Cultural Wine Landscapes

Cultural landscapes are defined and specified in Article 47 and Annex 3, Article 10, of the Operational Guidelines for the Implementation of the World Heritage Convention (2005 version): “47. Cultural landscapes are cultural properties and represent the ‘combined works of nature and of man’ designated in Article 1 of the Convention. (...)”

The category of cultural landscapes was added to the list of world heritage sites in 1992. Starting in 2001, since 3 sites including wine landscapes were already registered, a focus group with the organisation ICOMOS studied the specific characteristics of such landscapes, which are “organically evolved”, falling within the second category of cultural landscapes. A thematic study was published in 2005. (Durighello R. & Tricaud JM., 2005) Yves Luginbühl, a respected expert on wine landscapes noted there that while food

production responds to basic necessities, vineyards are a matter of “human choice”. “Wine landscapes can therefore only be deeply cultural, in other words shaped by a culture of pleasure”, inherited from antiquity. Vineyards as a “landscape model” fall simultaneously within a context of growth of tourism and the industry’s need to “consolidate its reputation” and to “safeguard regional traditions” within an increasingly competitive and globalised commercial context.

The continuity of old winegrowing practices (gobelet pruning, dense planting on steep slopes, terraces and dry stone walls ...) allows the conservation of varied and diversified landscapes, but such practices involve a cost that in some cases cannot be passed on in the sale price of a bottle of wine. In Beaujolais, winegrowing with intensive production encouraged by the organisation of the wine industry dominated by business interests met with success under a marketing campaign for Beaujolais nouveau carried out worldwide during the 1970s and 1980s. The decline in quality that followed from increased production has discredited Beaujolais wine locally. The drop in consumption associated with a notable surge in demand for quality around the country since the 1990s has emphasised that phenomenon, leading a number of winegrowers to experience difficulties. That crisis is still being noted at present. Consumers associate images of industrial landscapes with Beaujolais that are far removed from the reality of the landscapes of hills covered in vineyards and dotted with small traditional villages that one finds on leaving Lyon behind. The steep slopes and dense planting, with very little mechanisation, represent a substantial cost only a small part of which is passed on in the sale price. Beaujolais is popular, inexpensive wine that is widely sold through supermarkets. The challenge of winning back consumers and capturing their imagination is important for re-establishing a balance between the resale price and the real cost of production. Domestic and international recognition of the landscapes may be a tool and it could allow disheartened winegrowers to regain confidence in their future. Ultimately, a framework is being established for development of oeno-tourism promoted domestically and around Europe, which is described as a possibility for obtaining a financial return on the efforts to maintain traditional winegrowing.

### **Vineyards, between Nature and Culture**

In speaking of wine we often speak of the *terroir*, a notion that oscillates between the myth of a historic encounter between a people and a land of high quality that can produce an exceptional *cru* (the Burgundy *climats* being a good example) and a set of precise and detailed scientific notions of climatology, pedology, geology and adapted agricultural techniques. Two ventures in Beaujolais show how these two factors served as an introduction to the Geopark initiative. In the northern part, the Brouilly and Côte de Brouilly *crus* joined together to undertake a labelling of the landscapes associated with

Mont Brouilly (a local symbol) within the framework of the Fontevraud Wine Landscapes International Charter (a member since 2011). This is a charter signed in 2003 to encourage recognition of wine landscapes following a conference attended by the managers of wine landscapes recognised by UNESCO and directed by the French Institute of Vineyards and Wine (IFV). At the same time, the ensemble of *crus* (numbering 10) wished to gain a better knowledge of their soils. An in-depth pedological study taking in the whole of the Beaujolais winegrowing area commenced in 2009 and still under way (a *crus* map was published in 2014) has confirmed the exceptional geological complexity of the subsoils and therefore the potential diversity of the *terroirs*. The same players have promoted these two initiatives, several of them with leading roles in winegrowing.

A large number of historic vineyards in Europe aspire to recognition by UNESCO as cultural landscapes and the Fontevraud Charter is seen by some as a substitute or perhaps a step in that direction. When the Geopark initiative was undertaken in Beaujolais, it was known that the UNESCO label would soon be associated with it. It is then not far-fetched to believe that some of the players in the winegrowing and tourist industries were motivated mostly by that factor to work for the candidacy, and that opinion was expressed in veiled terms or even outright by some. The notion of geology is likewise of interest to the world of wine, knowledge of soils and subsoils forms part of the discourse of oenologists, wine merchants and enlightened enthusiasts, and their variety underlies the complexity and choiceness of the product. It is an argument that can easily be taken up and certainly substantiated more easily than a description of the landscape. On the other hand, the landscape is visual and obvious to every visitor.

### Examples of Geoparks

Many elements in Beaujolais that illustrate its geological richness form part of the architectural (and therefore cultural) legacy: villages and castles using the special colour of the stone (villages of golden stone, including Oingt, known as a Most Beautiful Village in France). The *Espace des Pierres Folles*, a leading partner in the candidacy, was created in 1993 through conversion of a former quarry into an educational site, already recognising the great geological and paleontological value of the area (high density of fossils in sedimentary rocks laid down 180 million years ago and a remarkable geological fault). This site links its work to wine culture: a part of its exhibits presents geology as the origin of the soil that produces the wine, and it is defined on the local Internet tourism page as a “museum of the land and the *terroir*”.

The Geopark candidacy project places much emphasis on geology and on vineyards, but it is the Beaujolais regions as a whole that is involved (including the industrialised valley and the hills covered in woods and pastures). ([www.pays-beaujolais.com](http://www.pays-beaujolais.com)) The geographic



extent of the proposal, the complexity of the environments and issues, i.e. their contrasts, requires an explanatory discourse. Beaujolais does not appear a priori as a sort of geological monument to an outside visitor. What is more, the project is misunderstood by many of the people interviewed, whether they are involved or not. Of course, the candidacy is a recent one (approximately four years old) and the Geopark label has yet to demonstrate its capacity to create a widely attractive tourist destination in the same way as UNESCO cultural sites with the proper promotion. In the case of the Bauges massif, only a portion of the Nature Reserve is labelled a Geopark, and only a portion of the Geopark is planted with vineyards. (Massif des Bauges, 2004) The Bauges region is in the Alps and the visually ever present mountains are sufficient to make the Geopark classification seem consistent. Management of nature reserves in France already includes the promotion of the local foods and crafts, and wineries are therefore well represented in their communications on the Internet and their activities. It is difficult to pinpoint exactly how the Geopark has improved the visibility and comprehension of the cultural wine landscape. Nevertheless, there is a symbiosis in the discourse of winemakers: tours and documents offer explanations that combine geology, *terroir* and landscape. The Montmélian Grape and Wine Museum feels itself a part of life in the Geopark. The Savoie Wines Committee, however, does not encourage that sort of approach, since its winegrowing territory is scattered and the Bauges massif represents just a small part. Documents dealing with urban planning and municipal and inter-municipal organisation willingly include vineyards with the aim of favouring the viability of their landscapes, but they still struggle to include the dynamics of the Geopark. Failure to communicate, scheduling problems, the will seems to exist but it has not yet materialised. The facilitator of the Bauges Geopark defends the educational value of combining culture elements with the scientific explanation and that is a trend that may be found among those in charge of managing exceptional sites (Management forum organised by ICOMOS France and ATEN (Natural Spaces Technical Workshop): “Natural and Cultural Heritage: issues and strategies”, Paris, April 2016). (ICOMOS France, 2016)

### **Is labelling the wine cultural landscape a French obsession?**

These French examples show how winegrowers can be interested in regional strategy: creation of a network, promotion of the region, linking the *terroir* to the region, international labelling. (Herbin C., 2013) Those factors are similar to those found in the case of a candidacy for a UNESCO cultural landscape. However, this sort of candidacy appears increasingly unattainable: too many sites have already been recognised in France for it to be easy to justify a new proposal, dossiers take a long time to prepare and exigency levels are rising, particularly in connection with social involvement. What is more, the conservation of living landscapes is a much more complex subject than the conservation of the geological quality of subsoils. Geopark is a much less demanding label.

In Spain, no candidacy dossier for a UNESCO cultural wine landscape has yet been accepted. In the Central Catalonia Geopark, vineyards alternate with geological monuments: the Cardona Salt Mountain, Montserrat (also recognised as a UNESCO cultural heritage site) and the terrain of the Pyrenees foothills. The tourism promotional materials for the Geopark mention the wines within the context of the subject of “gastronomic” exploration, a subject that is becoming increasingly popular in the tourism promotion of rural areas of Spain. Its website includes a list of wineries ([www.geoparc.cat](http://www.geoparc.cat)) and the recommended activities include visits to wineries. Nevertheless, in several telephone conversations I was informed that no local geological element was mentioned in the course of those visits and that there was no specific visit linked to the Geopark. The recommended geological visits focus on the specific aspects of the terrain rather than on the vineyards or the concept of *terroir*. (Mata Perelló, Climent Costa, Sanz Balagué, 2013) The Geopark does not appear to foster the level of co-operation between scientists and winegrowers noted in the case of Beaujolais and Bauges. At the 4<sup>th</sup> Support Forum for the Beaujolais Geopark (March 23, 2016, Villefranche sur Saône), Margarete Patzak (officer for the Geopark label with the Earth Sciences division of UNESCO) was in attendance and I was able to ask her about the importance of the representation of wine landscapes within the context of a programme focussing on geology. She explained it in terms of the specific nature of French culture, where “wine is everywhere”.

Is this a specifically French factor, or an emerging trend? Beaujolais, with its strong cultural links between the land and wine production and between geology and the built heritage, has an atypical Geopark profile. If its candidacy is successful, it might be of interest to other winegrowing regions seeking heritage recognition at the world level, especially at a time when oeno-tourism is growing rapidly, allowing development of rural areas and strengthening regional identities. It is also up to the Geopark network to show that the juxtaposition of its label with that of UNESCO can generate the same degree of attraction for tourists as in the case of cultural assets. For the time being, the players consulted in the tourist industry perceive greater interest in the promotion of the Nature Reserve label targeting the general public and the eco-tourism public. There remains the trend, the desire on the part of scientists responsible for the natural heritage, who would like to raise awareness of the fragility of environments and encourage involvement by local populations. The current sense of ecological urgency is pushing them in that direction. Subjects such as biodiversity, geology and botany may all seem somewhat arduous if they are approached from a strictly scientific standpoint. Traditional or historic cultural connections allow us to spark the interest of local populations and outsiders. The success of specific place can also lead to assurance of further subsidies, which is a delicate issue within the context of the present difficult economic scenario.

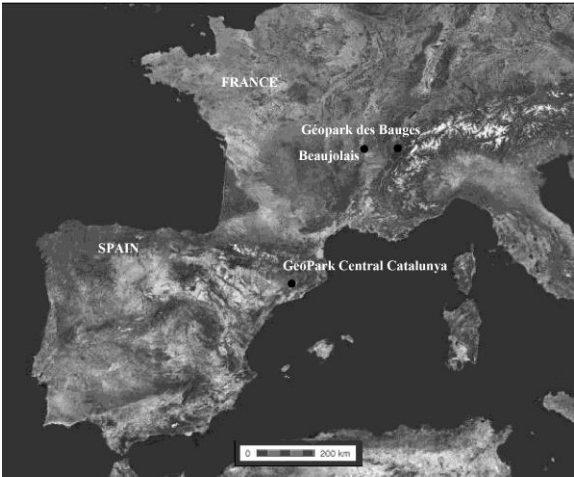


Figure 1: Locations of the 3 Geoparks

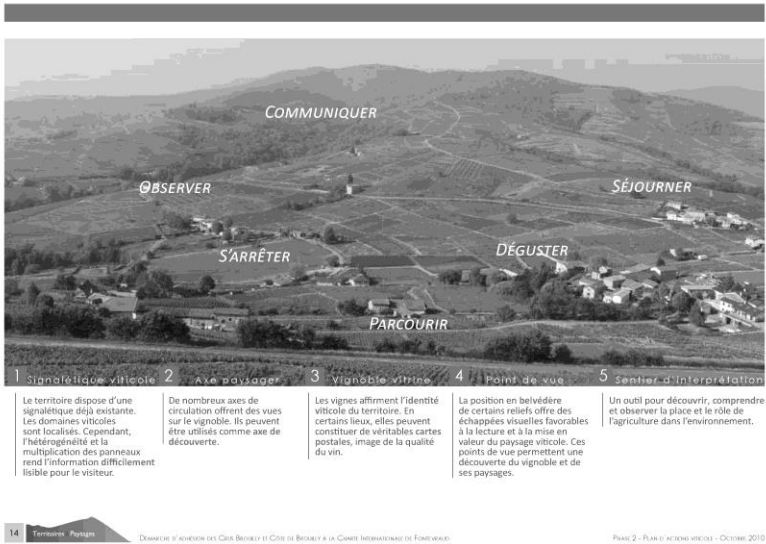


Figure 2: Excerpt of landscape study in Brouilly, Beaujolais. Territoires&Paysages, 2010.

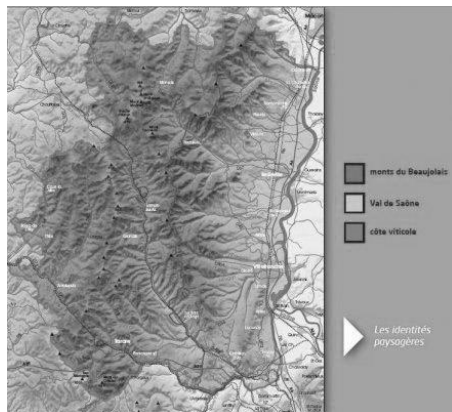


Figure 3 / Beaujolais : Boundaries of the future Geopark (Syndicat Mixte du Beaujolais)

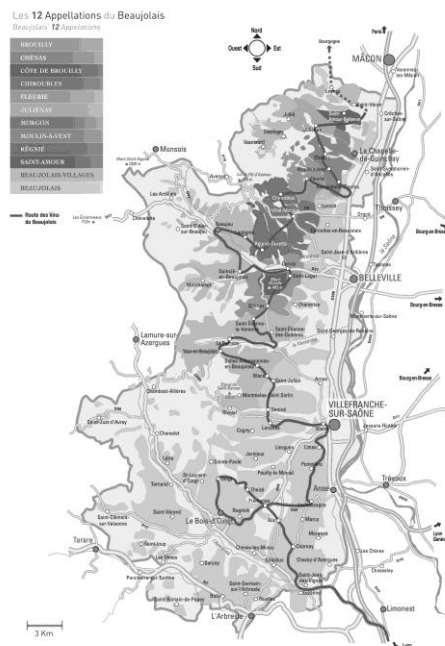


Figure 4 / Beaujolais : Boundaries of the vineyard (InterBeaujolais)

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## **Recognition of industrial landscapes as sites of tourism: an achievement for the heritagization of the industry?**

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### **Abstract**

This paper questions about the links between industrial landscape, heritage and tourism. First part recalls what are industrial landscapes (which are not only factories). Second part deals with the enlargement of the heritagization process of industry to the scale of landscape. It questions too about the touristic potential of this heritagization of industry at the scale of the landscape, based on several Europeans examples of touristic or semi-touristic realizations combining heritage and territorial regeneration.

**Keywords:** *Industrial Landscape, Industrial Heritage, Factory Town, Territorial Re-development, Sustainable Development, Tourism*

### **Introduction and methodology**

Historically, “industrial” and “landscape” are two words that were seemingly disconnected from each other. The notion of landscape, initially restricted to the idea of the picturesque, evolved to become a broader object of study during the 19<sup>th</sup> and early 20<sup>th</sup> century, although mainly around rural and traditional landscapes. This evolution can be explained as a nostalgic reaction to the Industrial Revolutions changing traditional landscapes. While industrial landscapes were certainly and quite early studied (Hoskins, 1955; Pitte, 1983), their place is still minor in the reference books. It is only at the end of the 20<sup>th</sup> century, that industrial landscapes are fully accepted as cultural landscapes or, better (as defined by the World Heritage Committee of UNESCO), as “organically evolved landscapes”. This delay of the recognition of the industrial landscapes as objects of studies didn’t favored the development of the notion of industrial heritage, even if this heritage is known and sometimes protected since the 1960’s in the United Kingdom (UK) for example (Falconer, 2006).

The notion of heritage is historically linked with the development of tourism in Western societies since the 19<sup>th</sup> century. Sites of civil, religious or military heritage are clearly

linked with touristic activities and are very attractive to tourists. It is not the case for industrial heritage, and especially for industrial landscapes, due to their poor image. As “industry” and “landscape” were seemingly disconnected, “industrial landscape” and “tourism” long seemed far more disconnected. The reason is that a site of tourism must match to a positive representation in the people’s mind. It has to be attractive, needs to appear as “beautiful” or “dynamic”. But these representations are very subjective, varying according to culture, feelings, social habits of groups of people (Hugonie, 2006). And in the field of representations, industry has still a prevailing negative image. To fight against this image problem, it would be advisable to exceed the “touristification” of a single industrial site with the “touristification” of the industrial landscape as a whole and then to reach the question of a broader and sustainable territorial regeneration or, better, a territorial re-development. So the purpose of this paper is to show than a way to conciliate tourism attractiveness and regeneration / re-development in former industrial territory can go through a landscape approach, because of several reasons:

- The first reason is that the landscape approach allows to study the various elements of industrial heritage as a system, a set of interactive elements directly or indirectly related to industrial production. This includes productive elements as non-productive elements of the system.
- The second reason is that most of those elements of the industrial past are still visible in the landscape even years after the failure of the system, when the system no longer works. In this approach, the landscape is seen as a palimpsest, like these old medieval manuscripts where, under the most recent writings, it’s possible to find what was written before. As F. Béguin wrote in 1995 *“[landscape is] a kind of memory which registers and adds up history of successive human activities on the Earth”* (p. 50). Even if the factory is closed and finally destroyed, the former workers’ houses are still here, the former workers’ gardens, the former crèche, school, shops are still visible in the current landscape.
- The third reason that landscape approach quickly allows to distinguish different models in former industrial landscape (planned or unplanned factory-towns, industrial districts in a classical town, industrial valleys, industrial basins, etc.).

Through the case-study of many examples built upon qualitative analysis of aerial and ground pictures of industrial landscapes especially in Europe, this research aims to show the importance of landscapes in the heritagization and “touristification” of industry. First part recalls what are industrial landscapes, now a mix of ancient and mainly well-known elements (factories, workers’ housing, various infrastructures, etc.) and modern buildings in industrial estates often ignored as elements of industrial landscapes. Second part deals with the very progressive heritagization and “touristification” of the industry. The focus will be on the enlargement of the industrial heritage notion, from a single building to whole

landscapes, to reach a kind of consecration, the UNESCO world heritage list. This part deals too with questions about the touristic potential of this heritagization of industry at the scale of the landscape, based on several Europeans examples of touristic or semi-touristic realizations combining heritage and territorial regeneration.

### What is an industrial landscape?

Industrial landscapes are not only factories. It's a combination of many elements, directly or indirectly related to the production process. It's a visual transcription of an economic, productive and spatial system on a territory devoted to industry. Around the factory itself, with all its diversity (tubular factory, north-face roof factory, red brick factory, functionalist sheds, etc.), the archetypal industrial landscape includes (fig. 1):

- Productive elements, i.e. all the buildings and facilities directly build for the production: settling ponds, chimneys, offices and headquarters, water supply channel, railway junctions, etc.
- Non-productive elements, not directly linked to the process of production: workers' housing, shops, social center, social building, gardens, schools, farms, cinemas, stadiums, all these buildings and facilities that paternalistic industrialists build around their factories.

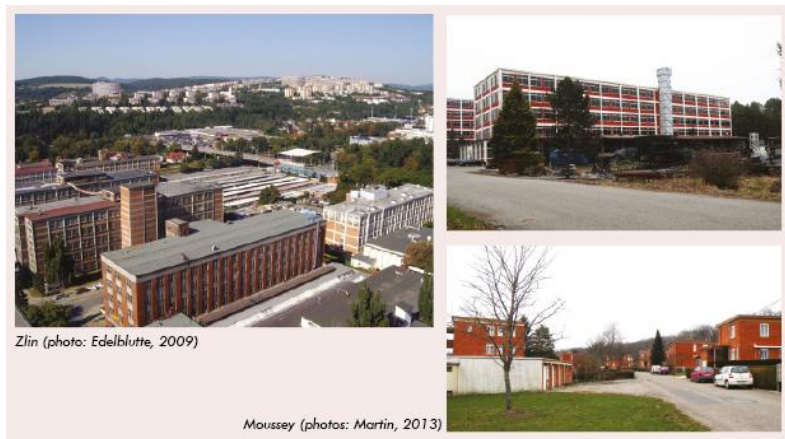


Figure 1: productive and non-productive elements of an archetypal industrial landscape in Laneuveville-devant-Nancy, France



All these elements are constitutive of industrial landscapes, which are mainly urban, even if it exists some isolated and scattered factories or industrial-rural landscapes. Industrial landscapes then could be classified in 2 categories, of unequal size:

- Industrial-urban landscapes are the most prevalent, with two sub-categories:
  - The factory towns, wholly created around one or several factories by the industrialists during paternalistic times. The urban tissue is mainly a mix of factories and workers' housing, including social facilities. The landscape of the factory towns evolves between planned and unplanned poles (Del Biondo & Edelblutte, 2016). First are the heavy paternalistic towns quickly built, especially during the peak of Industrial Revolution, serving a large factory. The model-towns of Bournville around the chocolate factory of Cadbury in the UK, Saltaire in the UK and Crespi d'Adda in Italy around textile mills, the Batavilles (fig. 2) around Bata shoes factories in Czech Republic, Slovakia, France, the UK, etc. are good examples of these planned factory towns, as well as the factory towns of former communist world and era.



**Figure 2: The landscape of planned factory-towns: the Batavilles of Zlín (Czech Republic) and Moussey (France)**

Their organization is very consistent and their landscape is very orderly but, over time and with the development of new factories and new activities in the town, they generally evolve to the second pole. Conversely, the unplanned factory towns (second pole) are generally very old, with proto-industrial origins, and slowly built. The landscape of this kind of factory town is a “tangled landscape”, showing this interweaving between the urban frame and the industrial elements (factories,

workers' housing, etc.). The urban tissue is particularly inconsistent, chaotic without a clear city center.

- Second type of industrial-urban landscape is a classical city, with its pre-industrial core sided by an industrial district, generally without workers' housing because there are already housing facilities in the town. In these districts, the industrial landscape is generally too a "tangle landscape", a few consistent mix of factories, various sheds, railways sidings and canals, various housing, retail stores, etc. The differences with the unplanned factory town are that the "tangle landscape" is newer and that it affects only a district of a larger city, with a pre-industrial core, not the whole town. This landscape is now inherited because the factories generally moved, during the postwar economic boom, to the suburban industrial estates, building a new landscape comprised of functionalist sheds.

At a larger scale, these urban forms tend to build industrial basin (grape form) or industrial valleys (linear form).

- Industrial-rural landscapes concern generally small or medium industries, scattered in a rural environment. These industries mainly have proto-industrial origins and they work on similar productions in a competitive environment, on the model of Marshallian district. If they didn't turn to heavy paternalistic industries at the end of the 19<sup>th</sup> century, they present, sometimes until today, a mixed landscape of complementary agricultural and industrial activities. In this landscape, industrial mark is more discreet, less apparent than in industrial-urban landscapes. With their diversification and their modernization, this kind of territories could evolve to clusters.

Since the times of proto-industry, industrial cycles have succeeded, with phases of crises and development. Some industrial sites have been modernized, adding successive buildings and infrastructures to the original factory; some other sites have been closed down to industrial wastelands while new factories have been built in industrial estates; some others have evolved to a mix of active buildings and wastelands, etc. In a broader perspective, factory towns have lost their industrial heart and have become shrinking cities (Fol & Cunningham-Sabot, 2010) while new suburban estates have substituted old industrial district now in regeneration.

In the shape of globalization and standardization, while deindustrialization is very strong in old industrial countries, the same kind of building (functionalist sheds) is now used for industrial activities as well for all other activities (services, trade, logistics, etc.) all together in suburban industrial estates. This causes a trivialization of industrial landscapes, more and more diluted in banal suburban landscapes. In this process, industrial landscapes are becoming a kind of a mix of many and diverse old buildings and infrastructure more or less

regenerated and more rare new elements included in suburban and periurban estates. For this reason, the way to heritagization (and much more “touristification”) for industrial landscapes has been – and is still – difficult.

### **Heritagization and “touristification” of the industrial landscape: a recent process**

Even if industry was celebrated at the end of the 19<sup>th</sup> century as the symbol of modernity, heritage is a notion that did not fit immediately with it, even after the first massive closures. While the religious, military or civil heritages are very early developed, it isn’t the case for the remains of industry, for several reasons:

- First is the lack of interest for an activity considered, during the crises of Fordism at the end of the 20<sup>th</sup> century, as typical of a declining world.
- Second is the pollution, and more generally the disturbances, linked to the industrial activity.
- Third is the phase of mourning (Grossetti *et al*, 1998) when, after the closure of the factory and its social consequences, the population and the political authorities (local, regional and national) want to erase the remains of what is then considered as a strong failure.
- Last is, especially in Europe, the wide offer of other kind of heritages sites, which are competing the former industrial sites.

All these reasons have delayed the recognition of the industrial heritage even in the most and the older industrial countries and territories (i.e. Northwestern Europe). Despite these delays, some countries such the UK, Belgium or Germany, particularly concerned with the industrial history and where the image of industry was linked to an economic power at its peak, were forerunners in the movement of industrial heritage protection. In the UK, where the first Industrial Revolution was born right from the 18<sup>th</sup> century, first actions took place around local associations of enthusiasts during the interwar period (Falconer, 2006; Edelblutte, 2009). They were affected by the obsolescence and the closure of industrial sites from the first Industrial Revolution, impacted by economic modernization at the beginning of the 20<sup>th</sup> century.

While strongly developed from the 1960’s in the UK, the movement began to concern the other European countries (Preite, 2014): from Belgium and Germany in the 1960’s / 1970’s to Nordic countries, then to Latin countries, especially in their old industrial regions (Catalonia, Basque Country in Spain; Lombardy and Piedmont in Italy) during the 1980s. In France, the reference book of M. Daumas, published in 1980, “*L’archéologie industrielle en France*”, symbolically marks the beginning of the interest for industrial heritage. Since the end of the communism in Eastern Europe, the themes of industrial

heritage are developed, especially in Poland, Czech Republic, Slovakia, Romania (Paşcu, 2015) and, but to a lesser extent, in Russia and post-soviet countries.

Outside Europe, associations had been very active in USA and Canada for the conservation of industrial heritage since the 1960's (Douet, 2012), while the movement has occurred in South America and in Asia (especially Japan) since the 1990's, and more recently in North Africa and the Middle-East as showed by communications during the last TICCIH (The International Committee for the Conservation of Industrial Heritage) congress in Lille, France (2015). This worldwide enlargement goes along with other kinds of enlargements.

The first heritage protections are mainly developed with small museums placed in the old factories (fig. 3) or mines, to conserve, even restore, the memories of the glorious industrial and mining past and to develop attractiveness with cultural tourism. These actions take place after the mourning phase during which the destructions was indeed felt by the population as a second trauma after the closure of the factories.



Figure 3: The small textile museum of Ventron, France

These museums protect indeed the former industrial building with the memory of the times of industry, but they only are selected elements of the former industrial-paternalist system. They are not or incompletely connected to the rest of the former system and they are isolated elements not forming a landscape. Moreover, they are not profitable, mostly when the former workers or miners and their families passed away. They mainly survive with public subsidies and scholars visits. These shortcomings gradually pushed to enlarge the notion of industrial heritage, from a single building (a former factory) to other productive elements and non-productive elements as listed above. So if the initial conservation of industrial heritage concerned small and disparate elements, such as the old machines, or better, a former factory, the enlargement is typological (from the machines to the landscapes), chronological (from the ruins of the 1<sup>st</sup> industrial revolution to the futuristic

sheds of today), spatial (from a single building to a large territory), and in terms of reuse (from museums to lofts or shops). In doing so, industrial heritage is leaving the single perspective of touristic development that was at the heart of its conservation in the early times. The development opportunities of this heritage are now far much wider, while industrial heritage is now fully recognize at a high level.

Delays and enlargement are also apparent in the classification of industrial sites as world heritage by UNESCO. If UNESCO listed a first mining site (Wieliczka and Bochnia Royal Salt Mines in Poland) as early as 1978 in the first group of listed sites, this was an exception and industrial and mining sites were very rare on the world heritage list before the 21<sup>st</sup> century. Moreover, these first listed industrial sites were mainly single factories<sup>1</sup> or mines and it is only at the very end of the 20<sup>th</sup> century or at the beginning of the 21<sup>st</sup> century that several industrial landscapes<sup>2</sup> are listed by UNESCO, which is clearly an asset for a touristic development. It indeed gives a worldwide visibility to this protected and recognized landscape.

But only the most exceptional sites and landscapes can be listed by UNESCO and, furthermore, the classification is still balancing between sites (Van Nellefabriek in The Netherland in 2014) and landscapes (Fray Bentos Industrial Landscape in Uruguay in 2015). Then many industrial landscapes, inherited or active, can't pretend to be listed by UNESCO. So without this label, the valorization of this heritage can only go through "touristification". Tourism can certainly be a part of the valorization, but not the only solution for a territorial re-development or regeneration. Several ways can be used:

- First way, industrial heritage could be integrated in still active factories, with the organization of plant tours to visit of the production process. This is the case in the Cadbury chocolate factory in Bourneville (UK). The success of the plant tours even led the company to build a thematic park in 1990 just near the factory with reusing some old industrial buildings<sup>3</sup>. But, to concern the landscape, the main attraction has to be linked with the former non-productive elements of the industrial system, i.e. the factory town of Bourneville.

<sup>1</sup> The Ironbridge Gorge Park (UK), listed in 1986, is an noteworthy exception as it's a network of industrial museums and monuments, not only a single industrial site. So it reached the scale of the landscape very early and it announced futures enlargement of the notion of industrial heritage (see below).

<sup>2</sup> For example : Factory Town of Crespi d'Adda (Italy) in 1995; Mining Area of the Great Copper Mountain in Falun (Sweden) in 2001; Blaenavon Industrial Landscape in 2000 and Derwent Valley Mills in 2001 (UK); Nord-Pas-de-Calais Mining Basin (France) in 2012; Major Mining Sites of Wallonia (Belgium) in 2012; etc.

<sup>3</sup> This site is the first paid tourist attraction in West Midlands in 2013 with 668,000 visitors ([www.visitbritain.org](http://www.visitbritain.org)).

- Second way, the elements of industrial landscapes can be embedded in a wider urban or rural regeneration process. The former industrial buildings (productive or not) can be reused for housing, commercial activities, leisure activities or environmental reuses... or maybe all at once. In these cases (fig. 4), tourism is not central in the process, but the tourist use can be present.

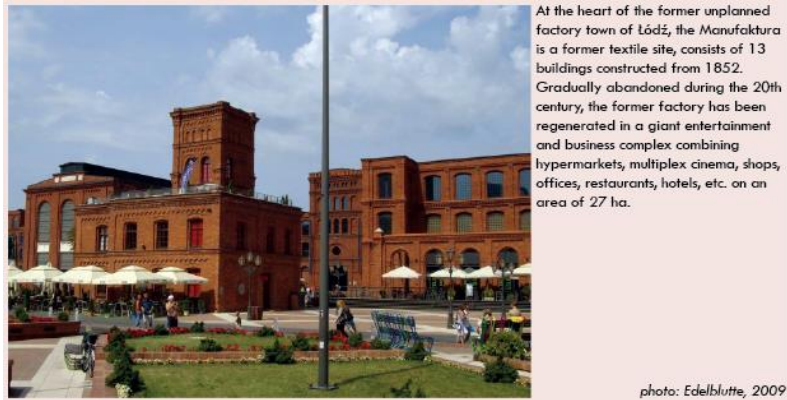


Figure 4: The Manufaktura of Łódź, Poland

- Third way is the realization of networks of former industrial elements or sites to promote this heritage at different scales. At the scale of the former factory, the setting up of walking or cycling paths linking former industrial elements (productive and non-productive), coupled with information boards, is a way to open a single site to its environment and can be a way to attract some tourists. At the scale of a former industrial valley or basin, the networking of industrial museums, parks or monuments can create an emulation to become touristically very attractive. Created in 1967, the Ironbridge Gorge Park (UK) has been designed as a network of relatively small museums. It has become successful with 545,000 visitors a year in 2015, 160 full-time equivalent jobs (and many hundreds indirectly) and is the 12<sup>th</sup> most visited World Heritage Site in the UK ([www.shropshirestar.com](http://www.shropshirestar.com), 2016). Its classifying as a World Heritage Site by UNESCO in 1986 validates and promotes this choice of re-development through heritagization and tourism. Furthermore, the networking can be set up at a regional (*Route der Industriekultur* in Ruhr in Germany), a national and even an international scale. The European Route of Industrial Heritage (ERIH), derived from the German *Route der Industriekultur*, is an organization which identifies, inventories and connects various elements, sites and landscapes, active or not, of the European industrial heritage. In 2016, 45 European countries are concerned and 1.315 sites are listed ([www.erih.net](http://www.erih.net)) and it's another example of a successful

strategy to improve the tourist attractiveness of industrial heritage sites and landscapes.

## Summary

The answer to the question in title is necessarily nuanced. On one side, when industrial landscapes are recognized and listed at a high level as a heritage, they really become touristically attractive. So this can be considered as an achievement of the process of heritagization of the industry. On the other side, this successful evolution can concern only a few part of industrial landscapes, even if the year 2015 was especially good for industrial heritage with 6 new properties (mainly landscapes) listed by UNESCO. This way is only one among many others, as this paper tried to show. The fact remains that the scale of landscapes is very important in the view of a sustainable re-development of postindustrial territories such shrinking former factory-towns, or former industrial valleys or basins. Indeed, during the last decades of the 20<sup>th</sup> centuries, too many deceptions (ephemeral museum, empty leisure parks, empty shops...) were born with the now long list of old industrial sites, regenerated site by site without coherence between them and without consideration of indirect elements of the industrial heritage. So the importance of a paradigm shift on these questions of industrial regeneration and heritage is now admitted (if not practiced everywhere), especially in Northwestern Europe, where industrial culture is very old and where industrial tourism is the most practiced.

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## **Analysis of the Heritage Requalification Process to the Recognition of a UNESCO Creative City of Gastronomy<sup>1</sup>**

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### **Abstract**

The objective is to analyze the process of organizing and upgrading the gastronomic heritage of Florianópolis - Brazil a Creative City of Gastronomy, a title generated by the UNESCO World Network (UWN). Hence, in this case study a range of research methods were employed, seeking a reflexive link between the data collected and the theoretical content of the research referenced in this work. Among the results, the process of inclusion of this city to select the UWN was identified, its planning and organization that sought community engagement and resulted in new projects as contributions of this process. The contribution is to provide theoretical and empirical tools that can assist new applications for this UWN with useful subsidies to public and private managers who wish to invest in planning and policies focusing on creativity culture for tourism development.

**Keywords:** *Cultural tourism, touristic governance, creative cities, immaterial heritage, public policy, creative tourism.*

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<sup>1</sup> **Acknowledgements** - To support of the Research Support Foundation of the State of Minas Gerais – FAPEMIG and The National Council for Scientific and Technological Development – CNPq. This working paper (*draft*) was exclusively prepared or presentation in this conference and is part of a result of an ongoing investigation - questions about the subject, suggestions for improvement and identification of problems will be well received by the authors. Feel free to quote or make reference, even that this work be rewritten and expanded in the near future.

## Introduction

In recent decades, in several countries it has been occurring a process that can be called a specialization of territories. This means that governments and organizations at local level are seeking practices of growth and development of their territories by means of productive activities that can reconcile endogenous public interests to the site with the care of desires of consumption and contemporary enjoyment. One of the ways to specialize a territory is to develop a set of best practices by means of a productive activity of local interest, which may serve for the purposes of this Article as an Identitary Specialization (IS) to the territory. In this sense, IS consists in an element that will be added to the name of the territory as if it were a last name, or social or artistic name, which allows to identify the location as a producer and supplier of certain goods and own and authentic services of a productive segment existing in the territory, to prospect it as a place of (possible) reference in a particular expertise.

The United Nations Organization for Education, Science and Culture (UNESCO), since 2004 fosters an international network of Creative Cities that one of its governance practices is make sure cities that meet the criteria of good practice creative and vocation in socioeconomic segments tied to creative industries and are divided into seven carriers: crafts and popular art, design, movie, gastronomy, literature, media arts and music. One of the prerequisites to be a creative city in one of these segments is possess vocation and actions of preservation, recovery and promotion of their material and immaterial cultural assets like gastronomy (Salmán, 2010). Several cities in the world are looking to upgrade their cultural heritage based on gastronomy offered on site, as a means of specialization of their territory (Feldman & Audretsch, 1999) in order to achieve better results, including touristic, to the organizations involved, as well as to minimize public problems, by UNESCO, known as “creative city of gastronomy”.

Based on this contextualization, arises the question of research of this article: *How is organized and requalified the gastronomic heritage of a city that has a plurality of gastronomic manifestations, in order to specialized it through certification creative city of gastronomy of the Global Network of Creative Cities of UNESCO?* One of the complementary interests of this analysis is to verify how the tourism dimension was incorporated into this process, which is a component provided for and expected through Identitary Specialization (IS) designations and certifications IS. This is relevant because this process of development of creative city in Latin America is recent, and the identification and drawing up a study that makes this knowledge explicit may help both in the improvement of existing creative city projects, and those who can become part of a municipal public agenda.

## Research methods

The case study method will serve as a guide for the realization of this research. The case to be described and analyzed is about the process of organization and requalification of the gastronomic heritage of Florianópolis, in the state of Santa Catarina, Brazil, based on the work that has been developed for the conquest of the title of creative city of gastronomy of the Global Network of Creative Cities of UNESCO in December 2014. The city of Florianópolis was the second city in the country to receive this title by gathering cultural elements linked and diversified to its gastronomy. In addition, it is a tourist offshore destination consolidated that attracts tourists from all places of the world, motivated by the beauty of its coastline, the source of its gastronomic dishes characteristic of a combination of Portuguese and indigenous influences, provided with one of the main elements of this gastronomy, the sea foods.

To study this case bibliographic and documentary methods were employed seeking the reflexive linkage with the collected data. The document research allowed to collect data from information and documents available on the internet, and free public access, at the city of Florianópolis, in demographic terms, tourist, cultural and gastronomic. The document research was also performed on the *spot* in the tourism sector in the city of Florianópolis and in non-governmental organization FloripAmanhã, social entity managing the project "Florianópolis - Creative City of gastronomy", through the handling of documents printed and electronic (projects and reports) available in those involved with the certification process of Identitary Specialization (IS) of the city in study. Added to that, and in a complementary way, an interview was held with one of the actors involved with the application to the UNESCO, which served as a control instrument for validation and complementation of data obtained by means of the online and printed documents. The collected data have been collated and organized in order to facilitate the comprehension about the process under study. In this sense, the reflective analysis of content collected, resulted in the next chapter.

## Process of organization and requalification of the gastronomic heritage of Florianópolis for the candidacy for creative city of UNESCO

In Brazil, the municipality of Florianópolis has approximately 421.203 inhabitants, in an area of 675,409 km. Located 476 km from Porto Alegre, capital of the State of Rio Grande do Sul, and 300 km from Curitiba, capital of the State of Paraná, belonging to the South Region of Brazil. The idea of the candidature of Florianópolis occurred during the Forum for Creative Industries carried out by UNESCO in the city of Monza in Italy, in November 2009. The participation of Brazil in this event resulted in the convening of the country to encourage and support the insertion of cities in Latin America in the worldwide network of

Creative Cities - RMCC (UNESCO, 2015). So that this entire process of candidature could be viable it was necessary to follow a model of international organization and planning, under the guidance of consultants who have worked in the program of creative cities of UNESCO in Paris in the design of the RMCC.

First, a study was made of the financial resources employed for the gastronomic segment of Florianópolis, and it was verified that there not structured and integrated records that could help in the planning of the candidature of this city to RMCC of UNESCO. Only in 2010, by means of a systematic monitoring of this segment in the city, it could be verified the main actions and resources employed as financial investments in the *tourist trade* in favor of the increment of the gastronomy of the city, approximately US\$ 468 thousand.

Among the various areas of the creative industries, the option of Florianópolis as creative city of gastronomy was sustained by compliance of requirements determined by UNESCO, worked in three years (2010 to 2013), namely: 1. Possess offers - and demand for quality traditional and renewed; 2. Offer training in all strategic levels , managerial and operational; 3. Carry out research and development of relevance; 4. Have resources and inputs exclusive locations (oysters) and products of the *terroir* of quality; 5. Produce international events of expression associated to creative vocation designated; 6. Disseminate systematically in specialized media the designation and the actions while creative city of UNESCO and, mainly, 7. Have a project for the future.

The process by which Florianópolis has passed and has been passing since its bid for a certification IEA UNESCO in 2014, has involved ten steps for the project to become reality: 1. awareness of the actors (stakeholders - public power, private initiative and academy); 2. Survey data and information; 3. Elaboration of the dossier; 4. Negotiate action plan with partners; 5. Seek sponsorships; 6. Monitor progress; 7. Perform the adjustments; 8. Assembling technical staff for monitoring and implementation of a plan of action; 9. Negotiate promotion partnerships; 10. Deploy the projects.

For that those steps were possible to be operated, it was necessary the construction of a shared vision to establish a partnering plan between representatives of organizations from the public and private sector and civil society. In Figure 1, the names of organizations in gray cells are the main agents of the governance structure set to Florianópolis while creative city of gastronomy of UNESCO. Thus, the union of efforts of these organizations and associations has resulted in actions for the upgrading, strengthening and enhancing of the gastronomic vocation in this city.

Public Sector	Private Sector	Civil Society
Company of Agricultural Research and Rural Extension of Santa Catarina (EPAGRI)	The Trade Federation of the State of Santa Catarina - Chamber of tourism (Fecomércio)	<i>Association Floripa Tomorrow</i>

The Santa Catarina Culture Foundation (FCC)	<i>Brazilian Association of bars and restaurants (ABRASEL/SC)</i>	Brazilian Hotel Industry Association (ABIH/SC)
The Cultural Foundation of Florianópolis (Franklin Cascaes)	Commercial and Industrial Association of Florianópolis (ACIF)	The Trade Union of employees of Bars and Restaurants
Foundation of Support to Scientific Research and Technology of the State of Santa Catarina (FAPESC)	<i>The Brazilian Support Service Micro and Small Businesses (Sebrae/SC)</i>	Institute of Generation of Opportunities of Florianópolis (IGEOF)
Federal Institute of Santa Catarina (IFSC) - Campus Continent	The National Service of Commercial Learning (Senac/SC)	Conventions & Visitors Bureau
<i>Florianópolis City Hall</i>	ASDESC Colleges	Sapiens Park
Santa Catarina Tourism S/A (SANTUR)	Vale do Itajaí University (UNIVALI)	
Federal University of Santa Catarina (UFSC)	The University of the south of Santa Catarina (Unisul)	

**Figure 1: Organizations partnerships of Florianópolis city as creative city of gastronomy of UNESCO. Source: The authors' elaboration.**

Such valuation occurred through lectures called "Windows of opportunity in the Creative Economy" in order to raise awareness and clarify the society of Florianópolis on the context of the creative industries in Brazil. This action was important to affirm the different cultural identities of places, to improve the life quality, the image, the prestige location, and thus attract and keep intellectual capital in creative cities. With this, six planning actions and implementation have unfolded that contributed so that Florianópolis complied with the requirements of UNESCO for the candidacy to IEA certification of creative city of gastronomy, as well as creating the bases to organize the maintenance of this certification. This way, the first three actions were coordinated mainly by the market in partnership with civil society, and the three subsequent, were worked with the support of the State, by means of public organizations, already exposed in Figure 1.

- Workshop Creative Design "cuisine and handicrafts"

This formative action was held in partnership with the towns of Ensenada, in Mexico, and of Hondarribia, in Spain, because they have expertise in the articulation of the design and the craft sector for the development and upgrading of gastronomic products, from the principle *commons* (which is developed by many for the good of all). Followed the methodology of Interdesign, created by the ICSID -International Council of Societies of Industrial Design and brought to Brazil by LBDI - Brazilian Design Laboratory in 1993, and then disseminated throughout the continent, based on cooperation between designers with critical distance and emotional problems of the city, render a cosmopolitan vision of design, acting in conjunction with local people committed to the culture of the local traditions and customs. The result was the creation of parts that value the craft traditions and the ancestor's knowledge to harmonize the gastronomy and the cultural value; endowing the dishes of a symbolic reference, related to the history and the culture of the place and extending the perception of its value.

Thus, this workshop was Integrate to the state project called "Knowledge and flavors of Santa Catarina", and had as objective to promote the interweaving of three activities of the

creative economy to develop a collection of refractory ceramics to serve specific characteristic dishes in an attractive form, innovative, feasible and desirable, and submit 12 dishes of the most expressive cuisine of Santa Catarina. This project was led by 12 Brazilian designers, Mexican, Spanish, Germans, Argentineans and French, who worked together with 40 professionals and local artisans of various cities of the state of Santa Catarina.

Specifically, in Florianópolis, to which this city adapted to the requirements of a creative city of gastronomy of UNESCO, was necessary the requalification of its gastronomic heritage which took place as part of a plan of action started in 2013, related to the project and flavors of Santa Catarina, already mentioned and which is still in development (2016).

This project began by taking as a basis the opinion of 15 renowned chefs and specialists in gastronomy and to establish a relationship of dishes that represent the cuisine of the land, the cuisine of the coastline and the Contemporary cuisine of Florianópolis. From this research performed in an event at the Campus Florianópolis - Federal Institute of Santa Catarina continent on the flavors of Santa Catarina is that was obtained the first results of the study, where through a questionnaire answered by chefs it was possible to discuss the matter with the members of the Group Manager of the Project "Knowledge and Flavors" and define a set of typical dishes to be exposed to the UNESCO in 2014.

This action has contributed to Florianópolis be designated by UNESCO as creative city of gastronomy in December 2014, but in 2015 it would be necessary to start a new moment: developing this new condition with the *stakeholders* (interested in gastronomy of the city) in order to maintain this distinction for socioeconomic and tourist development.

Thus, the first step of the process of maintaining the IS condition of creative city of gastronomy was to identify the most expressive dishes of Florianópolis and Santa Catarina, with that the research was analyzed with other more comprehensive study, with 100 people, among opinion formers, specialists and old residents of the city, which were questioned about the memory sensory cuisine of Santa Catarina. In the second step, it was necessary to combine the best way to prepare and serve the most expressive dishes of the local gastronomy defined at the searches. For this objective to be reached, it was performed at the end of June 2015 a Seminar Cultural identity of gastronomy of Santa Catarina and the Creative Design Workshop, Crafts and gastronomy in early July 2015, at the center of Arts of the University of the State of Santa Catarina - (CEART)/UDESC.

With these two events it was possible "to join the opinion of the *chefs* indicating the best form of preparation, and of other designers, working together to seek the best form of presentation of dishes, developing equipment, products and tools to related support" (Floripamanhã, 2014). And, still the third step of this process comprised the integration of

local restaurants that wished to undertake with the proposal to prepare and serve the dishes of the regional cuisine using these utensils recently developed, in order to contribute to the artifacts constituting the image of Florianópolis as a gastronomic tourist destination with indigenous aspects. For this, ABRASEL/SC and Sebrae/SC set the minimum criteria and the establishments which meet the requirements to use the Stamp and flavors of Santa Catarina, indicating the commitment with the preservation of the regional gastronomy.

- Laboratory of Cultural Innovation - Labin

In 2015 two laboratories of Cultural Innovation were created- one in the city of Ensenada, in Mexico, and another in Florianópolis. Both to support initially the projects related to their insertions of these two cities in the Network of Creative Cities of UNESCO. The Innovation Cultural Laboratories seek to understand the territory for after thinking about the products to be developed in connection with the same. Its tasks and challenges are: apply and transfer a methodology of insertion of creative projects in the territories culturally defined, from local vocations, potentials and prospects for the future; implement and measure search tools based on sensory memory of the local people and build and provide an array of elements of the cultural reference of the territory defined serving as a base for the creative processes; propose a differentiated offering of objects of support and enhancement of regional cuisine and local craft; offer executive support to projects and actions related to the integration of the host city of each Labin to the Worldwide Network of Creative Cities into one of the categories established by UNESCO.

Like this, the Labin in Florianópolis was created to enable the execution of projects related to the territorial design, using shared spaces with partner institutions with a focus on the Creative Economy, seeking to identify opportunities for job creation and innovation, uniting memory and identity, current opportunities and future scenarios. This lab has as its starting point in recognizing the local territory and their singularities as sources of material and cultural features that allow to differentiate their products and services in a globalized market.

Thus, the Labin starts from the premise that consumer products have a cultural bond, either with their destination audience, either with the culture from which was conceived in or produced. Invest in local products, related as the ways of being and living in a given territory. The Labin is supported in the collaboration of a network of experts, with voluntary provision and mobility to act on-site in cities practicing the *Commons* Design (shared, collaborative creation or co-created).

The Laboratory pioneer in this segment in Florianópolis, has actions still incipient, with the developing and testing of methodologies of intervention in the handmade segment, aiming to value the existing cultural patrimony, initially, in the context of gastronomy. However, it

is observed the Labin from Florianópolis with an inducer of business tourism in the gastronomic segment, something new and relevant to the attraction of stakeholders and to economic development in this segment.

- The creation of the Observatory of Gastronomy

This action aims to gather elements to boost the development of gastronomic vocation of Florianópolis. It is a project with the objective of attracting the visit of specialists and internationally renowned chefs in order to design Florianópolis as one of the main protagonists of the Global Network of Creative Cities.

This Observatory of gastronomy in Florianópolis was created at the end of 2014 but also one of the actions for the maintenance of certification IEA "Creative City of gastronomy of UNESCO", which has as one of its objectives the achievement of form and structuring of periodic workshops for the discussion on the management of local gastronomy (Floripamanhã, 2014). This was important because the creative workshops on "Design, cuisine and handicrafts" are specific and were established within the project "Knowledge and Flavors of Santa Catarina", which has been given deadline to terminate. In this way, this observatory allows the continuity of similar actions or demonstrate that it is necessary for the maintenance of Florianópolis as creative city of gastronomy. This type of action contributes to the specialized creative tourism, which assist in the promotion of the city as a differentiated tourist destination.

Still as one of the initiatives of the Observatory of gastronomy, the Nucleus of Cultural Innovation had one of the first activities the achievement of Territorial Design Workshop with the goal of creating the brand of the project Knowledge and flavors of Santa Catarina. This initiative had the partnership of UDESC and aims to revalue the local gastronomy through surveys on culinary tradition, innovation and gastronomical memories, in addition to the creation of a supply of equipment, products and utensils of support and promotion of local gastronomy, which favor more qualified tourism.

- Hygienic-sanitary control of bivalve mollusks

This action is part of a pioneer project in Brazil, which has as its objective to investigate the health quality of water and of mollusks in locations where there are marine farms, in addition, search the monitoring of blooms of harmful algae and education actions on good practice management of sanitary mollusks. The mollusks are treated in the gastronomy as sea food dishes and the main managed (including in captivity in Florianópolis are oysters and shellfish (mussels). This project contributes to the quality of the mollusks used on the composition and preparation in the gastronomic dishes in Florianópolis.

- Geographical Indication of the oyster



Another action that reinforces the typical cuisine of Florianópolis and targets it culturally as a city of gastronomy is related to the project of the oyster Geographical Indication of this city that is in progress at INPI (National Institute of Industrial Property). The indication of geographic origin G(PGI) would consolidate and protect the brand "Oysters from Florianópolis". The final objective of this project is to use that trademark for dissemination purposes, ensuring consumers the quality and the differential of the produced oysters in Florianópolis (Floripamanhã, 2014).

- National Party of the oyster and Azorean culture - Fenaostra

This annual event, gradually considered a gastronomical festival, was one of the main actions carried out by the municipal government to redeem the gastronomy and the Azorean culture of Santa Catarina Island, as well as enhance one of the main inputs of the productive chain and economic local, the oyster. The first edition of this event was in 1999 with the objective of disseminating the catarinense mollusk and enlarge the market for producers (Florianópolis, 2015). The event is held by the city of Florianópolis, through the Secretary of Tourism, Secretariat of Culture, Institute of generation of opportunities from Florianópolis, the Secretary of Education, Secretary of fishing, and with the support of Abrasel/SC, Senac, Sebrae/SC and CDL Florianópolis.

This festival can be considered an autochthonous event, for being authentic and unique of international appeal, and has in each edition received a greater number of visitors for gathering in a same space activity in gastronomic and technical-scientific, economic areas and cultural life. It is observed that this gastronomic festival stimulates tourism (Schlüter, 2006) in addition to a seasonal proposal, guided in the sun and sea, offering possibilities for other niches of the development of local tourism. Thus, this event was one of the actions that contributes to the approval of the nomination of Florianópolis in UNESCO and that in 2015, due to its tradition (16 editions of this event) also enabled the promotion of competitions related to the creative economy. The "Cultural Contest Gastronomic Fenaostra Creative City" which aims to stimulate new forms of preparation taking the oyster as main ingredient, in addition to promote new forms of preparation of this ingredient.

Although this section could have happened in another way, due to its relevance, we attempted to deal with all the activities of the public sector related the candidacy of Florianópolis, the capital of the gastronomy of UNESCO in a discussion only due to limited set of information obtained during this survey, which does not prevent in future from being expanded and discussed in more depth.

Thus, with these pre and post nomination actions of the city of Florianópolis, it is observed that the public sector participation in this process was worked toward sensibilizing the society of Florianópolis for that the candidacy was understood as a stamp for the

destination with relation to gastronomy. Added to these actions, through exchanges and participation in other international events, the project has been receiving support of other Creative Cities of gastronomy of Network UNESCO as was the case of the Gastronomic Festival of wine and flowers held in Zahlé in Liban the in August 2015 and the 13th Congress Gastronomic Popayan, Colombia, occurred in September 2015.

This way, Florianópolis, it is observed that this city, now as a tourist gastronomic destination, is open to new opportunities, because when inserted in the worldwide network of Creative Cities of UNESCO, gains projection and visibility as qualified tourist destination, demanding the organization tenths of events contemplating the entire chain of production. Products fairs and services, gastronomic Festivals, scientific congresses presenting results of research and development of new products, technical seminars and workshops presenting the state of the art, are among others, windows of opportunity demanded in creative cities (Andersson, 2005) in favor of regionalization with appreciation of local culture, counting with all this associated to tourism as one more alternative for local development.

### Summary

The Identity Specialization (IS) certification of Creative City UNESCO of gastronomy is a distinction that adds value as qualified tourist destination, because it represents new opportunities of cooperation, exchanging ideas, projects and people, formed by members of the Global Network of Creative Cities. It is also a recognition of five years of persistent efforts in the search for information and partnerships with project for the future.

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## **Preservation Proposals for the Cultural Landscapes in context of St.Ioannis Theologos Monastery and the surrounding vineyards**

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### **Abstract**

In today, one of the most attractive cultural landscapes are wine routes, especially in Europe. In Turkey's Europe side called Thrace host the first organized wine route. The route has created by Thrace development agency and wine producers in 2013. One of the most noticeable place in the route is St.Ioannis Theologos monastery and surrounding vineyards in "Ganohora" region. Ganohora has a recognized history dating from the 1st century; it was a religious centre for Christians during the Middle Ages with its many churches and monasteries. In this monasteries, people produced wine for many years. Combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment. The rich historical and cultural heritage and traditions of the wine route in combination with a unique natural environment make the Thrace an ideal place for cultural and natural tourism. The route passes through mountains, forests, and numerous micro-climates surrounded by three different seas (the Sea of Marmara, Aegean Sea, and the Black Sea). Its natural beauty enriched by the diverse culture and history, makes the region an exciting and delicious destination. This study is about an examination of this relations in the context of St.Ioannis Theologos monastery with the surrounding vineyards and develop conservation proposals.

**Keywords:** *thrace, wine route, cultural landscape, management, cultural tourism, cultural routes*

### **Historical Geography of Thrace**

Thrace is a historical and geographic area in southeast Europe, centered on the modern borders of Bulgaria, Greece, and Turkey. As a geographical concept, Thrace designates a

region bounded by the Balkan Mountains on the north, Rhodope Mountains and the Aegean Sea on the south, and by the Black Sea and the Sea of Marmara on the east. The areas it comprises are southeastern Bulgaria (Northern Thrace), northeastern Greece (Western Thrace), and the European part of Turkey (Eastern Thrace).

Throughout its history Thrace has always been a territory that housed various civilisations due to its geographical position. With the absolute hegemony of the Roman Empire in the region since 1st century, and particularly with the founding of the New Rome as the Empire's new capital, the region's importance increased. Today within the borders of the Turkish Republic, the Eastern Thrace was an important military base for the Ottoman conquest of the Balkans during the 14th century and continued to be so throughout the long history of the Ottoman Empire.



Figure 1: The modern boundaries of Thrace in Bulgaria, Greece and Turkey

### Introducing Thrace Wine Route and Relations between Cultural Landscapes

In relation to definitions of international organizations, cultural routes can be accepted as linking tools of heritage through areas at different scales, consisting evidences regarding historical associations of human activity and nature. In this manner, *cultural landscapes* emerge as bases for cultural routes, i.e. trails and networks. Therefore, the concept of cultural landscape and rationales for describing cultural routes depending on a significant landscape's characteristics are reviewed as a beginning to the discussion.

A cultural landscape is defined as the result of a cultural evolution of, or in the land. As stated by the European Landscape Convention of European Council, 2000, "*landscape*"

means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors. A place, which witnessed to human activities and development throughout the history and bear traces of it at present, and whose nature affected these activities with its opportunities and restrictions, can be described as a cultural landscape. Within this scope, cultural trail description could be an effective tool in interpretation, preservation and presentation of these landscapes which possess elements of cultural and natural heritage at the same time and bear a multivalent character.

Routes developed by the Ministry of Culture and Tourism, local governments and/or tourism entrepreneurs and scientific studies have been becoming common in Turkey. Some examples of cultural routes in Turkey can be listed as; the Lycian Way, the St. Paul Trail, the Hittite Way, the Phrygian Way, the Route of Evliya Çelebi and the Route of Abraham at southeastern Anatolia. However, the only focus of this corridors proposal seems to be shaped by tourism purposes. Increase in accommodation facilities, sometimes by restoration of historic buildings, and improvement of tourism types are the major concerns of tourism development corridors.

Vines have been cultivated in Thrace since ancient times. Homer wrote about the honey-sweet black wine produced here in his *Iliad*, and generations of local farmers have capitalised on the rich soil, flat geography and benign climate of this region to grow grapes to be used for wine and spirit production. Ancient sources suggest that Thracians were among the best winemakers. During the middle Ages the Church took wine production under its protection such as the Monastery of St.Ioannis Theologos. (Külzer, 2009)

In late 2013 the Turkish government introduced new regulations on alcoholic drinks that made it illegal to advertise, publicise or sell alcohol over the internet. The wine industry initially went into shock, but it quickly realised that to stay viable it would need to look at alternative methods of marketing its products. One of the most innovative solutions was developed by a group of 12 boutique wine producers in this region, who banded together to devise the Thrace Wine Route in 2013. Inspired by Italy's hugely successful Strade Del Vino (Wine Roads) network, this local equivalent aims to entice visitors to visit Thracian vineyards, enjoy local gastronomy, investigate regional heritage and admire the area's stunning scenery. Guided tours of the vineyards are offered from the first 'bud breaks' in late April to the harvest in October. (Thrace Development Agency, 2013)

The route passes through mountains, forests and a variety of micro-climates surrounded by three seas (the Sea of Marmara, the Aegean Sea and the Black Sea). Eight of the vineyards have restaurants and cafes where local wine and food are matched, and three offer accommodation. One of the most touristic destination on the route is "Melen" vineyards because of the historical, cultural, social and natural values with the Monastery of St.Ioannis Theologos. (Figure 2)



Figure 2: Map of the Thrace Wine Route and location of the Melen vineyards (Thrace Development Agency, 2013)

### History of the Monastery of St.Ioannis Theologos and Surrounding Vineyards

Monastery of St.Ioannis Theologos is located in Ganohora region which is part of Holy Ganos Mountain. The mountain of Ganos, in the hinterland of the north western shore of the Sea of Marmara, was a monastic centre in the middle Byzantine period<sup>1</sup>. According to some records the region has at least 16 monasteries (Külzer, 2008). Today, modern name of Ganohora is “Hoşköy”.

Hoşköy, was an area where both Greeks and Turks lived together. This sub-region was a major wine production place in the past during Ottoman Empire period. Since the main form of transport in this area used to be by sea, the wines would be put in large barrels and on the beach, lifted a board ships which would then take them to the Wine makers’ dock at Karaköy in Istanbul to be distributed to various cities and countries. Today unfortunately there are not too many wineries left from that time. Many of the vineyards have also been converted to Olive Trees mostly. But historical Monastery of St.Ioannis Theologos’ vineyards have still actively continued its existence. There are still grown grapes for wine

<sup>1</sup> For a history of the site and full references to the sources see Nergis Günsenin, “Ganos, centre de production d’amphores a l’époque byzantine”, *Anatolia Antiqua II*, Paris (1993), p. 193.

production. But the winery of monastery isn't used for wine production. The wine production is made in a modern winery where is Hoşköy coast line by Melen company since 1990 which is own one of the local inhabitant. Total area of the landscape is 73000 m<sup>2</sup>. The vineyard area is 53000 m<sup>2</sup> that mean it covers almost 75% of its all area. Rest of the area which is olive trees cover 18000 m<sup>2</sup>. The monastery complex is almost 2000 m<sup>2</sup>. However, as a cultural landscape the Monastery of St. Ioannis Theologos and surrounding vineyards is integrated into the Thrace wine route in 2013. When considering the other wineries in the Thrace Wine route, the only authentic winery is in Monastery of St.Ioannis Theologos. In this way, Monastery has an important and advantageous position and it can be a major and useful tool for preservation of the monastery complex.

### Architecture of the Monastery of St.Ioannis Theologos and the condition of today

The monastery of St.Ioannis Theologos, in the Hoşköy district, is built in a hill very close to Hora River. It is far 1 km far away from Hoşköy which has coast side settlements. Historic evidence about the monastery is scant. The monastery was built by Friar Dionysius (Kalafatis) in 1865. He built over the remains of an older Byzantine monastery which, although the date of its building has not yet been discovered, is believed to pre-date the conquest of Istanbul (1453). It is known however, that before the Byzantine monastery was built, the land was used as a cemetery during the 5th and 6th centuries<sup>2</sup>.



Figure 3: Monastery of St. Ioannis Theologos and Marmara Sea point from vineyards (Erşan, 2015)

<sup>2</sup> Ecclesiastical records from the Patriarchate of Istanbul.



The monastery is a complex buildings consisting of stone, in one or two storeys, enclosing a central courtyard on four sides, with the orphanage completing the enclosure on the west side also the entrance to the complex was located to the west side.

The monastery complex was in use until the early twentieth century. The monastery complex was lost its owners with forced immigration between Turkey and Greece in 1923. Great damage took place as the villagers removed all salvageable material, corner stones, and so forth. It was thus abandoned in a terrible condition in danger of complete collapse. Today, one of the local families who is owner of the Melen company which is used vineyards for vine production also own the monastery and surrounding vineyards. There is also non-commercial production from the olive trees in the territory such as olive oils. The family was synonymous with the cultural values and traditions of their own background. Their curiosity and enthusiasm would contribute to the sustainable preservation approach.

Dating of the monastery buildings reveals different building phases. The monks' dormitories and kitchen (south wing) (D) and winery (C) were older and contemporary with the chapel (B) and bell tower (A) (Figure 3). The east wing was probably built at a later stage when there was a need for more storage space, barn, and so forth. The east entrance, is dated to the twentieth century.

The condition of the orphanage and barn were rather good compared with the rest of the buildings. The monastery complex has main conservation problems such as serious structural deteriorations, lack of users, climatic conditions, vandalism. However, the east and south walls had serious and widespread structural cracks caused mainly by earthquakes. The main damage to the monastery buildings was the demolition of great parts of the walls and arches, the removal of all of the plasters and the weathering of individual stones (thresholds, jumps, lintels etc.). These damages were due to the abandonment of the monastery during recent years, the destructive earthquake of 1912<sup>3</sup>, and the removal of the wooden elements (roof beams, lintels, window and door frames, etc.) as well as corner stones, which exposed the interior to the destructive weather elements. Wild vegetation that had grown within the mass of the walls also caused severe damage.

The monastery complex is considered a very important monument with great archaeological, historic, aesthetic and architectural values. However, it is the only surviving monastery in the Eastern Thrace. The monastery buildings preserve many of the characteristics of their original design, typical of the orthodox monastery architecture of

<sup>3</sup> The 1912 Mirefte earthquake occurred on 9 August. It had an estimated magnitude of 7.8 and causing 216 casualties.[ Bogazici University Kandilli Observatory and National Earthquake Monitoring Center (NEMC) ]

Thrace (Courtyard settlement with the main covered entrance, simple and modest design concept, etc.). The harmonious co-existence of the monastery buildings in terms of materials, textures and proportions with the local environment is of significant importance.

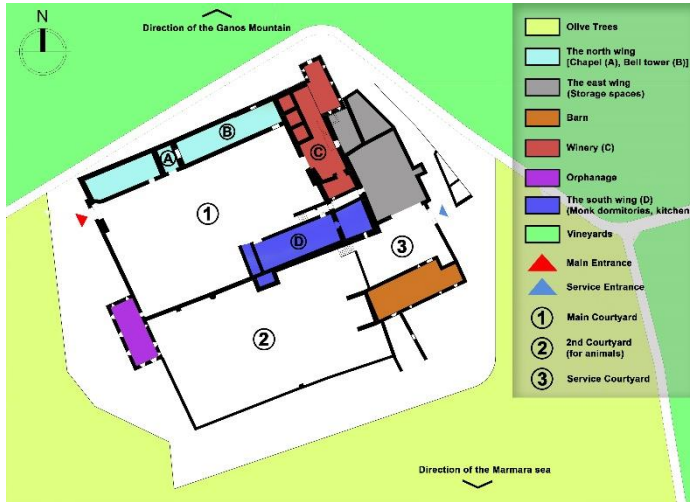


Figure 4: Illustrated site plan of the Monastery of St. Ioannis Theologos (Erşan, 2016)

### Heritage Management Planning and Conservation Principles of the Heritage

The significance of a place embraces all the diverse cultural and natural heritage values that people associate with it, or which prompt them to respond to it. These values tend to grow in strength and complexity over time, as understanding deepens and people's perceptions of a place evolve. Understanding and articulating the values and significance of a place is necessary to inform decisions about its future. The degree of significance determines what, if any, preservation, including statutory designation, is appropriate under law and policy.

The environment of the Monastery of St.Ioannis Theologos contains an authentic and dynamic record of human activity. It has been shaped by people responding to the surroundings they inherit, and embodies the aspirations, skills and investment of successive generation. Each generation should therefore shape and sustain the historic environment in ways that allow people to use, enjoy and benefit from it, without compromising the ability of future generations to do the same.

Heritage management planning involves understanding and conserving the heritage values of a place. At the Monastery of St.Ioannis Theologos, this has not been an easy or smooth process. The heritage management planning activities are described broadly in

chronological order to assist in understanding each of the processes and which interests and authorities were the drivers. The relationships between the players are particularly important, as is the relative ability of municipality to influence government.

Today's visitors to heritage sites want to experience culturally important structures and artifacts in as real a context as possible. Visitors want to experience the elements and forms of construction in ways that will permit them to imagine the former characteristics of a monument that is now a ruin. Informed preservation and effective interpretation have become basic principles in the management of architectural and archaeological monuments. What is required is not simply conservation, but conservation framed by appropriate aesthetic judgment so that sites are exhibited most effectively. The revival and reuse of historic buildings is almost always recommended, provided however that these functions do not impair the structures and their nature as integral entities. According to the Venice Charter (1964), conservation is always facilitated by making use of buildings for some socially useful purpose.

However, when conserving abandoned historic monument such as Monastery of St.Ioannis Theologos, some of the questions arising are as follows. How much of the old should be preserved without any intervention? Is it better for an abandoned monument to be preserved as a ruin or to be restored completely as a living monument? How important is the reuse of an abandoned monument? The answers to these questions are complicated and differ in each case. Thus, the final decision for the restoration approach for a historic site of great importance, such as a monastery complex, should be based on the evaluation, assessment and hierarchy of its different values taking also into serious consideration economic and social factors.

The monastery of St.Ioannis Theologos can be evaluated as a rural settlement with the surrounding vineyards. The subject of preservation of rural settlements increasingly widespread in the global agenda. But in Turkey, theorizing to explain the values of the rural conservation and laws are not sufficient. (Kayın, 2012) Today, the monastery complex registered for worth to preserve as a building since 1990, not a cultural landscape with the surrounding vineyards and olive trees. With this regulations, these areas always open to a potential threats such as deterioration of silhouette, unauthorized settlements etc. Also for the sustainable preservation of the Monastery of St.Ioannis Theologos with the vineyards and olive trees as a cultural landscape should be developed buffer zones to avoid this kind of threats.

Also, a new developing concept recently, cultural routes represent systems that bear significant elements of cultural and natural heritage, so requires for planning processes different than for a single site. They can be designed as a tool for conservation of heritage,

improvement of tourism sector and enhancement of development such as relation between the Monastery of St.Ioannis Theologos and surrounding vineyards with Thrace Wine Route.

## Conclusions

Considering route planning as a tool for promoting heritage, the first and most important aim for trail development is to preserve and sustain archaeological heritage, character of local settlements and natural landscape of the region such as Monastery of the St.Ioannis Theologos. Therefore, every action to be taken through route planning process should respect sustainability of cultural heritage throughout the region. Besides, being substantial material of a cultural route, elements of cultural heritage in the region, i.e. archaeological sites, vernacular settlement patterns, single historic edifices and so on, needs to be preserved and sustained for also continuity of trails network. Also enhancement of public awareness and participation of local people is an important aspect of any route planning process.

A cultural route that will be planned for a landscape, which possesses a multivalent character both with historical, cultural, social and natural values, basic concepts to be considered are mainly interpretation and presentation regarding the conservation of heritage.

The basic dilemma of whether to reuse an abandoned monastery or leave it in ruins is nonetheless always present and cannot be solved by denying the one or the other approach. To arrive at a decision of whether to preserve an abandoned monastery in a ruined condition or restore it completely (using traditional or contemporary materials), it is essential to initially consider with care the positive and negative consequences for each strategy. It is important to reuse and revive an abandoned monument, but this has to be done without seriously damaging any of its architectural, aesthetic, cultural, historic and symbolic values. The building can be functional, but the new use should not endanger its values. The aim of every intervention (leading to the revival of a monument or to its conservation in a ruin form) should be clarified and should emphasize the reality of each monument without changing it.

To sum up, conservation principles regarding preservation and sustainability of the cultural heritage and interpretation of the cultural landscape in Thrace Wine Route for a cultural route planning process can be listed as;

- The potential for some of these sites to be a part of seminary programs and eco-tourism should be recognized. Where appropriate, programs should be created to make the community aware of these cultural heritage and how the heritage areas such

as the Monastery of St.Ioannis Theologos can be utilized to enhance the quality of life of both urban and rural residents,

- Considering the cultural landscape as a system constituted of historical and contemporary elements evolved in time and in the same natural environment, development of a thematic interpretation topic for Eastern Thrace region depending on historical periods with the emphasize on antiquity and starting out oral history projects,
- The rural settlements in preservation regulations and the rural settlements in the culture-nature integrity should be directly record; "Cultural landscape", "cultural landscape", "integrated conservation" concept should be mentioned in the legal basis. Without this regulations, these areas always open to a potential threats such as deterioration of silhouette, unauthorized settlements etc.,
- According to international charters and examples from the world, the decision to take a pragmatic approach and stabilize the ruin rather than to reinstate lost fabric resulted in carefully phased cycles of temporary works, clearance of rubble and consolidation of exposed masonry. This has enabled a stabilized ruin to be presented as a shell ready for the construction of a contemporary core building that will provide a sustainable future for the Monastery of St.Ioannis Theologos.

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## **Virtual paths for the enhancement of archaeological landscapes: the “Via Gallica” project**

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### **Abstract**

Today, the ability to revitalize and promote the complex system of resources pertaining to a specific territory in order to develop cultural tourism is based on the identification of instruments that facilitate a more natural process of communication and connections between all the components involved in the mechanisms of composition of the cultural and tourist proposal in its widest sense.

One of the design models used in recent years – employed with differing distinctive features in different territories and in various situations – is the cultural itinerary. It lends itself to a new understanding and interpretation of the landscape, valorising through a bottom-up approach the everyday cultural heritage that determines the very identity of each community.

This paradigm can also be applied to the field of archaeology, as experimented in Italy in a recent project financed by the Lombardy Regional Authority and developed by the ArcheoFrame Laboratory of IULM University, Milan, in partnership with five museums and the Lombardy Archaeology Superintendency.

The project involves the production of a historical and archaeological itinerary which winds its way through five key places in north Italy (Milan, Como, Bergamo, Brescia, Lake Garda), in search of the line of the ancient “Via Gallica” (Gaulish Way) in use during the Roman and Early Medieval period.

The itinerary is available to the general public by means of smartphone and tablet applications with innovative multimedia content - including videoclips, 3D scans of artefacts and augmented reality – and was designed according to the principle of sustainable mobility, so as to relocate visitor flows from the main town centres to the surrounding areas and stimulate the search for information about the manmade landscape and evidence of its historical development.

Crucial to the last aim is the use of storytelling: employing different literary forms, four historical figures help the visitor to discover the places of which they speak through their own eyes and experiences, giving an overview of the various historical epochs. The app allows you to pursue diverse lines of interest, so as to offer an integrated guide to the archaeological remains in their geographical context.

The aim is to stimulate local communities' awareness of the historical landscape and to propose alternative tourist opportunities, transforming cultural assets into active features able to furnish younger generations with a new perspective from which to understand the value and strategic potential of heritage for sustainable territorial development, focussing on cultural diversities and dialogue, while exploiting the synergies of new technologies in order to enrich the heritage itself.

**Keywords:** *cultural itineraries, archaeology, sustainable development, tourism, heritage, ICT.*

### **Cultural itineraries as a means of understanding and valorising the landscape**

Italy is a country “based on beauty” (Lazzarotto, 2013), second to none for the number of sites in the UNESCO World Heritage List (51) and for the quantity of historical, artistic and architectural heritage – and archaeological – sites scattered throughout the country. According to data from the *Osservatorio Nazionale Cultura e Turismo, Impresa e Lavoro* (2015), in the tourism sector the cultural component continues to be a strong motive for visits to Italy, influencing almost 40% of international tourists: 18 million foreigners, in addition to 13 million Italians, are attracted by culture. This interest seems no longer to be limited to mere enjoyment of artistic and monumental features, but is seen as a “more wide-ranging experience that may involve an entire territory and its heritage” (Grossi, 2006), including the intangible (customs, dress, traditions, and even the stratified knowledge that has accumulated in a place over time) and productive (food, wine and crafts). In the current situation, then, we are faced with a wider public, less specialistic but in search of clear information with a wide range of reference, that improves its appreciation of a place and awareness of local history and culture. Those who stand to benefit from the growth potential of this new and extensive tourist requirement are the localities – perhaps minor and peripheral – that are best able to meet these new needs, offering users experience-devices that can be employed in “multidimensional” and “polythematic” ways (Gregori, 2005).



So the challenge is to identify and experiment methods, strategies and tools suitable for increasing awareness regarding cultural heritage resources, including emphasizing latent or neglected aspects that are rich in potential, so as to encourage a more natural process of communication and organized integration between all of the elements involved in the process of formulation and enhancement of a region's tourist and cultural assets. An area of experimentation which has been explored in recent years – with marked differences from place to place and diverse motivations and backgrounds – is that of the design of cultural itineraries, both in the concrete sense of routes to actually be followed, and in the abstract sense of conceptual journeys of discovery and learning about the landscape – and also from an operative point of view, suggesting best practices for wide-ranging territorial valorisation. It is at the same time an instrument for the development and interpretation of the landscape, be it physical or cultural, and for communication and spreading shared values and ideas for the purpose of encouraging the everyday awareness of local heritage that is the underlying essence of a region and a community. The cultural itinerary, considered in all respects as an innovative tourism product, needs to be based on a “virtuous circle” with three components: resource/project/territory (Lajarge & Roux, 2007), closely linked and interdependent. In this way, then, the resources and specific features of an area do not remain “inanimate” resources (Kebir & Crevoisier, 2008) but – if inserted in a virtuous cycle, distinguished by a unifying theme which gives meaning and importance to the entire itinerary – allow the networking of a widespread heritage and the development of diverse forms of “immersion” and “narration” of the layered history of the chosen locations, which can then be presented and communicated as territorial theme-concepts (CUEIM, 2006). One of the principle merits of cultural itineraries is also their capacity to make explicit the *genius loci*, or the culture of a specific place. The definition of this topic is a crucial aspect of their design, which starts with a careful analysis of the local characteristics of the chosen place, in order to comprehend what kinds of resources, already rooted there, have the greatest potential for development.

Lombardy is certainly rich in historical evidence, distributed throughout its extensive territory and often little known, but of great interest to those who pay attention to the stratification of the past; a diverse cultural inheritance that corresponds well to the concept of “widespread heritage” (Ferrara, 2010), and lends itself to the experimentation of appropriate methods for awareness-building and enhancement.

S.F.

### **The “Via Gallica” archaeological itinerary in Lombardy**

Lombardy's geography is very varied, from the extensive plain of the River Po and its tributaries to the massive mountain range of the Alps, which is crossed by a series of

strategic passes that have always permitted communication between the Italian peninsula and Europe to the north. Between these two extremes lies a zone of great interest, both with regard to its scenery and its history: the Alpine foothills, among which lie the three great lakes (Maggiore, Como and Garda), renowned the world over as attractive tourist destinations.

In this area during the course of the 1<sup>st</sup> millennium BC four large towns grew up, which during the Roman period (starting in the mid-1<sup>st</sup> century BC) became sizeable urban centres, further developing during the Early Middle Ages to become the provincial capitals they are today: Milan, Como, Bergamo and Brescia. Around these, on the basis of diverse settlement models, there developed a considerable number of satellite communities which owed their vitality to their various functions: economic, religious and military. Our knowledge of the Lombardy landscape in different historical periods, enabling its evolution to be followed up to the present day, is founded on archaeological remains, which include large towns with religious and civil public buildings, dwellings, cemeteries, defensive structures, villages, agricultural and industrial centres, rural and luxury villas, fortified settlements, rural temples, monasteries, roads and their related infrastructure (Grassi & Frontini, 2008).

Milan and Brescia were the two main towns, both with the status of capitals of the Celtic tribes living respectively in western Lombardy (Insubres) and Western Lombardy (Cenomani) and therefore important political centres: from AD 286 to 402 Milan was seat of the Roman Imperial court, and became a key locality for western Christianity thanks to Bishop Ambrose, while from his court in Brescia the last Lombard king Desiderius participated in the end of Lombard rule in Italy in AD 774. In Milan, then, you can see the remains of an exceptional Roman urban centre: as well as the town wall, the forum, baths, theatre, amphitheatre and luxurious residences there are the imperial palace and adjacent circus, to which may be added the Bishop's complex and remarkable Early Christian churches, that continued in use during the Early Medieval Epoch (Fedeli, 2015). In Brescia, on the other hand, the principal monumental complex present in every Roman city may still be experienced in all its majesty: the forum with a temple dedicated to the Capitoline triad (the *Capitolium*), the basilica, other public buildings, shops and the nearby theatre (Rossi, 2014). The Santa Giulia – City Museum complex, as well as sumptuous Roman *domus*, also includes the church of San Salvatore, a masterpiece of Lombard religious architecture which belongs – together with the Roman Brescia Archaeological Area – to the UNESCO serial site “Longobards in Italy. Places of Power (568-774 A.D.)” (Brogiolo, 2014). Como and Bergamo owe their emergence in Celtic times and importance through to the Early Middle Ages to their strategic positions of territorial control. They are also good examples of smaller settlements: Como's town centre preserves eloquent remains of when it was a colony founded by Caesar, while its modern churches conceal evidence of Christianity's

spread through the Alpine foothills (Gioacchini & Albini, 2008); place-names in Bergamo are the key to discovering the remains of the Lombard court that are scattered throughout the Upper Town, partially overlying those of the Roman centre (Fortunati & Poggiani Keller, 2007).



Figure 1: The itinerary of the so-called “Via Gallica” in Lombardy

These four towns have always been connected by a road system that is only known in part, but of which there are traces from ancient writings, place-names and the sporadic physical remains of stretches of road and allied structures (town gates, bridges, milestones, roadhouses, see Basso, 2007). In particular, there is a route that starts in Verona (where it joined up with the larger Via Postumia), passes along the southern shore of Lake Garda near Sirmione – the first locality in Lombardy – and crosses the region from east to west, running mainly through the piedmont belt, which is known as the “Via Gallica” (Fig. 1). This name is conventional (Filiati, 1792), for it does not in fact correspond to a construction project or single road that was formally recognized, as was the case for the principal Roman roads named after consuls, but is instead a route whose component parts have been subject to some variation over the ages. In the Iron Age, road connections existed between the Celtic peoples' main settlements, these were rebuilt in Roman times and accompanied by additional facilities that have also left archaeological survivals (Palestra, 1984). Historical sources attest that the most intense use of this piedmont route was in late Roman and Early Medieval times, as a result of the construction of lines of defence and the emergence of the phenomenon of pilgrimage, in first place to the Holy Land following a terrestrial route from Gaul to Jerusalem such as that illustrated by the *Itinerarium Burdigalense*. Principal nodes on this itinerary were *Mediolanum*-Milan, *Bergomum*-Bergamo and *Brixia*-Brescia, from which branched out other roads large and small, giving rise to alternative paths following the same overall direction. An example is the stretch between *Mediolanum*-Milan and *Novum Comum*-Como, crucial for communications

between the most important commercial centre on the plain and the lands beyond the Alps – reached by means of Lake Como and the Splügen Pass.

Thus the “Via Gallica”, rather than being a concrete physical link between these various places, is the idealized path of a tourist and cultural itinerary, an opportunity to discover the territory of Lombardy and its historical development through archaeology.

G.Z.

### **An App for the enjoyment of the Via Gallica archaeological itinerary**

The archaeological patrimony of the larger and smaller towns on the Via Gallica route in Lombardy is to be found in well-known archaeological areas, and also in small sites hidden in urban centres and the surrounding countryside, mostly disconnected from the traditional tourist routes that are the prerogative of famous artistic centres. Alongside these are long-standing archaeology museums with abundant collections, the “organized deposits of memory” (Montella, 2003) of towns or indeed larger territories, also not always integrated into large-scale tour circuits, although they are the access points to understanding the key aspects of a particular geographical and cultural context. Sites and museums are thus complementary and inseparable resources for exploring the human landscape, in an ongoing exchange between past and present, wider context and local community, as well as the various components and peculiarities that make up the identity of the locality in question and constitute its historical memory. Sites and museums are also places of valorisation, understood as a dynamic process within an integrated system based on dialogue between the various actors who rotate around an archaeological resource, the public bodies in charge of heritage tutelage, local councils, tourist operators, and those who make use of the patrimony. Our approach to the development of archaeological resources must therefore be twofold: on one side the inevitable top-down intervention of the institutions responsible, defining the guidelines and programming of operations on the basis of available funding, and on the other the bottom-up consultation with regard to aims, methods and means between all parties involved.

These are the premises to the design of a tool for the development of this heritage, its organization and improved public accessibility through the archaeological and cultural itinerary dedicated to the Via Gallica. Thanks to funding by the Lombardy Regional Authority through a “Call for presentation of applied research projects for the development of Lombardy’s cultural heritage, addressed to universities in Lombardy, year 2015” the project “Retracing the Via Gallica: a multimedia archaeological itinerary through Roman and Early Medieval Lombardy” was designed by the ArcheoFrame Laboratory of the Milan Independent University of Languages and Communication, or IULM, directed by Prof.

Luca Peyronel, in partnership with the Lombardy Archaeology Superintendency, the Lombardy Museums Group, Milan Civic Archaeology Museum, the Paolo Giovio Como Archaeology Museum, Bergamo Civic Archaeology Museum and Santa Giulia – Brescia City Museum/Brescia Museums Foundation. This concerted project has led to the design and production of an innovative multimedia tool for the enjoyment of this archaeological itinerary by means of two different instruments, each one fashioned with a mixed public in mind. The “Via Gallica” mobile app for smartphones and tablets may be used to facilitate a traditional sightseeing tour: it furnishes all the information needed to plan a town-centre route or itinerary between the various nodes on the reconstructed line of the ancient road and gives a summary of the main Roman, Early Christian and Early Medieval attractions, both standing monuments and specific objects kept in museums. The second aid to fruition takes the form of an original approach based on narrative, or storytelling: the visitor is guided along the Via Gallica by four historical personages who lived in different epochs and who, through their own eyes and based on their personal experiences attested in historical sources (and others that were invented), provide in various literary formats (letters and diaries) an evocative account of the most distinctive parts of the towns and villages, thus bringing to life remains that for laypeople are often difficult to understand. The virtual guides on this journey through times long gone are: for the Roman period the writer Pliny the Younger, who was born in Como, and the patron saint of Bergamo, Saint Alexander; for the Early Christian era Serena, niece of Emperor Theodosius who lived in the Milan court; for the Early Medieval period Ansa, wife of King Desiderius, who in Brescia was involved in the end of the Lombard kingdom in Italy. Forms of entertainment such as these narratives also constitute means of instruction, for which the term “edutainment” has been coined (Addis, 2002); they enrich the visitor's experience by establishing a broadly emotional interaction with the monuments, which favours the assimilation of more detailed and correct information, without trivialization.

S.F., G.Z.

### **App development, graphic design, multimedia and 3D scanning**

The strategy followed in designing the app for the fruition of the “Via Gallica” cultural tourist itinerary, and the creation of a coordinated image for the various products related to the valorisation project, was based on the notion of travelling through time and space. By means of a linear pathway, the itinerary connects diverse territories and cultures, offering various views in various timespans. The logo is based on the aspect that the road would have had in Roman times. If you had walked along it 2000 years ago, you would have encountered travellers on foot and on horseback, soldiers and above all merchants who transported their goods on four-wheeled carts. After some research into relevant ancient imagery, we selected several Imperial Roman low-relief carvings from Campania (such as

the Stele of Marco Viriato Zosimus with four-wheeled carriage pulled by a mule in the Museo della Civiltà Romana, Rome) as a basis for the graphic image of the “Via Gallica” logo. The wheel, symbol par excellence of travel, was chosen as the first element to represent the idea of movement in a general sense: the movement of cultures, traditions, the spread of habits and customs over time and through space, from one place to another. The app is intended to be an instrument that offers guidance to the modern traveller setting out to discover ancient landscapes – a sort of compass. The wheel and compass together form the main graphic component of the logo (Fig. 2).



Figure 2: “Via Gallica” App - Logo development

In addition, by uniting the main stops between Sirmione and Como, a line that is emblematic of the territory through which passes the Via Gallica was created. This is a three-part “wave”, composed of symbols representing the natural environments present in the Alpine foothill strip of Lombardy: fields and other cultivated land on the plain (brown); verdant, wooded hillsides (green), lakes and rivers (blue). In the background there is a white pattern vaguely resembling a map. After devising the logo, we proceeded to design the rest of the app, which adopts the colours of the logo.

Mobile devices are now extremely widespread, use many different operating systems and vary considerably in screen size; it was thus clear that the product needed to be very versatile: a cross-platform app, able to function on different machines and with diverse

software. Thanks to the acquisition of the web space [www.viagallica.it](http://www.viagallica.it), it was possible to create an online archive of all the media (images, video, 3D) to which the app has access without directly incorporating the data (Filippini-Fantoni & Bowen, 2008). Thus it is light and may be rapidly downloaded from the principal stores for which it was made: iTunes (Apple) and Google Play (Android). All of the architecture was created using opensource (Keene, 2011 and Forbes, 2011) and free programmes and libraries, such as Notepad++, Lightbox, and so on, using the html-based programming language Bootstrap 3.0.

The homepage (Fig. 3a) displays all the other pages in a tree-shaped diagram; here you can start from the roots, choosing which branches to follow to reach the leaves. Every page has the same layout, so that the user can easily and rapidly choose the one he or she wants. Possible choices from the homepage lead to a specific topic in 3 clicks (Zeldman, 2001). The main branches are:

- main stage pages (Como, Bergamo, Milan, Brescia and Sirmione).
- intermediate stage pages (grouped into sections or journey sectors, such as Milan-Bergamo, Bergamo-Brescia etc.)
- narratives

The main stages are structured with a videoclip as header, filmed in the town in question, in which the protagonist uses the app as a compass to get their bearings and reach the most important monuments, with an emphasis on Roman and Early Medieval items. There follows a brief introduction to the section and a description of the Roman and Early Medieval itineraries, which are positioned directly on an interactive map, with markers that are colour-coded with respect to different historical routes (red: Roman; green: Early Medieval). Each of these corresponds to a POI – Point of Interest, described by a complex layout (LAY 1 - Fig. 3b) – with links to further pages containing more detailed information – or a simple layout (LAY 2 - Fig. 3c). The “Museum” pages (Fig. 3d) are a special category. These present the most significant finds from the area dating from the two periods of interest, and also indicate the presence of monuments within the museum buildings (for example the Market-garden domus in the Santa Giulia Museum); all are chronologically colour-coded as either red (Roman) or green (Early Medieval) features. A further subsection allows the immediate identification of the most important objects to be found in a museum, distinguishing between ‘masterpieces’ of any type (Fig. 3d, top) and those selected to represent the Via Gallica (Fig. 3d, bottom). The first of these categories has a video header (e.g. the Brescian “Winged Victory”) or 3D header, obtained by means of a photography-based 3D-modelling technique, in which a point cloud that can be modelled in 3D is obtained from ordinary photos.



Figure 3: Screenshots of the App "Via Gallica". From left to right: the Homepage (3a), a main stage page – LAY1 (3b), a POI page – LAY2 (3c), a Museum page (3d), an Intermediate stage page (3e)





Figure 4: Screenshots of the App "Via Gallica". Some pages of the storytelling section

The 3D models have the twin aim of recording archaeological objects in three dimensions – useful also for conservation work – and of making accessible to a wider public items that may be difficult to see in large museums, or the display of which is problematic, by creating highly versatile models that are compatible with other procedures such as virtual and augmented reality, video production etc. (Guidi et alii, 2003).

The pages of the intermediate stages are divided into between-town sections, such as Milano-Bergamo (MI-BG), Bergamo-Brescia (BG-BS) etc. Each of these section pages features the relevant stretch of the Via Gallica and descriptions of all the stages on it, thanks to the use of “accordion” lists which can expand or contract for individual items and into which written or multimedia contents may be inserted (Fig. 3e).

The storytelling section, dedicated to the discovery of localities presented by four historical characters, has a different structure, of more literary inspiration. The narrative texts are accompanied by photographs of monuments and equipped with links to the POI in the main towns, or to pages such as LAY1 and LAY2 (Fig. 4). The appearance of each character was based on a careful study of the pictorial records available, with corrections according to the stylistic inclinations of the historical period in question (Cowan, 2003).

The app is available in Italian and English and distributed thanks to our partners in the project: all printed material for promotion and distribution, such as stickers, posters, cards and bags features the image and logo. Thanks to a research group set up by IULM University, the Via Gallica valorisation project has combined applied and teaching research in the experimentation of new forms of communication, with promotion of this cultural itinerary using social networks.

The app's structure – which will be subject to updates and additions – permits the development of various types of multimedia utilisation and the involvement of local participants in the creation of additional content, with a particular focus on young people and creative enterprises, for the broad-based development of archaeological resources.

The Via Gallica project aims to demonstrate that if local communities themselves encourage the discovery of their historical landscapes, they will create alternative tourist opportunities and transform cultural remains into active features, able to furnish younger generations with new ways of interpreting the value and strategic potential of heritage for the sustainable development of their territories. This kind of development is open to cultural diversity and dialogue, and uses the synergy of new technologies as a means of enriching the heritage itself.

D.B.

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## **The Fertő/Neusiedler Lake Cultural Landscape world heritage site, as a good sample how to manage successfully a multi-sectoral common value**

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### **Abstract**

The Fertő/Neusiedler Lake world heritage has been a well managed transboundary area since the winning of the world heritage award in 2001. There is a very effective multi-sectoral cooperation in the Hungarian part of the site to manage, develop all heritage values and monuments are in the area. This cooperation is the base of many good processes, like growing biodiversity, more and more pretty settlements, increasing heritage tourism in the area etc....During the last fifteen years many joint rural developing programs have started and finished successfully in the area, involving many kind of stakeholders in the implementation of them, and other joint programs are planned for the interest of heritage sites and monuments.

**Keywords:** *transboundary, cultural landscape; multi-sectoral, cooperation, Fertő-Landscape, heritage protection*

## **Cultural Landscapes, conservation and spirituality: tourism approach in a Brazilian study case**

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### **Abstract**

Spirituality is a key value during the interaction between many cultural groups and biodiversity in different areas of the planet. Considered as a cultural ecosystem service, spirituality appears as a crucial element in the processes that draw the uses and management of cultural landscapes. In this context, this paper presents preliminary results of a theoretical/empirical PhD research developed in a nature reserve in the state of Minas Gerais / Brazil: the Sanctuary of Caraça (inserted in the Biosphere Reserve of the Atlantic Forest and the *Espinhaço Sierra*). In an interdisciplinary context of environmental sciences, under a qualitative approach, narratives of stakeholders involved in the planning, management and tourism uses of the area, dialogue with the theory of cultural studies presenting results that indicate the importance of spirituality in the conservation of natural areas with the presence human through tourism. We intend to collaborate with studies that seek to integrate the variables of sustainability in contemporary uses of heritage sites characterized by cultural landscapes as well as the UN organizations initiatives concerned with the issue, such as UNESCO / IUCN (Sacred Sites) and UNWTO (tourism and Pilgrimages).

**Keywords:** *Spirituality, Tourism, Sustainable Development, Conservation, Sanctuary of Caraça*

### **Introduction – Heritage in the sustainable debate**

The concept of heritage along its historic path, has experienced a dynamic process of concepts and uses. Initially designed and linked to the materiality and the past, it faces new challenges in the context of sustainability in the contemporary world. As stated in Funari

and Dominguez (2009), the term heritage is associated with the Latin languages to derivatives *patrimonium*. Here the idea that permeates the concept has been inheritance, as property inherited from parents and / or ancestors. In the German language, the term used is *Denkmalpflege*, considering the care that must be given to the monuments that make us think. In the English, the use of the term heritage also brings together what has been and can be inherited. In all these understandings we observe an appreciation of aesthetic bias inherent monumentality and untouchability. Inside the conceptions of the natural heritage, for example, there is the perception that if they could freeze and save great testimonies of nature (Scifoni 2006).

Inside the shares of Brazilian cultural patrimony, the aesthetic ideal was closely associated with the national elite. The common people of the country was not incorporated into the debate resulting in a contempt for roots that made up the nation's training before and after colonization, such as Indians, blacks, and poor mestizos (Dominguez & Funari 2009). However, these visions plastered on what makes up the heritage in its different facets, have been challenged by scholars and also the global agenda linked to sustainability. It will be important to understanding and involvement of different voices that make up the heritage, as well as the relationship between communities and their natural environments throughout their historical processes. Within the environmental debate, Boccardi and Duvelle (2013) emphasize the inclusion of the cultural axis in the debate on sustainable development at Rio + 20. On a more fundamental level, the cultural heritage is now also recognized for his evidence on mutual adaptation throughout history between human groups and the biophysical environment. It reflects the individual and collective subjectivity, as well as the interaction of human groups with their own context. The heritage protects the indissoluble link between cultural and biological diversity over the complex co-evolutionary processes.

Thus, the concept of heritage becomes part of a focus not only of the past but also the present and the future. Associate it with other social, economic, political and inheritance practices can provide conditions to work a desired future (Holtorf 2012). The notion of heritage complex involving natural assets, historical, cultural and archaeological start to have relevance and are opposed to the fragmented and autonomous visions of equity (Funari, Pelegrini & Rambelli 2009).

Seen in this way, heritage could act as a bridge, mediating the dimensions commonly been treated as oppositions in modern science - the material and the immaterial, the subject and object, body and spirit, the sacred and the profane, the past and this, as reports the studious Paes (2009). We observed, however, an advance in the discourse of monumentality to the daily life in which cultural values are recognized before the effects of the diversity of nature and societies and mutual form are built in polished processes for individual and collective memory (Scifoni 2006).

Paes (2009) argues that heritage is not only the expression of society, but it moves, enlivens, highlights the passages, the process of interaction between the material and the symbolic, between the subject and his environment, between reason practical and a symbolic reason. Under this conception equity is understood as a social fact, that is, as a cultural value.

To consider it this way, their conservation would be mediated processes and not by the freezing of a past. The elements such as heritage, maintaining a sense of place, cultural identities, as well as the experience of a historical continuity of space and its cultural practices, mediate the longing for conservation (Taha 2014). This dynamic character of vision and complex involving equity, has facilitated the protection of property related to daily life and the intangible nature productions, such as knowledge, expressions, practices and representations (Funari et.al., 2009). In this context, scientific challenge runs through the search for a critical understanding of what makes up the common heritage. That is, the development of sensitivity to the dominant narratives (Dominguez & Funari, 2009). One possibility for this range, indicated by Silberman (2007) is the practice of multivocality.

With it, we would have an alternative to the creation of spaces in which to understand the different dimensions involving the heritage would be facilitated. However, it is worth mentioning that these environments are not absent from conflicts, but are interesting opportunities to contemplate participatory projects in which the diversity of values involved in the heritage gain voice and alternatives.

The current design heritage as a cultural value (discussed along the formatting of the Nara Document + 20 in Nagoya, Japan - 2014) has become increasingly important in the sustainable development strategies and poverty reduction. Therefore, strategies involving it, need to take into account cultural values, processes, community concerns and administrative practices to encourage the equitable sharing of economic benefits. Thus, studies that address the role of cultural values in sustainable development initiatives are welcome.

It is within this context that this paper establishes its theoretical and practical connections. By analyzing data from a master's and doctoral study (in progress) will seek to broaden the debate on the involvement of different voices involved in a Brazilian heritage complex and spirituality as a cultural value that intermedia the same uses. From a tourism perspective, we will concentrate three different actors. They are, tourists, local management and environmental coordination of the heritage concerned.



## **Connections between spirituality and conservation**

According to the Millennium Ecosystem Assessment (2005), spiritual and religious values are linked to ecosystem cultural services. These, in turn, are directly related to human well-being, the basic material for a good life, health and good human relations. For this reason, conserve natural heritage means also protect the cultural values inherent in many communities throughout the world.

Studies demonstrate how from spiritual values, traditional cultures resguardaram many of its natural areas. In tribes like Carajá; Mehinake and Desana, the mythological figure of Sucupira contributed to the creation of prohibited hunting areas in their regions Araguaia; Upper Xingu, north of the Amazon, Moran (2010). In the equatorial Amazon, the indigenous group Achuares believes that flora and fauna have a soul (wakan) that look like human leading them to a sociabilities relationship with humans, Descola (2000). About spiritual values and Western religious, we can mention the ethno-ecological studies of Marques (2000) on the relationship between the conservation of natural areas and the Brazilian popular Catholicism in the state of Bahia. From a perspective of environmental history, Frascaroli (2013) also shows links between the Catholic religion and sacred natural sites in Italy. Berkes (2001) calls attention to the fact that it is not religion itself, but emotionally powerful use of cultural symbols that help maintain a sense of sacred about the environment.

For this reason, the symbols and cultural values are the guiding elements of the relationship between man and nature and consequently the use of physical space. Among them, the figure tourism as one of contemporary activities draw cultural landscapes around the world. Considering this context, UN bodies such as UNESCO and IUCN have been producing together reflections on the so-called sacred natural sites as well as the heritage spaces with religious interests. In a more particular level the World Tourism Organization (UNWTO) has also dedicated hard on this issue, as shown by its Annual Report 2014, in which the theme of Tourism and Pilgrimage is addressed.

## **Developing**

This article aims to bring the preliminary results of a survey that has been carried out in a Brazilian protected area called the Sanctuary of Caraça. With data from the master's (Frederico, 2013) and doctoral thesis on Environment and Society (University of Campinas) in progress, is intended to contribute to debates about the relationship between spirituality and heritage conservation in natural areas with human presence through tourism. Field research has been conducted in the area since 2011, with a qualitative approach. They were combined using two methods: participant observation and semi-

structured interviews with actors related to the management and tourist use of the unit. Until now, we interviewed 27 guests tourists from three different Brazilian states: São Paulo (16), Rio de Janeiro (4) and Minas Gerais (7) state in which the shrine is located. The age group with the highest expression was between 20 and 60 years (with a sample of 18 respondents), all with higher education. Guests were addressed by the contact opportunity and opening them to participate. They were also interviewed three actors involved in the local management (2 priests and environmental coordination). Regarding the sample, it is noted that the decision was in accordance with statements and interviews that would generate enough data to develop the theme and not by certain pre set number of respondents. Data were analyzed in conjunction with data from bibliographic research, documentary and participant observation conducted. We attempted to establish what Strauss and Corbin (2009) call the Based Theory. This is based on data of great importance to the process of building during its structuring. It is important to mention that after finding the relevant role of spirituality in the design space, as well as in current use (tourism), research is still in progress seeking to deepen the theme. Preliminary results will be disclosed below are divided into a presentation of the history and the space of the sanctuary, so that we can understand the relationship that the cultural value linked to spirituality was related to unit since its foundation and finally the narratives of visitors will be systematized into thematic categories, so that the relationship between culture and nature in the context of the experience of visitors is explained.

### **The Sanctuary of Caraça: a dialogue between culture and nature**

The Sanctuary of Caraça, is a Brazilian protected area of approximately 11,200 hectares. Located 120 kilometers from Belo Horizonte, capital of Minas Gerais, in the southeast of the country. The area is located in the Espinhaço Sierra (current UNESCO Biosphere Reserve), with a mountain range with altitudes up to 2072 meters. With a significant biodiversity from the meeting of two major biomes (Atlantic Forest - hotspot and cerrado), the area is home to endemic species like the maned wolf. Part of the unit is also under the protection of a second UNESCO Biosphere Reserve - the Atlantic Forest. Inside, the unit features a rich potential of minerals, resulting in operating features from the colonial period, with gold. Currently, once protected by federal law, the area is shown as an island in a region with strong traces of ecological destruction result from the exploitation of large corporations linked to mining activity. In relation to its history, Caraça has traces of religiosity / spirituality from its beginnings. During the Brazilian gold cycle in the eighteenth century, the area that now comprises the sanctuary received the first human traces of occupation in 1774. This year, the unit comes a man hermit of Portuguese origin (Lourenço) who founded a baroque chapel in valley surrounded by mountains. With the idea to receive pilgrims and travelers, the space gets his first linked religious connotation to

silence and isolation from the existing natural landscape. With Lourenço's death, the land was donated to priests Vicentina newcomers religious congregation in Brazil. The desire of Mr. Lourenço was that the space was a venue of education and thus the Vincentian priests founded called Caraça College in 1820. Important establishment of Brazilian education in the nineteenth and twentieth century, the area received important national figures such as former President Afonso Pena. During this period, the Baroque chapel undergoes some changes and is then built on this, a neo-Gothic cathedral, dedicated to *Nossa Senhora Mãe dos Homens*. The college functioned until the year 1968 when by an accidental fire, was faced with a scenario of uncertainty about the continuity of its activities as well as the existing natural space. This is an important moment for the research in question, it was constituted in a delicate process, in which tourism is inserted through the activation of cultural values linked to the history of the Sanctuary. Under equity purposes during the period of the school, the architectural and material structure was listed by the National Brazilian heritage body, in 1954.

### **The inclusion of tourism and spirituality as mediator**

To be affronted by the fire, the religious management of the Sanctuary had no idea about the future of the area that makes up the Caraça. The activities of the college were no longer possible and the uncertainty of the existing assets, as well as the intangible values of the space and the activities that made up the daily, was present among its members. At this time, they started curious visits and people in the area to visit the site and the issue of tourism, even though informal and unplanned been developing and opening avenues for further reflection on the uses and conceptions of the existing asset set. Tourist activity was seen as an important opportunity to follow safeguarding not only the territory, but also as the values in the religious community. However, not being familiar to the management of the congregation, nor expected, tourism has brought a number of impacts for both the historic buildings as to the nature of the site (Palú 2012).

At this time, in 1974, religious management meets with other stakeholders involved in the Caraga, as the old FCBN (Brazilian Foundation for the Protection of Nature), researchers, members of the society and the government of Minas Gerais and create the call "the Pro Caraça". In order to conserve the natural environment and local culture, define three areas of work in which the restructuring of the space would hold. They are: "Irradiation Spiritual Center", in which the sanctuary would act as a center of religious gatherings and retreats "; "Cultural Center" with the release of mission of biodiversity and history in the context of research, as well as a new disclosure format of education and mining culture. Finally, the "rest center and tourism", considering the increase of visitors who came to the site (Zico 1982). With that tourism becomes a solution thought among multiple actors who had their voices involved with the book together.

In this context, another important topic to be addressed is the meanings and values of Caraça in relation to natural space. Quite an integrated way, the cultural values that were present from the foundation of the sanctuary, were related to the surrounding nature, so that the temple of the landscape is in an integrated manner both instances, allowing not only the architectural materiality could be saved, but also existing ecological wealth. Under national protection since 1994 as a protected area, has attempted records in this direction since the 1970s the natural environment, according to the historical site, is part of the performed human activities, such as the pilgrimage in the eighteenth century. At that time the mountains made up the isolation and silence intended by its founder. Currently, according to interviews and observations made during the field research, spirituality is a key value for the motivation and tourists coming to the unit.

Understanding this value have been doctoral study object the author here present. However, it is important to mention that the conservation of natural areas of Caraça, as well as its cultural materiality, is closely linked to tourism. This has, according to reports of the unit's managers, provided the economic viability of continued place amid a geographical territory highly threatened by mining. Understanding the values of visitors in relation to this spirituality mentioned in their reports, is therefore an important tool for the future of the unit, as well as planning and actions to be organized by the management. During the preliminary analysis of the speeches of visitors and some priests management, we noted that contemporary spirituality of visitors shows hybrid. Beyond the walls of Catholicism and reflects important interactions between the precepts of this doctrine with the ecological aspects and contemporary search of being. We observe visitors who do not call themselves Catholics, but to have contact with the substance and the symbols of this religion and the surrounding natural landscape, claim experience a spirituality in moments of introspection. Some elements could be categorized. The following will point out some of them and stretches of visitors reports that indicate the occurrence of the same.

### ***Environmental preservation***

"Here you do not see much human interference, something seems untouched. And spirituality here. Regardless of religion, I think that only you remember that God is here with the issue of preservation of nature, makes this very special place." Tourist

"Here it is a place where we can see a future with more hope. Because in spite of capitalism; industry; trade; the growth of cities, we have hope that things can minimally be preserved." Tourist

### ***Perception of time decelerated***

"I like the aspect of nature. We go away now and then thoughts: ahh now we're getting into the rhythm, let's get a little more. We keep walking right here close, already help. This calm

right, you do not have to keep running. In large centers we are always running. And tourism today also have to think about it because you do all the rides running, I needed something as a spiritual tourism." Tourist

"Peace, peace of mind, preservation, silence. I'm trying to find myself in my religion and the act of staying all day doing walk in contact with nature, arrive at night, eat that dinner and then immediately see the wolf, Mass. That there is a very nice sequence to try to break through the madness of the big city. This attracts me a lot, you can not do without coming here at least their times a year. My son has been here since childhood. We need to go back ever." Tourist

### ***Contemplation***

"I come here because here always brings me great peace. From that gate to front I forget everything, where I work, my problems, I get spiritualized. Not only the church, but to be just that and nature, brings me a very great peace of mind." Tourist

"It's special because here I can relax, I'm a very anxious person, from little child. And here I can keep looking, i lay myself in the sand little beach [small river] and I can relax, sleep, because in the normal beach, I can not. That energy of being alone is one thing I really miss, and here I can practically all the time." Tourist

### ***Relationship of communion between the local culture and nature***

"This relationship with the Catholic Congregation know, it is not only tourism, has the part of religion. People meet to chat. This is more than the trails, you have this legacy of Sir Lourenço. This makes the place special, is a religious communion with nature." Tourist

"That's what makes the place special, is a communion. How to speak here, it is a sanctuary. It is a place reserved, without much interference. You have Mass every day. The relationship established with people today is very consumer right. People today tend to go somewhere consume and go and here is something that goes beyond that, this relationship only consumption with the customer. Here is the relationship of communion, of nature with religion, what religion has to offer. Nowadays religion left a little aside this thing of power, she came back to its origin with virtuous things." Tourist

"Although the nature, I can not separate. I can not think of Caraça and not think about the food; into bed; the people who will be here; in buildings; the ruins and the wolf itself." Tourist

***Openness to other religions***

"To rest your head. Here comes a lot of people with depression. I have met many people with depression. I have met many people. In this psychological part is a lot of people here to talk (...). They seek. If they do not look I do not play in the matter, because it depends on the person wanting to help. Sometimes or religion or anything, here people come from all kinds. It came those times behind a rabbi here. We talked a lot." Priest Manager

"Well, I'm not Catholic and do not like religion. But I like this isolation. Of course, temporarily I like a lot. Has nothing to do with Catholicism, it has to do with the environment."Tourist

The five categories presented (environmental preservation, contemplation, openness to other religions, the relationship of communion between the local culture and nature and perception of time decelerated) were organized from the collected reports and observations. We brought some excerpts collected as a way to illustrate the narratives studied. However, still comes up preliminary results which further deepening is being conducted by the author Isabela Frederico, under the supervision of Pedro Paulo A. Funari (both authors of this article). However, the historical and explanatory data allow punctuate the existing direct relationship between spirituality and the design of the cultural landscape of the Sanctuary of Caraga. From its beginnings with the choice of location as a pilgrimage center and today with the arrival of tourists, the environment is shown cut by a dynamic story, live and continuous. In this, the involved actors play an important role not only with the existing materiality dialogue (as its different uses: pilgrimage, college and tourist destination), as well as the subjective relationship with the natural space.

***Considerations in process***

We call this item process considerations as similar contemporary interpretations of the concept of heritage, the reflections on the Caraça Sanctuary follow, however, its dynamic and continuous character. Our goal in this article, in a broader approach was to expand the look of the living dimension of heritage as well as the complexity of the involvement of different voices that make up a heritage complex. The Caraça Sanctuary is a very rich study space in the proposed approach for the design of cultural landscape, showing only traces of interaction between culture and nature through intangible values such as spirituality case. The bibliography presented at the beginning of this work, offers a heritage of vision no more in a cast and dedicated exclusively to the past. Sustainable debate requires an approach in which heritage allows alternatives to the present and future of the communities involved in their sets. One of the activities that emerges in this scope is tourism. How wisely point Ballart and Tresserras (2008: 139), tourism can favor or threaten the resilience of heritage spaces, depending on how it has been made to manage the changes that will

internalizing with the activities. Managers should seek a balance between protection and accessibility, according to the authors.

In particular, the history of Caraça shows an insertion of the initially unplanned tourism. What actually resulted in mentioned impacts. However, in a process involving the different voices related to the set in the 1970s, tourism was being reorganized according to the existing tradition and innovation brought by visitors. In the context of spirituality, as shown in the qualitative research, the values initially conceived by Catholic religious bias was opening and resulting in a more open and linked phenomenon in the resulting elements of the encounter between religion and the surrounding nature. The expansion of this spiritual subjectivity within the motivations of tourists is also mentioned in other studies around the world, such as Valiente (2006) in Montserrat, Catalonia, Spain.

Finally, we emphasize that this renewed and contemporary spirituality has redesigned tourist activities around the world and made it possible for many property sets have the economic ability to conserve heritage sites. The Sanctuary Caraça shows quite particular way the inclusion of spirituality as asset value since the occupation of the area. The unit had its restructuring after the 1970s, sustained by tourism. As our analysis showed, the motivations and the imaginary that permeate the local tourists have deep relationship with elements that shape contemporary spirituality, traces of which demonstrate a dynamic relationship between past, present and future.

The next stages of our study will be linked to understanding that spirituality within the theories that focus on the relationship between religion / spirituality and ecology as well as conducting anthropological depth analysis of the dimensions that make up the spiritual tourism in the unit.

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## **A Case Study on Village Bikal – the first Theme park of Hungary**

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### **Abstract**

Based on the definition of UNESCO, the term cultural heritage includes several main categories of heritage. In my article, I introduce a good example for the presence of tourism in the combination of intangible cultural heritage, built heritage and natural heritage in Hungary. I also examine the harmonization between heritage maintenance and guests' expectations at Hungary's first theme park opened in the village of Bikal. The goal of the thematic adventure park is to preserve and show the medieval life of Hungary in a unique way: with the contribution of craftsmen, actors, battle-hardened horsemen, archers, and trained falconers. The theme park is located in the cultural landscape of the Castle hotel, a real built heritage that evokes the atmosphere of the 19th century neo-classicist castle. Bikal's natural environment the Mecsek Hills for excursions and vineyards and hotspring sources for wellness purposes.

**Keywords:** *Cultural Heritage, Cultural Landscape, Adventure Park, Hotspring*

### **1. Introduction**

The hospitality and tourism industries are the largest and the most dynamically growing industry groupings in the world.

According to the World Tourism Organization (UNWTO), "Europe, the world's most visited regional destination, recorded a robust 5% increase in international tourist arrivals, the highest across all regions and a notable result for a rather mature region. Asia and the Pacific, the Americas and the Middle East all enjoyed 4% growth, while limited data available for Africa points to an estimated 5% decrease in the number of international tourists." (UNWTO Press Release) International arrivals expected to reach over 1.6 billion by 2020.

David Scowsill, President and CEO of the World Travel and Tourism Council says "Travel & Tourism's impact on the economic and social development of a country can be enormous; opening it up for business, trade and capital investment, creating jobs and

entrepreneurialism for the workforce and protecting heritage and cultural values.” (David Scowsill, WTTC)

On the other hand, tourism has serious negative impacts on the environment, e.g.: pollution from large scale traveler movement, using mass transportation; littering around heritage sites, graffiti on man-made attractions, etc. (Table 1: Environmental Impacts)

Table 1: Environmental impacts

Sources: <http://www.sustainabletourism.net/> World Resources Institute Reefs at Risk, 2013, WTO, 2000, & 2002, UNWTO, 2015, NCDC, 2015, [www.risingtide.co.uk](http://www.risingtide.co.uk), 2004, UN, 2003, Gov't of Canada, 2005, Tourism Concern, 2011, Green Car Reports, 2014, Science Museum, 2010)

Although the Bellagio hotel in Las Vegas recycles its water – it still uses 12 million litres of water per year in a water scarce region
Buying local could achieve a 4-5% reduction in GHG emissions due to large sources of CO <sub>2</sub> and non CO <sub>2</sub> emissions during the production of food.
The average Canadian household used 326 liters of water per day. a village of 700 in a developing country uses an average of 500 litres of water per month AND a luxury hotel room guest uses 1800 litres of water per person per night...
The average person in the UK uses approximately 150 litres of water per day – 3 times that of a local village in Asia
A species of animal or plant life disappears at a rate of one every three minutes
70% of marine mammals are threatened
The Western world (with 17% of the worlds' population) currently consumes 52% of total global energy.
1 acre of trees absorbes 2. 6tonnes of CO <sub>2</sub> per year
More than 80% of the worlds coral reefs are at risk. Nearly 2/3 of Caribbean reefs are in jeopardy
2015 was the warmest year by margin on record
Seawater is expected to rise 70 cm in the next 10 years
By 2050 climate change could have directly led to the extinction of 30% of species, the death of 90% of coral reefs and the loss of half the Amazon rainforest.
Since 1970 a third of the natural world has been destroyed by human activity. Almost 2/3 are degraded by human activity

Half the world's population lives in urban areas and this figure is expected to increase. In Latin America and the Caribbean, 76% of the population live in urban areas.
10% of the worlds coral reefs are in the Caribbean – most under threat
35% of mangroves have been destroyed
The number of cars on the road surpassed 1 billion in 2010. Today it is 1.2 billion
A European uses 14x more energy than someone living in India
For every 1 degree rise in temperature above 34 degrees Celsius, yields of rice, maize and wheat in tropical areas could drop by 10%
Every day we dump 90 million tons of carbon pollution into our atmosphere.
Although 70% of the earth's surface is water, only 3% is potable.

Therefore it is equally important to inform visitors about the negative impacts of tourism, and do not let them to destroy the landscapes they came to see. A new philosophy, a new concept is needed. Sustainable tourism is the solution for this problem. What is sustainable tourism all about? UNWTO defines sustainable tourism as *"Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities"* (UNWTO definition of *Sustainable Tourism*). In the conceptual definition, UNWTO suggests, that sustainable tourism should optimize the usage of the environmental resources, respect the socio-cultural authenticity of host communities (conserve their built and living cultural heritage and traditional values), ensure long-term economic operations. (UNWTO, Making Tourism more sustainable). The tools of sustainable tourism management (e.g.: principles, guidelines, management practices) can help to protect, enrich, and enhance the natural and built environment.

## 2. Cultural and Heritage Tourism

There is a strong relationship between heritage and cultural tourism. Although many definitions include the two terms under one concept, in this chapter, I try to show distinctive differences between heritage and cultural tourism. According to Edgell "Heritage tourism, more than any other component of sustainable tourism, crosses the boundaries between the natural environment, cultural tourism, and rural tourism." (Edgell 2006)

The National Trust for Historic Preservation in the United States recognized the importance of education on the field of Heritage tourism, and created the Heritage Tourism Program. The Heritage Tourism Program defines heritage tourism as follows "Heritage Tourism is traveling to experience the places and activities that authentically represent the stories and people of the past." (National Trust for Historic Preservation). Emperors, popes, scientists have started to involve the theory of cultural heritage in the very early ages, like Theoderic the Great (AD 6th) encompassed the 7 wonders of the antique world and the beauty of Rome, Pius II in the Bull of Pius (1462) mentioned the conservation of the religious places; Charles XI of Sweden focused on the Antiquities Ordinance in 1666, etc., (ICOMOS)

In spite of the growth of the practical importance of cultural tourism, the scientists have attempted to define cultural tourism just in the year of 2002, in the frame of ICOMOS saying "The cultural and cultural-cognitive tourism actually is this form of tourism, which focuses on the cultural environment, which in turn may include cultural and historical sights of a destination or cultural-historical heritage, values and lifestyle of the local population, arts, crafts, traditions and customs of the local population. Furthermore, cultural and cognitive routes may include a visit or participation in cultural activities and events, visit museums, concerts, exhibitions, galleries, etc." (ICOMOS 2002). There is another definition for cultural tourism by the World Tourism Organization (Report WTO, 2012) as "trips, whose main or concomitant goal is visiting the sites and events whose cultural and historical value has turned them being a part of the cultural heritage of a community." This definition draws our attention to an important issue concerning the motivation of travelling. It points out that cultural tourism is not necessarily the principle motive of our journey but many times it is combined with other purpose of travelling (e.g.: business, holiday, etc.). The key factor in that definition is the concept of "cultural heritage" which includes intangible and tangible movable and immovable heritage as "a set of cultural values that are carriers of historical memory, national identity and have scientific or cultural value" (Cultural Heritage Act, Art. 2, para. 1)(Nature and Characteristics of the Cultural Tourism)

Nowadays, travellers want to gain rich experiences during their trip, learning, collecting new information apart from the basic "must see" sights, but they also want to enjoy shows, shopping, new, exciting programmes, virtual games, etc. It is time for the destination management organizations to see this change in demand, as a special opportunity for developing new tourism products that are also emphasizing their environment in the complexity of cultural landscapes. With complex tourism products, a destination can gain more visitors and ensure more job opportunities for local communities.

### **3. Case Study on Bikal**

Article 2 of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage – defines that "The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage."

The 1972 UNESCO WHC Operational Guidelines (first edition in 1977-78, later several times revised), contains the following specifications: With respect to cultural landscapes the Committee has furthermore adopted the following guidelines concerning their inclusion in the World Heritage List. Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention. (ICOMOS definitions) Both definitions stress the importance of the interaction between mankind and its natural environment. Each country has its own natural and man-made attractions thus Hungary is also very proud of their historical, cultural and natural values.

#### **3.1. Introduction – Hungary**

Hungary is situated in central Europe, for more than 1100 years. There is diversity in its natural as well as its man-made attractions. Our key tourism products are cultural attractions, including the 8 World Heritage Sites, gastronomy with excellent food, wine and spirits, health&spa tourism with 1289 thermal springs, the largest Lake (Balaton) in Europe as well as significant business tourism. We have Europe's no.1 summer Youth Festival and club, there are 3518 churches, 103 calvarias, 73 synagogues to choose from. (Visit Hungary).

Travel & Tourism directly generated 237,500 jobs in 2014 (5.6% of total employment) and this is forecast to grow by 5.1% in 2015 to 249,500 (5.8% of total employment). This includes employment by hotels, travel agents, tour operators, airlines and other passenger transportation services (excluding commuter services). It also includes, for example, the activities of the restaurant and leisure industries directly supported by tourists. By 2025, Travel & Tourism will directly account for 318,000 jobs, an increase of 2.5% over the next ten years.(WTTC Hungary)

#### **3.2. The surroundings and location of Village Bikal**

There are nine tourist regions in Hungary and each one provides the tourist with a various range of tourist products. The regions include: Northern Hungary, Lake Tisza, the Northern

Great Plain, the Southern Great Plain, Budapest and Central Danubian Region, Central Transdanubia, Western Transdanubia, Southern Transdanubia and Lake Balaton (Figure 1).



Diagram 1: Tourist Regions of Hungary, Source:  
<http://www.specialtours.hu/tours/biketours/HungarianCyclingTours.php>

"The tourist regions and the areas of competence were laid down by Decree 4/2000 (2 February) of the Ministry for Economic Affairs, which contains the definition of the current nine tourist regions in place of the previous eight regions. The areas of competence of these regions differ from the areas of competence of the existing units of public administration (e.g. county, minor statistical area, resort zone) and of the statistical-planning regions laid down by Act XXI of 1996." (Visit Hungary) Bikal is situated in the Southern Transdanubian region, which consists of the counties of Baranya, Tolna and Somogy. The village is only 50 km away from the three county seats: Pécs, Szekszárd and Kaposvár. Southern Transdanubian region is often called the "mediterranean island" of Hungary, offering wide range of nature and man-made attractions. E.g.: cultural heritages, thermal baths, horse riding, folk traditions, wine regions, etc. (Hungary tourist guide).

The region has two hilly areas, the Mecsek and the Villány hills, with their protected geological and botanical rarities. The Danube-Dráva National Park lies here as well and covers almost fifty thousand hectares with rich wildlife, between the two Rivers Danube and Dráva. The county seat of Baranya is Pécs, a 2000 year old town with special relics from the Roman times. Sopianae, predecessor of Pécs in the Roman era had its late Roman Paleochristian cemetery included in the UNESCO World Heritage list in the year 2000.

The wine culture of the region is also very significant, as there are three official wine regions (out of the 22): Szekszárd, Villány –Siklós, Mecsekalja.

The Southern Transdanubian neighbourhood can also boast of an important event which is the Busójárás. Busójárás is an annual Carnival in the town of Mohács, for six days in February. Inscribed in 2009 on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity!(Busó)

### **3.3. The History of Bikal**

The village is situated at the foot of the Mecsek mountains in a valley of a small area called Hegyhát ("back of the mountain" or "behind the mountain"). It had 1100 inhabitants in 1990, now only 763. Its name comes from the beech forest grown above it: Bikal=bükk-al, meaning the "bottom of the beech (forest)". The village was first mentioned in a document in 1325. Its first known owner was János (John), the son of Péter Köblényi from the Szent-Mágocs family. (Bikal and the Puchner Castle)

### **3.4. The main tourist attractions of Bikal: Puchner Castle Hotel, Medieval Theme Park**

"Pursuant to Article 38 of Act LXIV of 2001 on the protection of cultural heritage, landmark protection should be provided for historical landscape that is culturally significant (for historic, monument, artistic, scientific, technical, etc. considerations), partially built in, and that is the results of the joint activities of people and nature, representing a topographically defined unit." (Éva Hajós-Tétényi)

The Puchner Castle Hotel and the Medieval Theme Park are next to each other, the owner of the Hotel runs the Theme Park. This case is a good example of the well used cultural landscape, because the castle is a real built heritage with authentic furniture (representing local tangible heritage), while the Theme Park covers the ideas of intangible heritage. Based on the guidelines for inventories of cultural heritage assets, first of all I introduce the history and the description of the Puchner Castles Hotel and Medieval Theme Park.

### **3.5. The History of Puchner Castle**

The Castle was built by the Puchner family in the 1840s in neo-classicist style. The main building got its current late historical style in 1898-1899. By the end of the World War I., the Puchner family lost its wealth. At the end of World War II., the castle was used as a headquarters for the Russian troops. Most rooms of the building got damaged. After the Soviet soldiers, the family could not restore the castle due to the lack of money. The



reform of agriculture has left only 100 acres land in the ownership of the Puchners and soon this had to be "voluntarily" offered to the state.

In 1949, the family had to leave the castle building. The very last landowner of Bikal lived the rest of his life in a peasant house in the village as an "enemy of the working class", a so-called "kulak" and worked as a wood loader and later as a night watchman. His sons and grandchildren still live in Bikal. Between 1950-1993, the building became the headquarters of the Bikal State Farm which was famous for its fishery, rabbit breeding and fruit growing. (Bikal and the Puchner Castle and Puchner Történelmi Morzsák)

### **3.6. The Puchner Castle Hotel**

Hella 91. Ltd. purchased the former Puchner estate from the Bikal State Cooperative in 1993 and started the renovation. In 1996 a 3-star castle hotel was opened with 17 rooms, a restaurant, an outdoor pool, a tennis court and a children's playground. In 1998, the bath house was built, with pools and 5 rooms with modern furniture. Completed with this service, the hotel has become a 4-star hotel from 1999.

In 2002, three, two-storey guest houses were established, with 24 modern rooms; a new sport centre, designed in the style of the knights' era, was developed, with a drink bar, two bowling greens, billiard and three squash courts. In addition to these services, a conference centre with a capacity of 400 persons was also opened in this year. In 2004, the interior spaces of the castle were renovated.

In 2005, the bath house was enlarged with a new unit in Moroccan style.

In 2007, the manor house, built in 18th century French style and having 31 rooms as well as the new reception building were constructed and the extension of the bath house was completed (an other extra 4 rooms, a bigger changing room, a bigger drink bar and also a VIP bath was added with the name of Harmony Island).

In 2012, another building with another style, the Palace was opened with 28 rooms, a separate bath facility and new restaurants (the Knights' Hall and the Hall of Muses). (Puchner Történelmi Morzsák). "The buliding – surrounded by an enormous park with a lake and ancient trees – was added to the Architectural Heritage List in 1979." (Település, Puchner Palace Hotel and Renaissance Theme Park)

### **3.7. The Medieval Theme Park of Bikal**

The Renaissance Theme Park, the first medieval Theme Park of Hungary was opened on the 1st of April in 2010. The goal of the thematic adventure park is to preserve and show the medieval life of Hungary in a unique way: with the contribution of craftsmen, actors, battle-hardened horsemen, archers and trained falconers.

While going back in time, children and adults of all ages will find the most exciting programs according to their interest from dawn to dusk. The Theme Park with its 7.5 hectares is divided into 5 larger parts: the Village, the Old Town, Main Square, Palace and Jousting Arena. The park's 35 buildings have workshops, shops, catering units and other places designed for trainings and group activities. From the main entrance visitors take the main road cutting through the village to explore the Theme Park.

The village's pottery, basket-weaver workshop, blacksmith forgery, animal farm, mill and traditional countryside tavern ("csárda") are also part of the one-day interactive tour. In the Old Town, 8 craftsmen and in the streets randomly appearing actors and animators present the atmosphere and everyday life of the medieval era. In the mornings and in the afternoons medieval performances await visitors at two venues – at the Bird Stage and the Jousting Arena. (Település, Puchner Palace Hotel and Renaissance Theme Park)

### **4. The SWOT analysis of the Hotel and the Theme Park**

It is important for each supplier in the tourism industry to gain clear picture about both internal and external environmental factors that affect their business operation. (Table2)

**Table 2: The SWOT analysis of the Puchner Castle Hotel and The Medieval Theme Park**  
Source: based on the Regional Operative Programme of Southern Transdanubia, the Cultural Tourism Development Strategy and Own research

Internal	
Strengths	Weaknesses
<ul style="list-style-type: none"> <li>1. Complex tourism product</li> <li>2. The operation of the Castle Hotel and the Renaissance Theme Park is in one hand</li> <li>3. All year open</li> <li>4. Provide services for different segments</li> <li>5. Same time enertainment and knowledge provider of traditions</li> <li>6. Location: rich in cultural heritages, natural attractions, arts, festivals, gastronomy, wine, spa</li> <li>7. High reputation of built heritage in the country (The Castle)</li> </ul>	<ul style="list-style-type: none"> <li>1. Accesibility</li> <li>2. Far from Budapest</li> <li>3. Bad infrastructure</li> <li>4. Lack of online marketing activity</li> <li>5. Short duration of stay</li> <li>6. Price-value ratio</li> </ul>
External	
Opportunities	Threats
<ul style="list-style-type: none"> <li>1. Development and efficient operation of the Tourism Destination Management system</li> <li>2. Development of the infrastucture by the support of the European Union</li> <li>3. New tourism product</li> <li>4. Join to a thematic route</li> <li>5. New segments</li> <li>6. Opening to new markets</li> <li>7. Online marketing development</li> </ul>	<ul style="list-style-type: none"> <li>1. Poor region</li> <li>2. Economic crisis</li> <li>3. Lack of coopertion (government, the tourism sector, places of attractions, sector of culture, owners, investors etc.)</li> <li>4. Lack of human resources</li> </ul>

#### 4.1. Strengths

The Renaissance Theme Park and the Puchner Castle Hotel provide complex tourism products for each segment and all year around. Families, friends, couples, schools, even companies can get what they are looking for. Among the wide range of services, we can find spa- and wellness facilities, entertainment shows, sport programmes, excursions, wine-tasting, etc. The spa and wellness department in the Puchner Castle Hotel has a French-style bath with "recognized mineral water" 29.4°C warm (rich in magnesium, calcium, fluorine and sodium bicarbonate), pools with different experience elements, jacuzzis, children's pool, relaxation beds, Finnish and infra sauna; an oriental-style Moroccan bath (special design of the world of one thousand and one nights) with counter-current pool, a deep diving pool and two Jacuzzis. (No noise of children here, as it can be used only by guests over 14.); a Palace bath with refreshment and regeneration for body and soul (free of children's noise); a VIP Bath (The island of Harmony) for couples; an outdoor pool during the summer; different types of massage and health preserving treatments. (Puchner Wellness Spa).

For families and children the Theme Park offers a wide range of unique quality programmes. The children can be prentices of craftsmen or pages, they can learn songs, dances and poems and become familiar with medieval instruments, virtues and customs.

There is a mini-zoo which is also popular with the children. In addition, there are different types of entertainment facilities, e.g.: a falconer's show, children's theatre and horse shows including the use the donkey carriage. (Puchner Baba-Gyermek barát).

The Conference Center of the hotel, is suitable for the MICE segment up to 400 persons. Its rooms can be divided into different sections (Pál Hall, Middle Hall and Hannibál Hall) and can be used separately or together, depending on the number of participants.

There are plenty of other optional programme opportunities inside and outside of the hotel putting all sorts of heritage qualities together with local attractions into practice, i.e. making visitors acquainted with them:

- bowling competition in the Sport Center,
- cosy night bathing in the French and Moroccan bath,
- spectacular bird show,
- knights' tournament in the jousting arena,
- renting of renaissance costumes from the tailor workshop in the Theme Park,
- a knights' dinner and exclusive photo shoot to take home as a souvenir of the stay;
- team building games (Let's Cook Together, Game à la Bikal, Become a 'Betyár' (Outlaw);

- bicycle tours in Bikal and the vicinity;
- canoeing: getting to know the canoe, boat and water sports at the lake next to Bikal;
- hiking during the night in Bikal and the vicinity;
- orienteering in the forests around Bikal;
- horse riding at the Theme Park and horse carriage tours in Bikal and the neighbourhood with or without a picnic basket.
- Tastings can be organised (wine, cognac, whisky, “pálinka”, cigar, chocolate).(Puchner Konferencia)

## **4.2. Weaknesses**

Although the area of Bikal is rich in cultural and natural values, the infrastructure needs to be developed.

Many tourists are coming from the capital city of Budapest and unfortunately, getting to Bikal from Budapest is not easy either by car or by public transport. Those travelling by car will face bad road conditions and heavy traffic. On the other hand, those who are travelling by train or by bus have to calculate with long hours due to the lack of direct bus and train connections from Budapest to Bikal.

In this accelerated world, free time is a shortage, so on long weekends, people take advantage of wellness opportunities where the duration is a maximum of three nights, while those visiting the Theme Park spend just one day there.

The reason might also be searched in prices. If a family wants to visit the Theme Park, they should calculate with the costs of transportation, the entry tickets and the price of food and drinks not talking about a little gift for the children as an extra fee. It is a lot of money for an average Hungarian family for one day. The Theme Park should either decrease the entry fee, or create special packages for the visitors in order to gain this - very numerous - layer of society.

Another, unfortunately very widespread problem in Hungary is related to language knowledge. The website of the hotel is in Hungarian, English and German but that of the Theme Park is only in Hungarian. On the hotel's website, there is a link to the Theme Park in English and German saying that visitors can find more information about the Renaissance Park on the official website of the Theme Park whereas the website of the Theme Park is only in Hungarian.

The downloadable brochure appears only in Hungarian on the website of the Hotel. The two websites should be in harmony. Nowadays, guest reviews can play very important roles in a Hotels' and a Theme Park's life, therefore it is surprising that there is only 41 reviews on

Tripadvisor about this site. (Tripadvisor Review Puchner Cattle Hotel) and noone replied the comments from the management side. There is only one "thumb up" sign at each comment. It is also strange that the Renaissance Theme Park is not even on the Tripadvisor. There are many review sites nowadays but Tripadvisor is still number one on the market. The hotel should reply on the guest comments, because interactivity helps to increase the number of guests and create a good reputation for the hotel.

### **4.3. Opportunities**

For reaching the aim to generate more revenue, the hotel should search for new markets and segments out of the Hungarian border but before it, the management has to change their online marketing activity. It would also be worthwhile joining a thematic route in the region, which can be a new tourism product for Bikal and can bring in a new segment as well. Working closely on the European Union's tenders with the local Destination Management Organization could bring them financial support to improve the conditions of infrastructure. They should invest money and energy on digital marketing campaigns, direct the bookings to the hotel's website and spend less on the OTAs (Online Travel Agencies), optimize online presence at all touch points, use e-mail marketing and search engine advertising, not forgetting about the mobile applications and to focus on the consistency of information provision across all channels.

### **4.4. Threats**

Managing human resources in the hospitality industry shows unique challenges, including highly diverse employee backgrounds and roles, a constant focus on guest services, and organizational structures that often divert from generic corporate models. (David Hayes). Everyone agrees in the sector, that there is an urgent need to resolve this issue. In order to keep the quality level of tourism services in Hungary, we need good professional education; higher wages and salaries. This was the conclusion of the conference organized by the Hungarian Hospitality and Catering Employers Association in October 2015. (Szikora)

### **Summary**

The hospitality and tourism is the largest and the most dynamically growing industry in the world, nevertheless it can have serious negative impacts on the environment, e.g.: pollution by mass transportation; littering around heritage sites, graffiti on man-made attractions, etc. Therefore it is important to properly inform visitors how to behave and what to learn at a given site, whereas the hosts have to be prepared by measures to avoid the negative impacts of tourism and not let it damage, harm or destroy.

A new philosophy, a new concept is needed which is sustainable tourism. The tools of its management (e.g.: principles, guidelines, management practices) can help to protect, enrich and enhance the natural and built environment. In my article, I have introduced a good example for the presence of tourism in a given historic environment with the combination of intangible cultural heritage, built heritage and natural. The goal of the Renaissance Thematic Park is to preserve and show the medieval life of Hungary in a unique way: with the contribution of craftsmen, actors, battle-hardened horsemen,-archers, and trained falconers. It is located in the cultural landscape of the Castle hotel, a preserved and reconstructed built heritage which evokes the atmosphere of the 19th century neo-classicist life. Bikal's natural environment with the Mecsek Hills behind it for excursions, vineyards and hot spring sources for wellness purposes can increase tourism, if the hotel will develop their communication system in order to reach more and more layers of Hungarian and foreign tourists who are ready to enjoy and benefit from the traditional values.

## Literature

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## Can Cultural Tourism Play a Intermediary Role in Conservation of the Cultural Heritage? A Resource-based Framework Proposal

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### Abstract

The aim of this study to discuss a conceptual framework for management practices that providing to cultural tourism as a intermediary role for ensure sustainability of cultural heritage. Studies related with the conservation of cultural heritage provide important clues to us about the importance of sustainability of the heritage (Tweed and Sutherland, 2007). At the same time, challenges of sustainability and conservation of cultural heritage in the area of intensive tourism destinations are known and it is observed that the negative impacts of poorly managed tourism activities are damaging to the heritage (Landorf, 2009). In this study, resource-based view that one of the main approaches in the strategic management literature will be used as a conceptual framework for cultural tourism applications and cultural heritage will be defined as the main resource for being competitive and sustainable in cultural tourism, a conceptual framework on the importance of cultural heritage for competitiveness will be pursued. In order to competing firms and maintaining this competitive advantage in the long term, resource based view emphasizes the importance of resources. Based on this view, if resources (tangible or intangible) have characteristics such as valuable, rare, inimitable and not substitutable, they provide a competitive advantage in the long term (Barney, 1991, Peteraf, 1993). Relationships from the past, elements such as culture, improve their competitiveness and ensure sustainability of these resources, in fact by means of historical patterns it is possible to understand how they emerge, causal ambiguity thereby being inimitable and not substitutable are the other features that enhance their sustainability (Peteraf, 1993). In this study, it will be discussed through theoretically over with some case studies in fact how is cultural heritage as a valuable, rare, inimitable and not substituted, intangible resource, can provide a sustainable competitive advantage in cultural tourism. Conservation of cultural heritage is how to be a key factor for the sustainability of cultural tourism and each for these two components are need sustainability as mutually is intended to emphasize as the main theme. Also providing conservation of cultural heritage should be accompanied by not only tourism enterprises but also tourism governance, protection associations etc.

**Keywords:** *resource-based view, cultural heritage, cultural tourism, tourism governance*

## A cultural landscape on the border

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### Abstract

This paper introduces the Fertő/Neusiedlersee cultural landscape, which is an UNESCO world heritage transnational site on the Hungarian and Austrian border since 2001. It provides an exceptional example how nature defines human ways of life and interaction and how human history can affect the life of natural surroundings. The presentation is aimed to point out the uniqueness of the transnational heritage sites besides describing the case study's outstanding features as a cultural landscape. The research focuses on the history of this area from its first appreciation to its international scholarly acknowledgement by analysing official reports and oral history elements as well.

**Keywords:** *cultural landscape, transnational heritage site, Hungary, Austria*

### Introduction

The Fertő/Neusiedlersee cultural landscape site is very unique due to many reasons. It has the category of a relatively new type of cultural heritage site that incorporates both natural and community/social values. The heritage territory is divided by the border of Austria and Hungary since 1919, it can be seen as a transnational heritage that is a case study not just for the adaptation of international recommendation on regional or local level, but also for the harmonization of two nations' cultural policies as well. By taking into account European level regulations and two sets of national regulations, the realization of EU-wide trends and the identification of certain possible responses for global changes might be decoded as well. Moreover, the area is not just receiving all these diverse influences and forms a unique response to it, but also affects the whole region too. Having a marvellous flora and fauna with jewellery box like small cities in the neighbourhood that is united into and protected as a national park, a world heritage site as well as a newly awarded European Heritage site, the Pan European Picnic Memorial Park (since March, 2015) in the area unquestionably effect the life and the possibilities of the locals. Starting from the increasing traffic and tourism to the restrictions in agricultural or industrial activities are just a few

examples of the direct influences. Human history connected and also divided this territory throughout the centuries and therefore it forms a very complex and interesting case study.

### **When landscape becomes cultural heritage**

In the last few decades European rural landscape has been experienced deep changes: infrastructures logistic and commercial centres have consumed agricultural territory. Meanwhile technologic innovation has led to intensive soil exploitation causing the degradation of large areas the abandonment of many buildings and generally the impoverishment of the rural landscape and its ecological and cultural values (Newman, Jennings 2008). As another consequence especially small historical towns are suffering an increasing depopulation too. The decline and abandonment of old structures within the urban landscape poses new challenges for the architects and landscapers.

On the other hand, people construct, cultivate and preserve both their personal and collective identities as they remember and forget, commemorate and repress the past and present narratives. Henri Lefebvre noted that space becomes transformed into a place by way of 'lived relationships,' which are related to the concept of dwelling. 'Lived relationships' may be recognized through the material traces imprinted on a given space (Lefebvre 1999, p. 34). Hence, when the given layers of traces are superimposed on one another, there appears a possibility to observe the ongoing changes in the material and iconic layer of a place. As a result the change of meaning embodied in the material layer can be seen. Not only the mutual relations between individuals are of significance here but also the ways in which places and space are used, as well as every-day experience of the 'things' which fill them. As observed by Edward Casey, places have the ability to gather 'things,' which ought to be understood not only as animate and inanimate entities, but also as experiences, histories, even languages and thoughts (Casey 1996, p. 24).

The history of a place is continuously created. Everybody contributes its own individual share to it. This individually added value allows us to shape the character of a given site and our relationships with it. The personalized perception of a given site promotes it to the position of a unique destination, which may be prided with and sold as a tourist product. This idea may be a good solution to protect the unique character of historic cities in time of crisis (Szymanska, Grzelak-Kostulska and Hołowiecka 2009, p. 15-30). By preservation and protection projects, the aim is to recount the history of the landscape, because it refers to a shared history, a collective work developed over the course of time. Landscape is a historical construction but with little value for its character as cultural good. The consideration of landscape like a cultural good is based on its protection although changes are necessary and desirable in an active economy. They can be done without losing the

valuable components of the landscape and by always considering the quality of life of the community and the social and environmental sustainability.

According to EU goals about rural development, sustainability and about requalification of historical landscapes through place-based policies, the technological environment design practices executed in the project: „Recovery and enhancement of the GAL Oglio Por rural heritage.” It focused on demonstrating how it could be possible to reuse abandoned rural heritage as an incentive to the innovation and cultural socio-economic growth of the local communities. This is possible through the reuse proposals oriented to the multifunctionality and to the realization of fruition well-structured systems, and through the implementation of multiscale management models intended to develop the network integrated enhancement of the territorial heritage components (Grefe 2005). The enhancement of the rural landscape can lead to upgrading local identities (landscape and cultural values), quality of the environment (ecological values) and socio-economic factors (Bolici, Gambaro and Tartaglia 2012). Not only architectural features are important, methods can be taken from urban sociology, anthropology, psychology, social communication and marketing to preserve monuments of the past (Fortlani 2011, p. 88-95). After analysing these concepts, the possibilities to intervene in the recovery of the vernacular historical and cultural heritage that form the landscape, are valued (Sholz 2002).

Preserving and managing a landscape changes its perception from a whole of dead element of the past to an active heritage to the social, economic and cultural revitalization of the rural areas. Both the isolated recovery of the heritage like the preservation of an old telegraph tower and the landscape management by the creation of a cultural park represent together the only strategy of a viable intervention to preserve the documentary, technical and cultural value of the regional history. Several interventions to execute will lead to a regeneration of the urban landscape and have created a unique environment for collective experience. However the perceived value of the constructed heritage can be seriously distorted as a result of tourism, which requires a structured response. An alternative option would overcome the current situation, and makes use of a different philosophy on how to determine the visit-able elements displayed and by nearing those elements to the tourist accommodations. The inclusion of points of interest that share a common historical and artistic ground allows to behold a much wider selection of monuments as well as provides a deeper context than what is usually available on the current touristic market. The project should aim to enhance the less known architectural heritage that though not recognized as official cultural heritage plays a fundamental role for the identity of a territory and its population. Touristic itineraries should be built in the combination of scientific (archival and bibliographic research) and unconventional (citizens participation) contribution and aimed at facilitating the discovery of small valuable buildings that are often overshadowed by more well-known heritage (Caramel, Anzani, Baila and Guarisco 2015, p. 22-24). A

possible solution would be to arrange the project around strategic themes or with the aim to see the area as one cultural landscape. Positive impact of cultural heritage on economic social spheres as well as on culture and the natural environment is unquestionable. It should be regarded in terms of a development resource, rather than a domain requiring financial investment and protective measures. It is accepted on many levels that cultural heritage plays a major role in all spheres of life and on all administrative levels.

### **Historical background**

The researched territory was occupied by humans as early as in the prehistoric period based on the archaeological findings in the region. The border of the Roman Empire, its roads and settlements flourished here as well. The territory was occupied by Hungarians and other ethnic groups from the 10th century. The Habsburg family connected the Austrian and Hungarian history since the 16th century and the golden age of this cooperation here was in the 18th and 19th century when the Esterhazy family along with other noble families had estates in the area increasing its importance culturally, economically and many times politically as well (Gates-Coon 1994).

Under the peace treaty of St. Germain (1919) the western areas of the former Sopron and Moson counties were ceded to Austria and a new state boundary was established. World War II had also a direct impact on the region based on the Potsdam Conference in July, 1945. The winning powers announced the deportation of the German minorities from Poland, Czechoslovakia and Hungary. The deportation from Hungary started in January, 1946 based on the 1941 census. More than one hundred thousand people had to leave the country mainly from and around the capital and the Western borderland. This historical event led not just to the loss of population on the researched area but also the arrival of new groups, usually peasant communities from the less prosperous areas of the country (namely from the Northern and Eastern parts) (Gonda 2014).

The Cold War period also defined the life and the possibilities here. Death zone was established as early as in spring, 1949 with fens, landmines and constant military presence. In 1965, the actual death zone was replaced with an electronic signing system until 1989. This second system was called “gentle iron curtain.” Even though this version of border protection caused significantly less tragedy, it still defined the outlook and the life in the region especially for those thirty-three settlements that were trapped in between the actual state borders and the electronic system. By the late 1980s, the system did not fulfil its function successfully and their improvement or repair would both cost too much for the state. Moreover the international events and the new aims of the Hungarian political leadership (especially the inauguration of world passport in 1988) made the strong military border control redundant (Sallai 2009). The Hungarian political change of 1989, its

accession to EU in 2004 and then to the Schengen agreement in 2007 motivated the establishment of more and more cooperation through the border. Nowadays Hungarians work daily in Austria and Austrians settled in the Hungarian side of the border. This oversimplified review about the history of the region also justified the unified management of this area, hence the existence of a transnational cultural site.

### **Natural protection at the two sides of the Fertő/Neusiedlersee cultural landscape**

The centre of this area that was interested for biologists and ethologists since the early 20th century is a salty lake, the third biggest one in Central Europe that serves as home and as resting place for hundreds of animals including migratory bird species and exceptional flowers and plants. The lake itself dried out many times in the history creating special content of the ground on its territory and the nearby area. Locals lived with nature by knowing the seasons and changes of the vegetation. There was an almost equal cooperation between humans and nature. But people interfere in the natural flow of this area for instance by building dams and restricting the free flow of the rivers. By regulating the flow of water in the Danube as well they made the water level at the researched territory equal and the originally salty water to river-like which led to a chain of changes in the natural environment.

The earliest legal steps to protect nature happened by the 1930s, when both the Federal Province of Burgenland (1926) and Hungary (1935) signed laws about environment protection. By that time intensive research (mainly by ornithologists, geologists and forestry scholars) had started at both sides of the border in the researched area. In Austria a preventing factor was that in the government of the Federal Province of Burgenland the agriculture and environment protection was assigned to the same ministry hence less possibility was given for the latter one. Only private donations helped the improvement of the projects such as the establishment of the research centre in Neusiedl am See in 1950 and the generous and ongoing support of WWF between 1960s and 1980s (Triebl 2012, p. 32-37). The institutionalized environment protection on the Hungarian side could start only in the late 1960s due to the historical and political events of the country. A government decision was made in 1967 to establish a committee within the Hungarian Academy of Sciences to plan the necessary protection plans in the Fertő area. By the mid-1970s regional and local offices of the National Environment Protection Bureau started to operate in the territory as well (Kárpáti 1979, p. 341-351).

Accordingly, in the second part of the 20th century environment protection at both sides of the border was launched and managed. In 1977, the Austrian side of the researched territory became a biosphere reserve and two years later the entire Fertő landscape was nominated to be part of UNESCO Man and Biosphere program that provided international

acknowledgement of the fruitful coexistence of human activities and natural environment. As a result of that comparative monitoring work was launched regularly that further increased the cooperation through the border. Austrian professionals initiated the idea of a unified natural park in the late 1970s with publications and conferences (such as in Mattersburg in 1978 where the theme of the conference was: Neusiedlersee National Park – the model of an interstate cooperation) after a meeting in Sopron in 1976 (Rakoncay 2009, p. 428-430).

Commonly organized public and professional events (such as co-organized summer camp about environment protection in 1985 and the first Environment Protection Conference in Burgenland focusing on the formation of one national park of Fertő-tó in 1986) continuously supported the idea of professional cooperation and a transnational nature park in the 1980s as well (Kárpáti 1990). It became more and more realistic due to the forming political change in Hungary and the numerous international acknowledgement and support by for instance the Ramsar Convention on Wetlands (RAMSAR 2016) and the PHARE programme of the Council of European Committee (PHARE 2016).

The Hungarian national park was established in 1991 and its Austrian counterpart in 1993. The different legal statuses and economical possibilities caused some difficulties to harmonize the processes in the two countries but the cooperation was unstoppable and as a result the common national park was formed in 1994. After further discussions and harmonization of aims, plans and management direction the united national park applied successfully for the UNESCO World Heritage site nomination as a cultural landscape. The cultural landscape of Neusiedlersee inscribed on the World Heritage List includes the Neusiedlersee – Seewinkel Ramsar wetland, the territories of the Neusiedlersee – Seewinkel National Park and numerous settlements in the region with their fields and field systems. The buffer zone is identical with the Neusiedlersee – Seewinkel nature conservation and landscape protection area and parts of the Neusiedlersee – Seewinkel National Park outside the core area (World Heritage Fertő / Neusiedlersee Cultural Landscape Management Plan 2003, p.10). The Hungarian portion of the world heritage cultural landscape of Fertő / Neusiedlersee seems to be much more mosaic-like. It includes the whole area of the Hungarian Fertő-Hanság National Park and segments of certain settlements in the area that have outstanding cultural sites such as the protected historic environment of the former Széchenyi Palace of Nagycenk; the inner area of Fertőd and the protected historic environment of the Esterházy Palace. The buffer zone is formed by the outer parts of Nagycenk, Hidegség, Fertőhomok, Hegykő and Fertőszéplak (2003, p. 11).

Besides the different legal and economic situations even the territories have significant diversity at the two sides of the border, which imply extra tasks on the leadership of the world heritage site. In Hungary, the strictly protected areas are small sections spread out on



a relatively wide area which makes its proper protection and promotion both very complex. Moreover numerous acknowledged values can be found outside the protected areas as well such as noble built heritage of the past, natural beauty and the traditional lifestyle in harmony with the natural environment due to which the internationally acknowledged transnational heritage site is hardly definable for the general public.

### **Culture heritage elements in the Fertő/Neusiedlersee cultural landscape**

Differences in the evaluation of the heritage site by the two countries are especially vivid regarding the cultural aspects of the cultural landscape. In the management plan composed in 2003 as well as in the nomination document, the Austrian professionals emphasized the unity in human and nature cooperation (“agrarian land use and way of living” (2003, p.15)) that is ongoing from the prehistoric times until today. The notion of continuity is also emphasized with the provided maps from different time periods showing common urban structures in the region. Moreover even about the noble estates during the Habsburg period their preservation and continuation effects on the settlement structures are emphasized (2003, p.24).

While in Hungary due to the overall ideology-driven influences from the late 1940s rather the vernacular architecture became the centre of the attention as unique value and not as a continuation of historical settlements in the region. Both identical vernacular architecture and system of buildings became especially important to protect. As early as in the 1960s both in Győr-Sopron and in Vas county (the two counties in the protected area at that time) eight vernacular architecture examples and a preservation area were already under official protection (Mendele 1988). Many national and international provisions and specialized institutions (such as the Bi-annual Békés Conference of Vernacular Architecture since 1970s, and the CIAV, International Scientific Committee on Vernacular Architecture at ICOMOS) have been established to research and to provide possible methods and guidelines to protect, conserve and restore them. These scientific meetings and organizations have dealt with among many other threats: with the influence of depopulation of settlements and decreasing of the heritage value (Krizsán 2010, p. 49-57). Similarly to vernacular architecture elements, urban city centres and building became protected in the area such as Győr, Kőszeg, Sopron, Szombathely, Veszprém, out of which none became included in the UNESCO world heritage site (Román 2004, p. 225-246).

Both national sides emphasized the importance of the Austro-Hungarian nobility especially from the 17th century. However in the Hungarian territories the centres of these families are part of the world heritage site such as in Szécsény and Fertőd, none of the Austrian counterparts is involved in the UNESCO protected area neither Eisenstadt nor Forchtenstein. On the other hand, while the free city of Rust forms an integrated part of the

cultural landscape on the Austrian site, the famous independent city of Sopron is not included in the core heritage area. Nor the location of the Pan European Picnic, where the iron curtain was first opened next to Sopron got included.

Not just different types of cultural heritage were chosen to protect but their adaptation differed as well. Past and present should communicate with each other, where both realities support each other by a mutual improvement. Although such concept is shared fully in theory it is equally true that many times the implementations of this kind of valorisation result in hidden problems. The aim is to reconsider and re-read the system of rules and shared procedures, in which technical variables do not neglect the conservative instances and the need for integration combining them with the technological design and production aspects of the recovery process (Pagliuca, Guida and Fatiguso 2007, p. 1532-1729). The shared criteria in the field of conservation can be the common denominator to define effective methodologies. Such criteria are for instance the material compatibility, the preservation of the surface's values of the architecture and the respect of all the historical layers. It is necessary to read and understand the old building in order to ensure the architectural principles to be adapted for the new usage.

The major difference in the rehabilitation procedures of built heritage at the two sides of the border was due to the diverse ownership possibilities. In Hungary monument protection could take place only at state-owned buildings, while in Austria private individuals, foundations as well as civic organization could manage to organize the protection and accessibility of such architecture examples. For example by the early 1980s circa two hundred vernacular architecture got new public/political function in Hungary (Istvánfi 2014, p. 131-139), while private museums and the Esterhazy Foundation initiated different type of heritagization in Austria (Esterhazy 2016 and Burgenlandkultur 2016). Later many Hungarian vernacular building got musealized forming a national system of rural heritage buildings, where both the tangible and intangible heritage aspect of vernacular lifestyle is protected and promoted on spot (UNESCO Tentative List 2010). In Austria the buildings with similar values turned to rather be service buildings, where restaurants and cafés were opened with special atmosphere and offered menus as well (Burgenland 2016). Many evaluate both as a kind of combined (tangible and intangible) heritage protection methodology. The creative potentials of the region have become more and more pronounced in recent years at both sides of the borders. Regional and local decision-makers, entrepreneurs and researchers open to innovation and sustainability (Forlani 2011, p. 88-95 and Kraftprojekt 2016). Unfortunately these initiatives have not found their ways through the borders yet.

### Further differences and concluding thoughts

Similarly different historical events and significances of the past are emphasized in the Hungarian and in the Austrian representation of the territory. The Austrian narratology emphasizes the area as the green heart of the Vienna-Bratislava-Győr metropolitan region (World Heritage Fertő / Neusiedlersee Cultural Landscape Management Plan 2003, p.15.) and highlights the fact that the ancient Amber Road located (Landesmuseum Burgenland 2016) here as well. Even though this ancient trade route had significant parts in Hungary too it is much less emphasized in the Hungarian publications (Dosztányi 2002). The reason behind this is similar to the case of the significant noble families' tangible heritage. The opposing emphasis about the Amber Road is due to the fact that Austrian settlements (like Purbach and Donnerskirchen) became part of the world heritage site due to their role in this memory, while Hungarian cities with the same significance (such as Sopron or Szombathely) are not part of the UNESCO protected area. On the other hand, for Hungarians the Communist past and the Cold War realized in death zone and emotional and physical iron curtain at the researched territory are important parts of the recent past, which are dissimilar to the Austrian history. After 1989 all countries of Central and Eastern Europe have faced the problem of dealing with the material remnants of its Communist past. Sharon Macdonald calls difficult heritage (McDonald 2008) and perceives as typical for the particularly conflicted legacy of the region. It has the potential to break into the present and open up social divisions. At the research territories open air museum sites, memorial park and private museums (Iron Curtain Heritage in Hungary 2016) are all dealing with this time period and such diversity alludes to the still unstable discourse about it.

Not just the past, but the present circumstances influence the representation power and contemporary use of the region on the two sides of the border. In Austria, the lake is still navigable and the level of water is high enough to swim in it. Accordingly, it can serve recreational aims of the public. Even today it is evaluated as the Balaton of Vienna. Moreover the region is famous for its vineyards that also attract recreational tourism (Neusiedlersee 2016). On the other hand the Hungarian part of the lake is mainly covered with reed vegetation. It has been used as building element, the material of diverse equipment and one of the major manufactural industries even in the mid-20th century (Bognár 1966, p. 1-15). There is a very limited possibility for swimming comparing to Austria. The lake much rather serves as home for the rich animal fauna of the world heritage site. This natural heritage value defines a different type of tourism called as ecotourism that can be served with bicycle roads and introductory programs. That led to the increasing importance and preference of the programs and services of the Hungarian nature park (Fertő-Hanság National Park 2016) and the rural heritage houses in region. The vernacular architecture in Hungary is especially interesting as it reflects the nationality of

the inhabitants as the structure and the material clearly define the inhabitants' origin. Accordingly, these buildings provide information not just about the given architecture, the settlement structure, the inhabitants or their lifestyle, but also about the nationalities of the people and their cooperation with each other. German-speaking minorities have been part of this region for centuries and their architecture formed an identical category (Fejérdy 1972). In our age when multiculturalism and the sensitivity towards minority are both well-known and spread these minority vernacular houses can serve as interesting and informative sites for the visiting tourists.

All in all it can be said that even though transnational heritage sites require more management tasks and create a more complex situation it can lead to fruitful cooperation even at difficult political time periods as well. If the heritage value of the territory happens to be on human created, artificial borders it is clearly our duty to overcome such obstacles and protect as well as promote the natural and cultural values of the territory.

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## **Rehabilitation of Nashtifan's Windmills Cultural Landscape by Considering Vernacular Architecture Values**

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### **Abstract**

Cultural landscape, which is a result of interaction between human and nature, is the symbol of Identity and Historical values in every region. Recognition and conservation of cultural landscape helps to protect and preserve the existing culture and old traditions in the region. Nashtifan's windmills (As-e-bad) demonstrate the intelligence of the local people in a windy region, that were built on the top of the highest hill in the city, in order to prevent destructive effects of strong winds that blows 120 days in the city. Nashtifan's windmills (As-e-bads) represent the evolution of effective interaction between human and nature by adapting natural limitations in the area. They are also an evidence of identity and rich civilization of Khorasan area, which is more developed and noticeable compared to its neighborhood areas by an intelligent use of wind energy for human amenities. The aim of this study is offering strategies for rehabilitation the cultural landscape of Nashtifan's windmills and preserving their consequential values. In order to reach this purpose, the impressive role of vernacular architecture in rising of these valuable cultural heritages is considered. This research is based on analytical-descriptive and it has been explained based on the use of documents and information and local resources.

**Keywords:** *Windmill, Nashtifan, As-e-bad, Cultural landscape, Vernacular architecture*

### **Introduction**

A huge part of Iran is devoured by desert and on the east side of Iran where "Khorasan" is located also is one of these desert areas. In Iranian culture and society, respecting the natural desires is very important, so in this deserted areas, respecting water like a rare essence, they use nature in some other ways. They use wind as an important source of renewable energy for their needs. This method is used and seen by other areas especially in architecture of "Badgir" in Yazd.

## Nashtifan

Nashtifan city, part of “Khaf” state, is located in “Khorasan Razavi” province. Nashtifan is a suburb area that ends up to desert and is located on the gentle slope of river alluvium of the “Kal shahr” river (Khazari and Imani, 2009). Because of its location on the margin of the desert, the climate is very dry and has very long and hot summers. The elderlies believe that the word “nashtifan” is from “Nish” means peak or highest point and “Tifan” means storm that after a while it became “nashtifan” and it is exposed to storm. (Khazari and Imani, 2009) Nashtifan is located from northwest to southeast, so because of its geographical location the 120 days winds blow it vertically (Akbari and Mohammadi, 2014). The 120 days winds of “sistan” are seasonal winds from India that blow from “Afghanistan”, especially from “Tar” desert is stronger and by passing from lower highs of Afghanistan enter Iran. (Arani and Mohammadi and Heydarzade, 2012). The most important properties of these winds are the high speed and regular blowing from northwest, west and southwest in the months of May, June, July and August to the east side of Iran. (Saeidian, 2012) Regularity and consistency of these winds and other local winds like “Nishabour” winds and “Faraah” winds made locals to use advantage of this natural energy as a means to obviate their own needs.

## Nashtifan As-e-bads

Nashtifan compare to other village nearby is in higher elevation and for that reason the bluster is more, so it is a better place to build these windmills. The location of As-e-bads in city, is a very thoughtful matter. This correct and right choice, reminds us the knowledge of local residents and their valuable and unwritten experiences again. The local people built the As-e-bads outside of the residential areas and on the top of the highest peak of the city because they didn't want to the urban constructions prevent the wind blow and also the windmills could be exposed to maximum wind blow (Akbari and Mohammadi, 2014). In this way, they could protect the city from blusters too. The next issue is the historic cemetery behind windmills that prevents the constructions in their frontage and also stop creating obstacles in the direction of the wind blow. From old days till today, wheat, barley, corn and others were the most essence of Iranian food like bread. The importance of these grains was the beginning of grinding edible seeds and spices in different ways. The importance of this issue caused the progress of mills and changed them from quern to huge constructions that made the human's life much easier. There are no exact information about the invention of the As-e-bads, but in an old Indian book called “Arthasastra of kontylia” which is the first written source in 1400 BC, the beginning of As-e-bads was mentioned. Many of the historians believe that these As-e-bads are the proof of Iranian ingenuity and



they started from east of Iran (Sistan and Khorasan) and this industry found its way to Europe, China, India and Egypt. (Jafari and Shamsipoura and Naghdib, 2014)

### The architecture of As-e-bads

The windmills range are located on the hill where is the highest point of the city, that the hill is their foundation. In order to increase resistance of the windmills against the wind blow and other natural factors, the local residents built these windmills together in a chain form. Every single of these As-e-bads belongs to the specific person and the ownership goes from one generation to the next one. Today there are only 37 As-e-bads existed. The structure of As-e-bads is very ingeniously and by all simplicity, it shows the human ingenuity. Every As-e-bad includes two floor, the first floor is called "As khane" which is a room with 3 meters height and its roof is covered by the barrel vault (Golabchi and Dizaji and Jahan zoq, 2013). That is flattened on the exterior to position the wings. This floor is the location of the grindstone and the other places like place for cleaning the wheat (Darbad) and wheat depot (Parkhoo). The second floor is a half closed space that the wooden wings are located in between, so they move by a blow of wind. At this space, there are two walls in the opposite of the wind and there is a shorter wall which is placed at direction of the wind and its entrance. The purpose of constructing of this wall is to let wind blow better (25 degree) and much stronger (Golabchi and Dizaji and Jahan zoq, 2013). By the wind blow, the wings that are connected to the grindstone through the "Tirpol" start to move. With their move, the upper grindstone (Asak rooie) moves against the lower one (Asak zirin) which is steady and the seeds grind between them. The only difference between nashtifan As-e-bads and the others is in the rotation axis. In Iran's windmills the rotation axis is vertical but in the other `windmills, the rotation axis is horizontal.

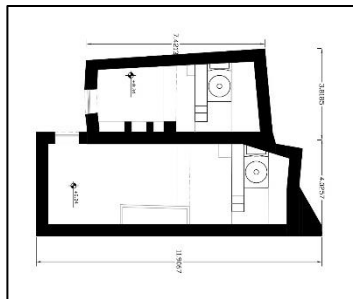


Figure 1: Windmills section

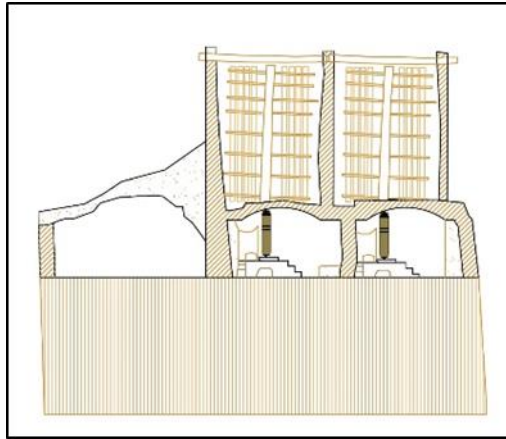


Figure 2: First floor plan

## Materials

Using the vernacular materials (Idari) is one of the Principles of Iranian Architecture. This principle has been respected in the architecture of the As-e-bads too. Utilization of local materials allows the architects to access them easier when they need them and has a noticeable effect on the construction costs. The main material used in As-e-bads is clay. In addition to this, wood, metal and stone have been used too. This material is perfectly compatible with the surrounding nature as it comes out of the same nature. In addition to strength of the thick adobe walls, they are the good insulation against cold and hot weather. They also used soil mortar for its construction and also used plaster of clay and straw for external walls. Due to resistance, easy access and formability of wood, the local people used them in order to build mechanical parts of the windmills. The local people supplied their wood from Pine and Ash trees. Metal was used only to connect the mechanical parts. The grinder stone after being hit thorough a specific and special ceremony and transported to the desired location and then been installed in its place. The structure of these As-e-bads is a reminder of advanced engineering and invention of our ancestors that restrained the wind power to improving the quality of their life and with combining it by vernacular architecture created one of the masterpieces.

## Nashtifan vernacular architecture

Each region is influenced by the vernacular architecture of the surrounding natural environment and each region has its own local social characteristics, so it can be said that every region has its own unique identity. It should be noted that vernacular architecture of

different areas have similarities such as simple forms, compromising to surroundings, efficiency, utilization of recycled materials, and human scale (Giannakopoulou and Damigos and Kaliampacos, 2011). The vernacular architecture is the result of years of trial and error and ingenuity of local builders which was influenced by its culture and due to environmental conditions has formed (Zhai and Previtali, 2010). It's an essential to studying the vernacular architecture, because it has knowledge values beyond information and numerical values, because these values are able to create standards and cultural insight (Hashemi and Foroughmand, 2016). The villages are the most important places for rising the vernacular architecture. Considering to the richness of nature of every areas, in terms of material and economic power and rely on the resources of the regions, they are self-sufficient habitats. Nashtifan like other Iranian villages use simple vernacular architecture in the unique architecture of As-e-bads and without any damage to its nature still continuing to live. Today, sustainable architecture is one of the controversial topics. Sustainable architecture is a sort of designing that tries to exploit further the nature potentials and can reduce the bad conditions. Environmental protection is one the most important discussion of sustainable architecture (Saeidian, 2012). Therefore, a study of vernacular architecture and operation of local people to natural energies and their use of local materials in the constructions can be helpful in many problems that humans is involved. Nashtifan, located in the arid regions of Iran. Taking advantage of the adobe architecture in arid areas goes back long time ago. Because accessing to the cheapest local materials is one of the indicators of life desert. Utilization of clay architecture with lowest cost and highest space quality caused "Khorasan" be one the regions that using this architecture.

### **Nashtifan windmills cultural landscape**

In the International Encyclopedia of Social and Behavioural Sciences is explained that the cultural landscape shows the formation and successive changes of physical area of human society over time (Akrami and Badri and Nezami, 2014). Cultural landscape often reflects specific techniques of the natural environment regarding to the natural characteristics and its constraints. Cultural Landscape contains a geographical area with natural and cultural origins, which includes events, activities, individuals and even other cultural and aesthetic values as well (Bemania and Ansari and Almas far, 2010). In fact, the cultural landscape provides a sense of place and identity of an environment. This feature, regarding to environmental changes over time and adaptation to the human cultural needs, forms a part of our national heritage and our life (Mokhles and Farzin and Javadi, 2013). Iran villages, affected by their traditions, customs and different lifestyle, contain a unique and special cultural landscapes which is merged with the life of local residents. Some of the most important factors of forming the cultural landscape in Iranian villages are security of the

region, availability and access to the water, form and type of benefits from the region as well as the way to discipline the area, lifestyle of local resident type and finally, climate of the region (Rastande, 2009). The diversity of Natural conditions and human conditions reveals our territories landscape. This diversity is caused by the interaction between diverse geography and humans, which is formed over history and in the context of culture (*Añón Feliu*, 2002). Based on the results obtained from studies on cultural landscapes, its structure is consist of four main characteristics: religious beliefs and aboriginal beliefs, architectural remains and archaeology, historical and continuous use of the land, privileged landscape and nature well (Bemanian and Ansari and Almas far, 2010). As-e-bad's Cultural Landscape is vernacular landscape in terms of historical aspects. This last is the result of activities and jobs of local residents over many years and reveals their routine life based on their cultural orientation, physical, biological and cultural characteristics. In historical vernacular landscapes, the function plays an important role. As-e-bad's Cultural Landscape represents the integration of wind energy and life of residents that describes Nashtifan identity and has infiltrated region culture in different ways. Its impact can be seen in different cultural issues, such as common proverbs between people, like patient man compared to underlying grindstone, and several ceremonies and celebrations and even other intangible heritages. Some of this intangible heritages have existed among the people over the years and have conferred a specific identity to the region. Therefore, to protect them and transfer it to future generations, rehabilitation of As-e-bads cultural landscape have great importance.



Figure 3: Windmills section

## Difficulties

Modernity and the needs to be modern have caused changes on lands without being justified. Nowadays, in different situations, it is much easier and simpler to replace more suitable and novel solutions with a batch of copied/non-original answers (Añón Feliu, 2002). The greatest threat to modern societies, is the uncontrolled urban development, and this last has led to the destruction of nature and villages landscapes. As an important period in human history, the increasing concern about landscapes, places of residence, nature as well as protecting human identity, force us to think about suitable solutions to protect them (Scazzosi, 2002). Cultural landscapes contain the origins of culture and traditions of each region. Human inappropriate involvements and neglecting the landscape have affected this cultural heritage and put their existence at risk. Protection of these sites leads to have a better quality of life and reinforce the sense of place and identity of the area and transfer it to future generations.



Figure 4: Windmills section

## Conclusion

Modernization and its fundamental changes in the lives of people in urban areas and consequently in rural areas, is a big problem which are damaged the cultural landscape in rural areas. Therefore, tries to identify the characteristics of the Cultural Landscape and protection and restoration of cultural heritage and natural and human as part of the country, is very important. The rehabilitation of the cultural landscape of Nashtifan's As-e-bads could be done by being accordance with plans and solutions offered by experts. These solutions are obtained after a good understanding of the area by developing an appropriate management plans in accordance with international protection principles and targeting continuous protection. Landscape planning process must respond to economical needs of these landscapes while meeting the environmental services. The European landscape Convention emphasizes on importance of cultural, environmental and social landscapes focused and explains sustainable development by harmony between economy, environment and social conditions. Therefore, considering on enrich vernacular architecture of the

region, whether in the field of construction techniques or materials used in the construction of restoration and also taking advantage of local residents aware of the principles of traditional construction, can be part of the economic needs answers. By using the vernacular architecture and local materials, in addition to the preservation of intangible heritage of construction methods and cultural roots of As-e-bads, we can respect the authenticity of the site. In addition to the physical aspect of the site, for rehabilitation of cultural landscape of As-e-bads, we have to inspire them and revive the old traditions. Rehabilitation of cultural landscape is a coherent and orderly procedure to revive and protect cultural identity and natural of a historical site. Continuation and recognition understanding cognitive gives the values of a land excellence. It can be said that every community originates from the culture and it is its product. Each region reflects the culture and its tangible and intangible values, thus preserving the values that are associated with people's lives is very important and it is a first priority.

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## **Keeping Cultural Identity: Challenges and Threats to the Buddhist Cultural Landscape of Upper Mustang in Nepal**

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### **Abstract**

North of the mountain giants Annapurna and Dhaulagiri, on a high-lying plateau near Tibet, on Nepalese Territory, lies the former small kingdom of Mustang. Up until May 1992 this 'forbidden kingdom', with its famous earthen-walled capital Lo Manthang, was completely inaccessible. With few exceptions, foreigners were not allowed to enter it. Up to the present time, only a restricted annual number of tourists can visit this area. Mustang is dotted with early Buddhist cave temples as well as century old fortresses. Some of the best preserved ancient monasteries in the Himalayas are found there, which formed an extraordinary Buddhist cultural landscape over the centuries.

Mustang's cultural heritage is to a great degree not remnant of the past but a living culture, where age-old traditions are vibrant and still continue to have clear significance in everyday life of the local inhabitants, called 'Lopa.' Cultural heritage is considered the foundation upon which the identity of the Lopa people is built. They are related ethnically and culturally to the Tibetan sphere of influence. This finds expression in their way of life, their script and their festivals and in particular in their religious belief which is oriented to the Vajrayana Buddhism. The fortress-like former capital Lo Manthang is boasting of a medieval palace, build in the 15th century, and significant Buddhist monasteries dating from the 15th and the 18th century.

In order to safeguard this extraordinary landscape, the capital Lo Manthang was inscribed on the Tentative List of Nepal for future World Heritage nomination in 2008. Currently, discussions with the local Lopa people and the Government of Nepal are continuing to also list a certain area around Lo Manthang, that needs to be designated, as a Cultural Landscape in future. And moreover, this Buddhist landscape could form part of the Heritage List's potential Silk Roads' Corridor area later on.

Mustang, with the Kali Gandaki river valley is bearing all evidences of a highly frequented route through the Himalayas linking with the Silk Road, also due to its easy access, without high mountain passes, facilitating greater interactions between parts of India and Tibet through networks of communication,



pilgrimage and trade. Petroglyphs found along the river bed, more than 3000 years old, confirm the early human habitation of this area.

With the inscription of Lo Manthang on the Tentative List, the uniqueness and the vibrant cultural traditions of the old capital have been accorded official recognition. Mustang has thus become one of the last areas in the world where a specific Buddhist culture is preserved up to the present day.

These values are coming under increasing threat from various factors, most particularly, through the construction of a road through Mustang that was completed recently. This new infrastructure will make a considerable impact on the efforts to protect this ancient landscape and will precipitate significant cultural change and social transformation, which will be assessed in the presentation. Moreover, the increasing labour migration of the Lopa people to foreign countries might lead to a transformation of their cultural identity, and the impact of climate change is another great challenge, since water resources are becoming increasingly scarce, forcing local people to migrate or to resettle in other areas of Mustang. However, as this paper will highlight, both the tangible and the intangible assets of the landscape and heritage sites can be powerful drivers for the development of the whole Mustang region.

**Keywords:** *Buddhist Cultural Landscape, New Green Road, Cultural Change, Unesco Tentative List, Migration*

### **Safeguarding Lo Manthang and the Cultural Landscape of Upper Mustang**

Legends and myths swirl about the area of Upper Mustang which was also called the kingdom of Lo. Up until May 1992, this 'forbidden' kingdom with its capital, Lo Manthang, was completely inaccessible. Lo is famous for its 6-metre high-rammed earth wall, surrounding the densely inhabited place. The fortress-like capital is boasting of a magnificent medieval palace, build in the 15th century and three significant Buddhist monasteries dating from the 15<sup>th</sup> and the 18<sup>th</sup> century.



**Fig. 1: The walled capital Lo Mathang**

These Gompas, as people here call their monasteries, are housing amazing statues and wall paintings, as well great collections of ancient texts. With few exceptions, foreigners were not allowed to enter the capital. Up to the present time, only a restricted annual number of tourists can visit this area.

Hemmed in by a chain of mountains around 6000 m in height, this former small kingdom juts northwards into the Tibetan plateau. The landscape reveals spires of ochre earth and dramatic rock formations, as well as sandy flats and grassy plains surrounded by rolling hills and mountains. Mustang's cliffs are dotted with caves that were once prehistoric dwellings, some of which are still used for meditation retreats while a few still serve as habitations. Of specific interest are the Buddhist rock cave temple sites that partly only recently have been discovered. Ruins of old fortresses are found throughout Mustang, reminding observers that this entire region was once an important part of a series of independent kingdoms connected to Tibet by language and culture, religion and geography (see Dhungel 2002). Some of the best preserved ancient monasteries in the Himalayas originate from here and formed an extraordinary Buddhist cultural landscape over the centuries.

Until today, Mustang's cultural heritage is to a great degree not remnant of the past but a living culture, where age-old traditions are vibrant and still continue to have clear significance in everyday life of the local inhabitants, called 'Lopa.' Cultural heritage is considered the foundation upon which the identity of the Lopa people is built. They are related ethnically and culturally to the Tibetan sphere of influence.

This historical context still finds expression in the way of life of the inhabitants in Mustang, their written script and their festivals. In particular, this strong connection is evident in their Vajrayana Buddhist oriented religious beliefs and practices.

In order to safeguard this extraordinary landscape, the capital Lo Manthang was inscribed on the Tentative List of Nepal for future Unesco World Heritage nomination in 2008. The inscription on the tentative UNESCO list followed a more than a decade long restauration period of Buddhism in the former kingdom of Mustang, which was initiated after Upper Mustang, the former kingdom of Lo, was opened for tourism in 1992 by the Nepalese Government. Whereas the southern part of Mustang was opened already in the middle of the seventies for tourism, the former kingdom had been a restricted area for decades, because of its closeness to the Tibetan-Chinese border. When Upper Mustang was opened for foreigners many of the ancient Buddhist heritage sites were dilapidating, partly due to lack of support from the Nepalese Government that was oriented towards Hinduism at that time and therefore not very interested to develop the Buddhist heritage of the country. After the opening of the restricted zone for foreigners in 1992 an increasing interest for the former kingdom of Mustang developed, since many tourists knew well about the Tibetan

culture and wanted to support the survival of this ancient heritage. In this way tourism and foreign interest brought financial support into Upper Mustang, which helped the Buddhist culture to be re-established.

Currently, the Nepalese government intends, to include Lo Manthang as a single nomination on the World Heritage List, with the understanding that it could form furthermore part of the Heritage List's potential Silk Roads' Corridor area later on. Besides, also discussions with the local Lopa people and the Government of Nepal are continuing, to probably list a certain area around Lo Manthang, that needs to be designated, as a Cultural Landscape in future.

With the inscription of Lo Manthang on the UNESCO Tentative List, the uniqueness and the vibrant cultural traditions of the old capital have been accorded official recognition. Mustang has thus become one of the last areas in the world where a specific Buddhist culture is preserved up to the present day, with outstanding cultural, spiritual and natural values in a rapidly changing world.

### **Buddhist Cultural Landscape of Mustang**

In this remote part of the world, in a completely isolated state that has lasted for several centuries, the people living here have experienced ideal conditions for safeguarding their religious heritage and their intangible cultural traditions, with specific festivals and ceremonies that link them profoundly with the surrounding landscape and that serve to support their strong sense of identity.

In this regard, the classification of Lo Manthang together with a certain defined area around the capital, as a Cultural Landscape site on the World Heritage List, seems to be an interesting alternative to a single nomination. This potential inclusion as a Cultural Landscape onto the Unesco List would, moreover, take into account the recently identified oldest wall paintings of Nepal in one rock-cave-temple, presumed from the Pala-Period, as well as the discoveries of several other amazing ancient Buddhist cave temple sites around Lo Manthang. These are sites which show stylistic and iconographic similarities with Buddhist temples in Ladakh, the Spiti valley, Western Tibet and on the Silk Roads of Central Asia.

Regarding specifically the development of artistic influences that radiated from the Silk Roads, through the area of the Guge-Purang kingdom in Western Tibet to Mustang, there is historical research of additional importance carried out by the late Dzongsar Ngari Thingo Rinpoche and the author (see Dzongsar Ngari Thingo, v.d.Heide, 2011; v.d.Heide 2013). This research has proven that the old trade and pilgrimage path through Upper Mustang was one of the ancient Northern Passages linking the Gangetic plains with the Buddhist

holy places, the great Buddhist Universities of India and the area around modern day Lumbini, with Western Tibet and the Silk Roads. Mustang and the Kali Gandaki river valley are bearing all the evidence of a highly frequented route through the Himalayas that served as a link with the Silk Road. Due to its easy access - without the barriers of higher mountain passes, this route evidently facilitated greater interactions between parts of India and Tibet through networks of trade, communication and pilgrimage. Petroglyphs found along the river bed of the Kali Gandaki, more than 3000 years old, confirm the early human habitation of this area (see Pohle, 2000).

As recent research revealed (see Dzongsar Ngari Thingo, v.d. Heide 1998; v.d. Heide, 2006, 2010, 2011, 2012), especially since the 11th century a very important Buddhist cultural landscape evolved in this area, with influences partly from Central Asia, Kashmir, West Tibet and from Eastern India. Over time, a close interaction between man and nature has shaped this cultural landscape, replete with centuries-old monasteries, temples and stupas, as well as recently rediscovered historically significant inhabited caves and cave-temple sites, dating from the 11th century onwards, with marvellously rendered wall paintings and numerous scriptures that have been found. These discoveries underline the importance of Mustang as a spiritual center, with a continuous religious and cultural development from the 11th onwards, culminating in the formation of an independent kingdom in the 15th century, demonstrating the close ties with West-Tibet, Ladakh and, as it seems, with places along the Silk Road.

Especially between the 11th and 13th centuries, famous Buddhist scholars and saints from the Nyingma and Kadampa Traditions as well as from the Sakya and Kagyü Schools, including Atisha (982-1054), Marpa (1012-1097) and Milarepa (1040-1123) passed through Mustang, which was the southernmost border district of the area of Western Tibetan rule. Mustang, in becoming their passage to the Western Tibetan kingdom of Purang-Guge, helped to create a renaissance of Buddhism in Tibet in the late 10th and 11th century, as the late Dzongsar Ngari Thingo Rinpoche was able to prove (Dzongsar Ngari Thingo, v.d. Heide, 2011). On their journeys to and from Western Tibet, these scholars and saints often remained in Mustang for long periods of time. Famed scholars had also travelled through other regions in the same way, such as Ladakh, Kinnaur and Spiti on their way to Purang-Guge, the controlling power over almost all these areas during the 10th and the 12th centuries. In Mustang, under the influence of these Buddhist masters, new temple sites arose and monastic complexes were built, containing impressively painted cult rooms and valuable ornamentation. During this prosperous time many new impulses, mainly from Central Asia via Western Tibet, as well as from Eastern India via the Kathmandu Valley, were transferred to Mustang and became potent influences in the spiritual and artistic development of the time, creating an extraordinary Buddhist cultural landscape over the centuries.



Fig. 2: Cave Temple Mentsün Lhakhang



Fig. 3: Scenes from the life of the Buddha – bow and arrow Shooting

The studies and restoration work carried out by late Dzongsar Ngari Thingo Rinpoche and the author at the cliff cave site Mentsün Lhakhang in Mustang with its extraordinary wall paintings partly from the Pala period, and the discovery of the cave temple sites of Dagrangjung, Konchogling, Chodzong and Rinchenling have cast new light on aspects of the continuous development of early Buddhist art in Mustang from the 11th century on, at a time when it was under the influence of the Purang-Guge rule in Western Tibet. At that particular period religious and artistic influences from places along the Silk Road in Central Asia, as well as through connecting routes via Kashmir and Ladakh found their way into

the Western Tibetan kingdom and have been transferred to Mustang via the Trans-Himalayan paths.

### **Challenges and Threats**

In the mean time, unfortunately the area of the former kingdom of Mustang and the values it is representing are coming under increasing threat from various factors, most particularly, through the construction of a road through Southern and Upper Mustang that recently has been completed. This new infrastructure will make a considerable impact on the efforts to protect this ancient landscape and will precipitate significant cultural change and social transformation. On the one hand, it is much easier now to visit different sites and more remote locations, and furthermore, better educational as well as medical care can be provided now, since schools and hospitals are easier to reach; but this change will also bring many influences from the outside, with unforeseeable results.

Furthermore, the modern advent of tourism since 1992, even though it is a limited one, has brought some western values into this Trans-Himalayan region. Today's well known trekking routes through Mustang were developed along the old trade paths with their fascinating cultural heritage sites. Along with these new influences, an increasing labour migration of the Lopa people to foreign countries can be observed and might lead to a transformation of their cultural identity, which is another threat to the cultural heritage of the people living there. With regards to this, it may be noted that the continuous diffusion of Western values and life-styles plus the general process of globalization that goes along with this, has proven to encourage mobility, and so too migration.

Another threat regarding the cultural identity of the Lopa is the loss of their language. The likelihood that their traditional dialect will be able to carry on into the future has become endangered by the lack of access to education, information and even the lack of wholesome entertainment for their youth in their language. When their children watch and listen to broadcasts on TV and radio in Nepal that are produced exclusively in languages that are not the language of their elders, and when going to school means immersion in an educational system where their language, which is the primary cultural framework of their people, is completely absent, the priceless key to their own rich heritage remains hopelessly out of their reach. Already in some Lopa families who have send their children to boarding schools in Kathmandu, the language loss is so rapid that different languages are in use among the youth and their elders, so that a generation gap appears that can widen beyond repair.

Besides, the impact of climate change is furthermore a great challenge, since water resources are becoming increasingly scarce, forcing local people to migrate to the south or

to resettle in other areas of Mustang, as in the case of the villages of Dhee and Samdzong, since their water sources have been drying up year by year. Samdzong, f. e., suffers since around 15 years from water shortage, and meanwhile, only one water source is left.



Fig. 4: Abandoned fields of Samdzong

Besides, the permafrost is beginning to thaw, with the effect that water drains away or evaporates. As a consequence, the community of Samdzong is relocating their whole village, with the support of foreign aid, to another area in Upper Mustang, which was given to them by the former king of Mustang. A similar relocation program is planned for Dhee. The areas in Upper Mustang that can still be irrigated have been declining dramatically in the last years.

### **Impact of the Earthquake of 2015**

Moreover, the violent earthquake that hit Nepal on April 25<sup>th</sup> 2015 and its aftershocks have also badly damaged some of the villages in Upper Mustang with their unique vernacular architecture as well as several of the extraordinary heritage places of the former kingdom, including the main icon and largest structure of Lo Manthang, the 5-storied medieval 15<sup>th</sup> century old Tashi Gephel Phodrang or Gyalkhang (Palace) and the Mahakala Goenkhang of the Choede Monastery, erected in the 18<sup>th</sup> century in Lo. In the immediate aftermath of the earthquakes the author together with the Representative of Mustang in the Parliament had

carried out an assessment of the affected buildings, monuments and rock cave temples in the former kingdom that also showed that those buildings that had recently been restored were intact, including the two 15<sup>th</sup> century monasteries of Lo Manthang, where no damages occurred at the architectural structures. Out of 153 households in Lo, 10 of them have sustained serious damages, many others are suffering from cracks in the rammed earthen or dried brick walls and are instable.



Fig. 5: Tashi Gephel Gyalkhang during Tiji Festival

Very sadly, the Palace, the first building to be constructed in the city, which also never had been renovated, is now in a very bad condition. The Gyalpos (kings) of Mustang who used to reside in the Gyalkhang since its construction in the 15th century, are not able to stay inside any more. Its traditional rammed earth walls are full of structural damages, with huge horizontal and vertical cracks. Inside of the building wooden beams are jutting out of the ceiling, and the whole roof is in need of renovation.

Beside the Palace and the Choede Monastery several other ancient monuments and valuable traditional buildings in Upper Mustang are now in need to be restored or renovated, only if they are not demolished and rebuilt, or as in the case of Tetang village, if they are being resettled and reconstructed in an adjacent area.

HimalAsia assisted the local communities to salvage fragments of damaged temples, stabilize vulnerable structures and secure artifacts at temporary storage areas. Especially in the community of the Medieval Earthen Walled City of Lo Manthang, as being a



property on the Nepal Tentative List for future World Heritage Site nomination, it was discussed, moreover, how important it is to apply traditional materials for the renovation and reconstruction of buildings and to sustain the local workmanship in regard of the site authenticity (see v.d. Heide 2008). If, for technical reasons, modern materials need to be used, they should be durable and preferably equivalent to traditional materials. Furthermore, it has to be taken into account that the overall integrity of the heritage site should not be disturbed.

### **A Challenge after the Earthquake - Building Techniques**

Unfortunately, there are a few examples in Lo Manthang already, including the newly built Shedra, a monastic college for monks at the Choede Monastery, where modern materials like cement are employed. After the earthquakes, in all of Nepal the demand for using cement for constructions is rising now, due to the fact that people unfortunately think it is safer than other materials. Also in this context, it is interesting to note that those heritage sites, restored or renovated recently or some decades ago in Mustang in the traditional way are all unharmed.

Whereas destroyed houses in the Kathmandu Valley and surrounding areas can be partly repaired by using various techniques of retrofitting, this is not so easy in the case of vernacular architecture of the traditional buildings in Mustang, using timber, stones, sun-dried bricks and rammed earth techniques. In this regard HimalAsia introduced a structural engineer from Bhaktapur and a rammed-earth-technique specialist from Kathmandu to the Lopa in Upper Mustang, in order to explain and help them to rebuild their houses and temple sites in their traditional techniques - but earthquake proven.

Since their ancient settlement cannot be renovated and repaired any more, the community of villagers of Tetang requested HimalAsia to support them to at least resettle their entire village and introduce alternative building techniques to them. There are sustainable housing models, introduced in Nepal after the earthquakes by UN Habitat and other organizations, using local materials that are adapted to the setting and climate. These housing models are taking into account the need for modernization due to changes in lifestyle; in this context, an applicable technique might be the use of compressed interlocked bricks for rebuilding the destroyed houses of Tetang. HimalAsia is currently carrying out a workshop in Tetang village, introducing the preparation of compressed interlocked bricks that are mixed with local material and around 10 % of cement, building a model two room house together with the community



Fig. 6: Introducing compressed interlocked bricks at a workshop in Tetang

Besides, HimalAsia has begun to carry out practical training workshops in Bhaktapur for carpenters from different areas in Mustang, in order to help them to achieve and improve construction and building techniques. These training sessions are continued during wintertime when many of the Lopa people are descending down from Mustang to stay during the cold season in places like Bouddha or Swayambhu in the Kathmandu Valley.

Moreover, HimalAsia is conducting practical training workshops to introduce documentation concepts, the handling of objects and different preservation techniques to safeguard objects and heritage fragments, since this has been requested from monks and involved families from Mustang. Another aim of these workshops is to increase capacity-building and help developing a strong sense for the cultural significance of the area of Mustang.

## Conclusion

Based on the above informations, there is a clear need for protecting the heritage and livelihood of the people living in Upper Mustang. Mustang is not only a very important historical and cultural heritage area, but also one of the most sacred landscapes in the Himalayas. The 2015 devastating earthquakes have ruined and damaged several of the famous heritage sites of Mustang, which is also a significant tourist destination. Besides,

the out-migration of the Lopa people to the South and to other countries will increase, if this area is not supported (see Tulachan 2001). Substantial financial backing and skill based training is therefore imperative for future restoration and reconstruction projects for this region.

It is hoped therefore that the recognition as a World Heritage Site and especially the recognition as a Cultural Landscape on the World Heritage List will make it easier in future not only to preserve the ancient heritage but also to get worldwide more support and create new job opportunities in Upper Mustang to help to counteract this movement. In this way a new quality tourism, with interest in culture and nature, together with trekking tourism in selected areas, which is flourishing in Mustang up to now, could be brought to Upper Mustang. Another challenge is the recently finished green road, which is linking now the remote areas of Mustang with the south of Nepal. In this way it will be much easier in future to visit different sites and places on one hand, but in due course this will also bring many new unforeseen influences from outside. It is hoped that the envisaged inscription of Lo Manthang as a World Heritage Site and an extension as a Cultural Landscape on the UNESCO List will help the local communities of Upper Mustang in keeping a 'healthy' balance between all these challenges and managing their precious heritage for the future, in the best possible way.

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## Signalling as a tool for landscape understanding and tourism development. The case of Catalonia.

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### Abstract

The Catalan government, thanks to the launch of its *Observatori del Paisatge* (Landscape Observatory), as advisory body of the Catalan administration, has developed several instruments under its legislation to implement landscape policies. This comprehensive cataloguing work has resulted in 135 landscape units with their corresponding fact sheets and mapping. A detailed description of their values, not only aesthetic but also natural, ecological, historical, symbolic or religious, has been included, as well as motorized and non-motorized trails and main viewpoints. Nevertheless, this ambitious and extensive work has not been transferred to the territory through a systemized signalling scheme. In this paper we propose its development to disseminate local landscape knowledge and understanding and to improve the tourist experience.

**Keywords:** *signalling, landscape, Catalonia, catalogues, landscape values*

### Introduction

The European Landscape Convention of the Council of Europe, adopted on 20 October 2000 in Florence (Italy), meant a turning point in the implementation of specific landscape policies at European level. The subsequent accession to the Convention of various European territories has led to the adoption of specific legislation related to the protection, management and planning of European landscapes. In many countries and regions, the development of specific instruments has followed the legislation with the aim of introducing the landscape objectives in the territorial planning and the sectoral policies, thus adopting the principles and the action strategies of the Convention.

Catalonia, pioneer region in the accession to the Convention, has developed in recent years, thanks to the launch of its *Observatori del Paisatge* (Landscape Observatory) as advisory body of the Catalan administration, several instruments under its legislation to implement landscape policies. Among others, the landscape directives, the landscape charters, and especially the landscape catalogues, as tools of knowledge of the Catalan territory and its values, as well as its evolution.

This comprehensive cataloguing work has resulted in 135 landscape units with their corresponding fact sheets and mapping. This information includes the values of each landscape, specifically their natural, ecological, cultural, aesthetic, historical, symbolic or religious ones. The main motorized and non-motorized itineraries have also been described, as well as the main viewpoints.

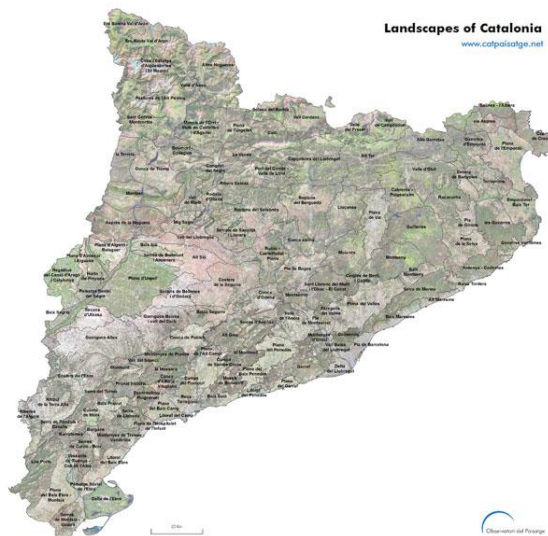


Figure 1: Landscapes of Catalonia. Observatori del Paisatge

Nevertheless, all this work has not been properly transferred to the territory for an optimal performance and diffusion for tourism consumption. Among the multiple possible communication channels, the *in situ* signalling systems stand as great potential tools that allow the transmission of the contributions made in the mentioned cataloguing works with faithful accuracy. In this sense, *ad hoc* signalling for this purpose practically doesn't exist in Catalonia. Just some viewpoint indicators with the well-known pictogram of a camera and, in some locations, maps or pictures with the corresponding toponymy can be found.

This paper aims to set the potential capabilities of using theme signage as a way to coherently transfer the landscape variety and its values to an interested audience; linking the information with the necessities of visitors, to dispose of a tourist information system that improves the knowledge and the valorisation of landscapes.

With it, the diffusion of the huge work developed in this matter by the Catalan administration would be achieved. Thus, making it available to the public with informative and tourist purposes, contributing to communicate the important landscape heritage, its complex values and the possibilities of visiting and enjoying it.

### **The Landscape Catalogues**

Following the Act 8/2005 of 8th June for the protection, management and planning of the landscape in Catalonia, Landscape Catalogues have been developed, as a new instrument for the introduction of landscape objectives into spatial planning and sectoral policies in Catalonia, adopting the principles and action strategies established in the European Landscape Convention promoted by the Council of Europe.

These documents provide the Catalan administration and other stakeholders involved in landscape management with information of great interest about the values of its landscapes, the factors which explain why a certain type of landscape exists and not a different one, and finally, how the landscape changes together with the social and economic dynamics of the territory.

The landscape catalogues incorporate public consultation as a tool for the involvement and co-responsibility of society in landscape management and planning, allowing the identity-based and intangible factors of landscape to be detected, factors which are difficult to identify exclusively from the work of specialised experts.

The territorial reach of each catalogue corresponds to each of the regions of application of the Partial Territorial Plans, so they can be really useful for the planning and management of the landscape from the spatial planning point of view.

Following this structure, seven catalogues have already been developed comprising the entire Catalan territory. The process started in 2005, leading to the approval of the first one by 2008, and ended just a few months ago with the initial approval of the last catalogue on January 2016.

The criteria followed in the elaboration of the catalogues were: the accordance with international documents, the integrated and qualitative methodological approach to the landscape, the multiplicity of its values and its applicability. Everything done within a



framework of public participation and cooperation of the different stakeholders involved, from the scientific to the local ones.

According to the Catalan legislation on the subject, the minimum contents to be incorporated into the landscape catalogues are:

- An inventory of the landscape values present in the area comprised within its limits.
- A list of the activities and processes affecting or which have most affected the configuration of the present landscape.
- Signalling of the main routes and spots from which the landscape can be observed.
- Definition of areas of landscape units, understood as structurally, functionally and/or visually coherent areas, which may be subject to a differentiated regime of protection, management or planning.
- Definition of landscape quality objectives for each landscape unit. These objectives must express the aspirations of the community with regard to the landscape characteristics of their land.
- Proposed measures and actions needed to achieve the landscape quality objectives.

The catalogues have as a final result several documents where all the collected information can be found and openly consulted. There is a central technical report, photographic and mapping archives and a list of stakeholders involved in landscape protection or management.

One of the functions assigned to the catalogues is to act as basic reference documents for awareness campaigns on the diversity of landscapes in Catalonia and their environmental, cultural and aesthetic values. This function has not been yet properly developed and requires, from our point of view, a proposal that we want to raise with this communication.

Spreading awareness of the important values that landscapes treasure is an important step for landscapes protection and valorisation and can be done through leisure and tourism consumption, but it needs the adequate instruments among which signalling can be extremely convenient and useful.

As mentioned above, an inventory of landscape values is present in each and every one of the seven catalogues of each territory in which Catalonia has been divided.

The identified values are.

- Natural and ecological, referred to the factors and elements that determine the quality of the natural environment.
- Aesthetic, related to the capacity of a landscape to transmit a certain sense of beauty.

- Historical, corresponding to the more relevant footprints left by the human beings throughout history.
- Of social use, related to the use that an individual or a particular group make of a landscape.
- Productive, referred to the capacity of a landscape to provide economic benefits, turning its elements into resources.
- Symbolic and spiritual, corresponding to the identification that a certain group feels towards a landscape related to their beliefs.

The identification of these values, being either tangible or intangible, has interest in the design of tourism strategies and educational initiatives. Therefore, transferring this information to signposts and making it accessible to those coming over the territory becomes an outstanding service for visitors, letting them know more about the visited land and giving the option of experiencing the region in a richer and deeper way.

### **The use of signalling as a tool to spread the landscape values**

The most appropriate context to transmit this message properly is the moment when the visitor is just located in the spot of contemplation and observation of the landscape. In this sense, the tourist space should be provided conveniently with accessible, universal and effective communication elements, adapted and themed for a public potentially susceptible to show interest in the mentioned values.

From today's tourism communication and attention perspective, we can affirm that developing and implementing *in situ* attention and information tools and systems, guarantees a better understanding from the visitor of the destination and its resources. Among the different existing communication systems present along the tourist territory, we consider that the opportunities given by the use of thematic territorial signalling becomes the most suitable one to achieve this goal.

The characteristics associated to this tool go beyond mere informative functions, as they allow a correct orientation of the visitor through directional elements, helping to promote secondary nodes to redistribute flows to other spaces and alternative or complementary tourist resources. It can also describe widely and in detail the immediate environment.

More recently, progresses made in mediation and heritage didactics have also allowed creating more interactivity for this tool. Thus, adjusting and adapting the content of the message and giving more ease of intervention and implication to the users, thanks in part, to the integration of new technologies that have allowed improving the dissemination of the included information even more.

Wearable interactive elements, encrypted codes and other resources have approached the territory to the observer to unattainable levels a few years before. The paradigm of information has also suffered changes lately, becoming versatile and dynamic and adaptable to all publics, where the interests are increasingly disparate and specific depending on facts like age or condition.

The key to an effective signalling system is in finding an accurate balance between its own theme contents and its design. The latter, based on a proper implementation of aspects like typography, colour or semiotics among other ways of capturing the attention of visitors. This fact is exemplified by the use of graphic elements like pictograms or understandable elements that help to enhance and evoke the intended message. Because of those capabilities, signalling is agile and fast as an instrument to transmit and interpret information. Those are basic aspects nowadays in tourism information for those destinations searching for competitiveness. Schematically, the objectives of implementing a good signalling system in a destination are:

- To value the tourism resources present in the territory
- To satisfy the needs of information and orientation of the visitors
- To allow the localization and identification of the elements of touristic interest in the territory
- To ensure territorial mobility and accessibility
- To maximize economic activity in the destination
- To contribute to an image of quality of the destination
- To disseminate knowledge about the natural and cultural values of the signalled space

Due to it, many tourism managers have focused their efforts to foster their use. Because a correct implementation of the tourist landscape signalling allows at the same time an optimal planning and management of the tourist activity in the destination. So much so, that lately, the use of those tools has increased markedly in many tourism spaces. This has resulted in the need to create documents regulating the procedures about how to structure and correctly implement tourist thematic signalling.

This is where the so-called signalling handbooks come from, and where each institution or responsible organism establishes and explains the different criteria to be used for the signage of the different spaces. Patterns, models and recommendations are to be taken into account depending on different important aspects as the scope, the theme or the kind of described space.

Therefore, the landscape is not something out of reach of signposting, as long as certain criteria are followed according to the characteristics of the site, like the respect for the environment where it has to be integrated and the respect to the legal regulations.

### **The signalling of a landscape unit in Catalonia**

As mentioned before, despite the effort carried out by the Catalan Landscape Observatory to establish directives oriented to protect, manage and plan its landscapes, it remains pendent the step of transferring all this information to the territory. Although there is a clear desire to do so, a proper signalling development of the landscape values and attributes has not yet been materialized in order to inform a visitor interested in these matters.

On this basis, from the materials published by the Landscape Observatory, the authors aim to find out which elements could be compatible with the dissemination of tourism contents along the territory. Among the different documents, the files corresponding to each unit of landscape have been selected, together with their respective cartographic base. The content of these sheets presents a detailed description and distribution in items directly linked to the described landscape, so it can be correctly understood. This includes a general contextualization, historical evolution, association of the above mentioned values and graphic and cartographic contributions, among other elements.

For obvious reasons of space and tourist interest, not everything described in the files can be included in theme signposting. Therefore, considering that the chosen contents will be addressed to visitors, the proposal makes special emphasis in the definition of which of these elements would be the ones that fit better and best suit this support.

In the present paper, as other contents are regularly included in signposts, we will focus on landscape values that have not been included until now as part of regular signalling. It should be noted that no direct reference will be made to the design or formal criteria. Conversely, the present proposal is a selection and adaptation of those contents already developed by the Observatory that can be used as a base for the creation of a handbook of landscape tourism signalling in Catalonia, taking as a script the task done in form of files for each landscape unit.

In the opinion of the authors, values are the element included in the files that becomes more relevant to be present in the proposed signal system, together with the elements commonly included (toponymy, cartography, images, etc.). For its own contribution, these contents acquire a higher importance if they reach the visitors in the same moment of consumption.

Ecological, historical, aesthetic, social, production, spiritual or symbolic values, are not sufficiently transmitted nowadays in signalling and are surely suggestive enough to add value to the visit. They could help understanding why landscapes are like they are at present and the importance of the economical, social and environmental aspects that have configured them.

For a better understanding of these variables, we remark that the message used must be focused and addressed to the target audience, synthesising the information and making it entertaining and easy to understand. We must remember that tourists are enjoying their leisure time, and sometimes, the contents, written in a too academic way, are not properly adapted to them.

In Table 1, some example of information regarding different kind of values that could be added to signposts to enrich the information at the visitor's disposal and give an answer to all the questions those visitors could wonder regarding the landscape and its configuration.

Table 1: Values and examples

Values	Examples
<b>Historical values</b>	<p><b>Landscape:</b> In the file of the landscape unit of “Aliplà de la Terra Alta” we can read how the effects of the Spanish Civil War have left a footprint still clearly visible nowadays in its landscape and the appearance of this piece of land. We can find abandoned villages destroyed by bombing, commemorative symbols, combat structures and remains (trenches, bunkers), among other prominent visual features.</p> <p><b>Keywords of the information to be transmitted:</b> II Republic, Spanish Civil War, Ebro Battle, Franco.</p>
<b>Natural and ecological</b>	<p><b>Landscape:</b> Using the example of the file corresponding to “Delta de l'Ebre”, the proposed signalling should show the ecological potential of this singular deltaic area in the Mediterranean. Its natural values (more than 40% of its surface is included in a protection framework) are characterized by its flat relief, combining lagoons, rice fields and the existence of traditional buildings associated to these agricultural tasks.</p> <p><b>Keywords of the information to be transmitted:</b> Deltaic areas recession, Mediterranean, bird migrations, dunes, invasive species.</p>
<b>Aesthetic</b>	<p><b>Landscape:</b> La landscape described in the unit file “Baix Priorat” stands out greatly for its aesthetic values focused on its vineyards and rainfed agriculture distributed in terraces mostly formed by the disintegration of the slate, which is called <i>llicorella</i>. Worldwide recognized for its wine production, this agricultural landscape has recently presented its candidacy to be elected as UNESCO World Heritage. The gentle and wavy relief of el Priorat, combining vineyards and olive tree fields, creates an astonishing and unique of colours and contrasts.</p> <p><b>Keywords of the information to be transmitted:</b> terraces, seasonal chromatism, mosaic landscapes, flowering.</p>

<b>Social use</b>	<p><b>Landscape:</b> According to our approach and taking the case of the landscape unit file “Litoral del Penedès” as an example, the landscape modifications arisen due to human action are quite obvious. The transformations caused by the abusive and disordered construction of second residences during the second half of the 20th century have strongly modified the suburbial areas. Other elements associated to the economical use of the landscape can be identified from the layout of major communication roads and railways in a corridor parallel to the Mediterranean, constantly used since the time of the Romans.</p> <p><b>Keywords of the information to be transmitted:</b> urbanization, “desarrollismo”<sup>1</sup>, lack of planning, transport networks.</p>
<b>Production</b>	<p><b>Landscape:</b> To exemplify the production values of the landscape, we go to the industrial vestiges of the beginning of the 20th century in some spots of the Catalan Pyrenees. The development of the hydropower industry involved a great transformation of tare comprised in the unit “Pastures de l’Alt Pirineu”. The distinctive features of this hilly landscape with endless prairie grass sprinkled with small villages show a big contrast with the remains of the disused facilities built to produce the first electric energy in Catalonia.</p> <p><b>Keywords of the information to be transmitted:</b> energy in the 20th century, hydropower, mountain rivers, industrial tourism, Frederick Stark Pearson<sup>2</sup>.</p>
<b>Symbolic, religious or spiritual</b>	<p><b>Landscape:</b> Both for its unmistakable shape and its central situation in Catalonia, the mountain of Montserrat is easy to identify from any high point of the country. Internationally recognized for its singular geology, it is known for being an abrupt landscape with needle-shaped tops. Its monastery has also a strong symbolic signification, both religious and for the Catalan identity. Due to all these reasons, this landscape unit is a good example to identify those values that can be signalled for pilgrims, hikers or other visitors of the mountain.</p> <p><b>Keywords of the information to be transmitted:</b> Catholicism, Marian sanctuaries, Catalan history</p>

1 Development policies during Franco’s rule

2 American engineer, he formed the Barcelona Traction company responsible of the hydro project in the Pyrenees

Thanks to the expansion of wearable devices like the smartphones, the interaction with the users becomes bigger and bigger. The most commonly used systems nowadays are those that encrypt information. For example, the well known QR codes, that allow to link external web sites which enlarge and update the information in the signposts. Moreover, as it has been said, the possibilities of interaction with visitors are a growing trend. Playing with the contents depending on the customization and the interests of the users, digitizing the information and providing it with educational and interpretational patterns has to be a way of planning future signalling.

In any case, altogether cannot be articulated without the existence of a handbook properly made where the way of developing it is regulated, a document where all these observations are referred in a homogeneous and standardized form. Considering, besides what has been stated in previous lines, formal and design criteria that fit with the environment, thus, using integrated and durable materials. In conclusion, allowing the potential for tourism that landscape values have to be known and understood both by residents and visitors. The more they know them the more they will respect and take care of them, as they will realise of the legacy they represent for all humanity as they show the evolution of mankind and represent a heritage that must be protected for future generations.

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## **Valparaiso on the World Heritage List: the touristification of an urban landscape**

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### **Abstract**

Valparaiso has been inscribed in 2003 on the World Heritage List, after years of debates about the meaning of its heritage. Whereas the first proposal of inscription on the WHS relied on the notion of a traditional urban landscape, the final inscription was justified by the urban pattern of the city as a testimony of the first stage of globalisation. Nevertheless, this idea of Valparaiso as an urban landscape remained and became the main justification to various urbanistic rules. So Valparaiso becomes an interesting case study of a site that has been ruled as an urban landscape, although it wasn't the official justification of its heritage, until a new version of the Outstanding Universal Value. Besides, tourism development took advantage of this promotion of the city as a peculiar urban landscape, through the various possibilities of sightseeing the whole city, but in the same time in sharp contrast with the promotion of Valparaiso as a cultural city within UNESCO boundaries. Actually, the heritage and tourism controversies can be understood through the debates around this idea of urban landscape. So this article is aimed at analyzing the issues and consequences of the notion of historic urban landscape, through the example of Valparaiso and the issues that such a conception arose, in terms of heritage management but also tourism development, putting the emphasis on intangible aspects of urban development.

## **Tourismification of cultural landscapes - Synergies between tangible and intangible heritage resources**

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### **Cultural Landscapes: a Legacy for the Future**

The challenges now are to identify tangible and intangible resources of the past, to map and assess the vectors of transformation in various cultural, historical landscapes and to create synergies between material and immaterial heritage assets. Preservation of tangible structures of the past is a mayor challenge in the 21st century way of life. Partnership with a tourism and leisure vocation of sites creates new dynamics. In many places it's possible to develop attractive tourism landscapes, supported by a revalorization of selected expressions of intangible heritage. A wide spectrum of opportunities indeed, mayor management challenges... and many good and less good examples worldwide!

**Keywords:** *Tangible intangible heritage synergy, tourism landscapes, global-local nexus*

**“It's all about learning from the past, living in the present, and building for the future.”<sup>1</sup>**

The focus is on the vectors of change in cultural landscapes (*man-made landscapes - evolving over generations*), and on the role of tourism in particular. The challenge is to discover and/or redefine values of the past into tourist experiences today, to develop dynamic preservation strategies for 21<sup>st</sup> century landscapes and societies, to maintain or even to reinforce a sense of cultural belonging and identity, on the one hand and cultural diversity on the other.

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<sup>1</sup> Susan V. Bosak , Legacy Project Co-Founder, social researcher & changemaker

The history of human cultural development is witnessed by the identity and the uniqueness of man-made landscapes worldwide. But can historical landscapes and traditional habitats survive?

For this purpose understanding the impact of conservation policies and of selective processes in the valorization of heritage resources is crucial (Jansen-Verbeke, M. 2013.).

The definition of heritage is subject of a continued debate, highly relevant and above all crucial in our search to understand and explain the current hype of valorizing a (lost) past.

How to map tangible heritage resources in various cultural, historical landscapes and how to create synergies between material and immaterial heritage assets? In this “creative” process the **global-local nexus** is crucial, connecting people and places, historical facts and narratives, experiences and emotions, residents and visitors.

### **An explorative research agenda**

The identification of cultural landscapes in terms of their potential as a tourism destination with a “Heritage label” implies an interdisciplinary research approach.

In addition there is an emerging gap between academic concepts about heritage resources (Tunbridge, J., 2012) and the actual implementation and planning (Jansen-Verbeke, M., 2008) for heritage experiences.

In our understanding of current trends and research priorities, the target is to learn how geographical destinations (places, routes, regions) and tourism dynamics can ‘co-create’ heritage values, embedded in a sustainable spectrum of tourist facilities, and hence offering valuable experiences.

Tourism is no longer ‘a product’ on offer for visitors. Tourismscapes today are all about global and local networks, creating favorable conditions for ‘new, nice, exiting, interesting’ experiences. The interplay between visitors and locals, between enterprises and customers can be staged in time and space, organized and promoted. This implies an understanding of the DNA of “experience-scapes” and moving from a traditional emphasis on visiting material and physical heritage sites, to discovering the imbedding in various forms of intangible and immaterial heritage, in fact traditional ways of life.

The geography of heritage and the genesis of cultural landscapes is the outcome of economic and political power, of changing cultural values and social interest. This is a new perspective in recent tourism research.

There is no blue print to develop the tourism potential of specific cultural resources (tangible and intangible; material and immaterial), of creating an attractive Tourist Opportunity Spectrum (TOS). Landscapes with a unique history (rich on stories) as a setting for 'emotional tourist experiences', are gradually more appreciated as core business in the new cultural economy.

Intangible cultural heritage is transmitted from one generation to another, and constantly adapted to new ways of life, values, environmental and economic conditions. Immaterial heritage of social groups can change in terms of its geo -location, in terms of symbols and surely as a result of global communication and networking. It's very well possible to develop attractive and competitive tourismscales, by revalorization of selected expressions of intangible heritage, even more when anchored in material heritage in situ. (Jansen-Verbeke, M., 2013)

Cultural diversity becomes a key issue, offering a wide spectrum of opportunities indeed, but also mayor management challenges... with many good and less good examples worldwide!

The artificial and outdated distinction made between cultural and natural heritage, between tangible and intangible heritage of selected past heritage landscapes, is by all means dissonant with the present interpretation, communication and development of heritage experience-scapes. (Hyangyu Park, 2014)

Connecting values and images of the past in view of 'recreating' identities of people and their habitat and revalorizing their territorial capital implies a long and sophisticated process. Preserving and managing these values, with their material, physical evidence and their non-material associations, is a complex challenge seen the strong interdependency between vernacular expressions and their symbolic significance, the way life of successive generations and the fact that cultural values develop over time.

### **Creating heritage-scapes**

In order to meet the needs of a 21st century way of life, the assumed advantages of matching global and local values, of merging material and immaterial cultural resources, the heritage business is now booming and has definitely become the umbilical cord in the booming market of cultural tourism (Alvarez, Yüksel, Go, 2016)

The mission is to assess in a realistic and knowledgeable way 'local' business opportunities induced by tourism and the capacity of decision makers and planners to valorize the 'local' cultural capital in a global market.

In our ‘flat’ world cultural differences have become extremely precious and probably a highly important motive for travelling. (Jansen-Verbeke, 2010) We need landmarks, icons and local stories to identify the places we live in and visit. We want to retain collective memories of the past because they tell the story of a place and the habitat of many previous generations and construct our identities versus those of ‘others’.

In the last decennia, more pioneers in academic research on heritage and tourism crossed the borders of their discipline, such as geography, sociology, anthropology, history and economy, and became fascinated about the complex impact of the past on our global society and world today. This new credo of many researchers, particularly in less explored areas such as heritage studies and tourism, leads to innovative views on heritage values, on the territorial embedding of intangible heritage in cultural tourism (Jansen-Verbeke, 2009) and to a discussion on critical issues of sustainability.

It also generates ideas and guidelines for heritage management policies looking forward beyond the target of cultural tourism product development, crossing the borders of disciplines, and with the serendipity to track values of the past, capable of inspiring initiatives for the future, shaping places and peoples’ identities.

Description, explanation, critique, discussion, and debate, this is needed to connect with empirical studies. What are the critical successes factors in our ambition to build knowledge on the complex process of heritagization; the opportunities to assess communicate and discuss the results and insights of relevant empirical research in this field?

### **Questions about multidisciplinary responsibility on the agenda<sup>2</sup>,**

What is the role of planning/planners?

- in identifying and valorising territorial resources for tourism (natural, historical, cultural)
- in linking pro-actively intangible assets such as stories, cultural expressions, images, to tangible resources (habitat, sites, iconic artefacts)
- in managing the spatial impact of tourismification (overcrowding - misuse-downgrading, loss of authenticity, competitiveness)<sup>3</sup>

<sup>2</sup> Jansen-Verbeke, M 2014, Tourismification of Heritage Landscapes, Emerging Research Issues. Discussion Note in Tourism Tribune (4) pp3-11

<sup>3</sup> Jansen-Verbeke, M. McKercher, B., 2013, Reflections on the Myth of Tourism . Preserving “Traditional” Agricultural Landscapes. Journal of Resources and Ecology Vol 4, n°3 pp.242-249

- in developing cross-disciplinary concepts and models for research and development

What is the role of experts in tourism behaviour studies and place marketing in terms

- of managing time space budgets of visitors
- of safeguarding quality of experiences
- of launching collective actions – multi stakeholders' projects
- of connecting local, regional tourism agents and initiatives with international networks.

And last but not least there is the need to trace changes in views on values such as beauty, goodness, religion, tradition, rituals, happiness and grief. Recreating memoryscapes of past events, local or transnational has become a crucial incentive and resource for contemporary tourism projects. However, this needs to be supported by tangible landmarks, but even more by geo-linked historical events.

The survival (or revitalisation) of a wide range of intangible heritage values very much depends on the traditional roots and above all the expressions of living culture today in religion, music and dance, arts and crafts, food and drinks...

The risks of eroding authenticity and affecting grass rooted experiences are real!

Plans for discussion:

### **1. Invite a panel – 3 or 4 persons**

- different background:
  - local,
  - national,
  - visitor
- different working expertise:
  - manager,
  - marketer,
  - guide,
  - tourism,
  - researcher
- different sector:
  - cuisine,
  - souvenirs,
  - music,
  - arts

**2. Request to reflect briefly on their views about methods to preserve the “authenticity” of intangible heritage (choosing one specific example)**

- Does the tourist gaze affect the nature of the IT quality? quantity?
- The risk of staged authenticity?
- Commercial need to adapt to the demand side?

**3. Just to hear different viewpoints on some key-issues in the debate.**

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**UNESCO-enlisted Cultural landscapes:  
their presence and presentation in eLearning courses  
by National Tourism Destinations**

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**Abstract**

National Tourism Offices are currently using different channels to promote destinations and its tourism product: directly to the end consumer, through the media, or in collaboration with the travel trade intermediaries: tour operators and travel agents.

This paper will evaluate how innovative technologies, in particular eLearning courses, are being used in the awareness-raising, representation and training about Cultural landscapes.

The focus in this research is on communication practices through online training platforms of the national tourism administrations, excluding all platforms for tourists, city marketing, attracting visitors, and the like. This research presents an analysis of the eLearning courses offered by National Tourism Offices, particularly concentrating on the countries hosting UNESCO-enlisted Cultural landscapes. Such eLearning courses are offered to travel agents and travel consultants all around the world in order to prepare them with the knowledge on the tourism destination and its attractions. While successfully finishing the course travel agents are expected to have needed knowledge about such a tourism destination, to be aware on who the right clients are and how to sell better the destination to them.



This research will assess (i) presence of UNESCO-enlisted Cultural landscapes in such training activities, and (ii) the way they are presented, framed and featured.

**Keywords:** *eLearning, cultural landscapes, tourism training, eTourism, destination marketing*

## Introduction

eLearning has been playing a major role within the tourism and hospitality sector since the beginning of the XXI century. The tourism industry faces structural human resource problems such as skills shortages and staff turnover, seasonality and a high percentage of Small and Medium Enterprises whose employees have limited time for training, knowledge upgrade or education. At the same time tourism corporations, for instance hotel chains, transportation companies airlines, have the problem of the employees that need similar training all around the globe. Provision of such a training offer is a very costly activity. eLearning is believed to be useful in addressing some of these training issues (Cantoni, et al., 2009; Kalbaska, 2012; Kuttainen & Lexhagen, 2012; Sigala, 2002).

In particular, Destination Management Organizations (DMOs) at different levels: national, regional and cities, have started to adopt eLearning in order to provide basic knowledge about tourism destinations to foreign travel agents. Several tourism offices globally are taking the responsibility of providing online education and training to the businesses working in the tourism sector. This is particularly relevant in emerging markets where travel agents are still intermediating most of the travel selling activities, but unfortunately don't have an extensive knowledge of the destinations they "sell". Such eLearning courses do provide very different learning experiences, ranging from simple online brochures accompanied by quizzes to highly interactive and rich courses, requiring up to 40 hours of studying time (Cantoni, et. al, 2009). Most of such courses include historical, geographical and cultural information, along with itinerary-planning recommendations to travel agents and travel consultants. Additionally, some courses are offered in various versions suited to different markets, where not the same attractions and areas of a country are proposed to different involved publics and stakeholders.

The assessments of the presence of UNESCO-enlisted Cultural landscapes is necessary in order to evaluate the representation of such an important part of the tourism destination offer, along with an understanding on the room for possible improvement within national and international training context.

This paper is structured as follows. Section 2 discusses related work. Section 3 presents the method used and the undertaken research. Finally, Section 4 presents the summary with conclusions, limitations of this research work as well as proposes future research lines.

## Literature review

eLearning involves all technology-enabled learning activities, which include the delivery and management of training options and all the types of support via desktop computers, mobile and tablets, networked and web-based technology. Educational service providers offer online lessons and webinars, online tests and video-tutorials, as well as educational consulting to meet the diverse demands of their global customers. According to Zornada (2005, p.14), eLearning from the company point of view, is a “revolutionary way to empower workforce with the skills and knowledge the company needs to keep a balanced performance within a rapidly changing international market”. Online training courses can use the technologies available today in order to create learning process as interactive, fun and efficient as possible. They can also increase information retention and motivation of the learners.

DMOs have been using eLearning courses in the last decade with the aim of educating their travel trade partners: travel agents, travel consultants and tour operators. These online training activities designed for national and international travel trade are used in order to teach the later ones on how to sell a country or a region as a tourism destination. Currently 71 eLearning courses are offered by the DMOs at the national level. Examples of such courses include Botswana Tourism Training Course, Switzerland Travel Academy, and the Aussie Specialist Program (Kalbaska, 2012). DMOs are using such training activities also for the creation of the brand awareness of the destination, so that travel agents can understand better the difference between one and another tourism destinations, while clearly differentiating their particularities.

On the other side, travel agents have also understood the importance of such training activities. As with a continuous growth of the importance of ICTs and online booking channels, along with a very knowledgeable consumer who is able to plan and book trips on himself, travel agents need to develop strong product knowledge to remain competitive. Furthermore, the complex nature of the tourism industry creates challenges for tourism professionals. Constant changes and uncertainty of the sectors require all the employees to learn continuously. A travel agent can remain competitive within this complex and competitive environment only if he/she become a knowledgeable advisor, who provides recommendations, creativity and advocacy of the destination. eLearning courses about tourism destinations are often used by travel agents and travel professionals, as they offer flexibility of the learning environment, but also save time and money.

Online training courses about tourism destinations have been studied extensively so far: from the framing of the eLearning offer by DMOs into the overall map of existing eLearning courses in the hospitality and tourism domain (Cantoni, et.al, 2009); to the

benchmarking studies on the structure of such a training offer (Kalbaska, 2012; 2014); to the understanding of the motivations of the travel agents coming from different geographical contexts on undertaking such training activities (Kalbaska, et.al, 2013, Van Zyl, et.al, 2015); to the evaluation of formality/ informality of such learning contexts (Adukaite, et.al, forth).

To our knowledge, so far the content structure of such online training activities has not been studied. Furthermore, no record were found of the related research on the “presentation” of UNESCO sites in general and UNESCO-enlisted Cultural Landscapes in particular in the framework of online training activities created for the travel trade. Articles 4 and 5 of the World Heritage Convention clearly state that apart from conservation and protection of world heritage of the Outstanding Universal Value, also its “presentation” (UNESCO, 1972: p. 3) is among the main aims of UNESCO. This task of presentation implies communication and creation of public awareness among the local community (UNESCO, 1972), but without any doubt it also reaches beyond national borders, and thus clearly concerns the field of tourism (Pedersen, 2002).

National Tourism Offices, responsible for marketing, interpretation and communication of the tourism destinations globally are currently using different channels to promote destinations and its tourism product: directly to the end consumer, through the media, or in collaboration with travel trade intermediaries – tour operators and travel agents. As the travel trade still possess an important sales value globally, especially in the emerging markets, education and training of them should be a crucial activity for a DMO.

This paper presents a benchmarking analysis of several courses offered by the National Tourism Offices representing the countries hosting UNESCO-enlisted Cultural landscapes. The research will assess (i) the presence of the UNESCO-enlisted Cultural landscapes in such training activities, and (ii) the way they are presented, framed and featured.

For the sake of this research, the following definition of the UNESCO-enlisted Cultural landscapes has been taken into consideration: “There exist a great variety of landscapes that are representative of the different regions of the world. Combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment. Certain sites reflect specific techniques of land use that guarantee and sustain biological diversity. Others, associated in the minds of the communities with powerful beliefs and artistic and traditional customs, embody an exceptional spiritual relationship of people with nature. To reveal and sustain the great diversity of the interactions between humans and their environment, to protect living traditional cultures and preserve the traces of those which have disappeared, these sites, called cultural landscapes, have been inscribed on the World Heritage List” (UNESCO, 2016). The examples of cultural landscapes are

cultivated terraces on the mountains, gardens, and sacred places. In March 2016, there were 88 properties in the UNESCO World Heritage List indicated as cultural landscapes.

## **Methodology**

With the main goal on evaluating the eLearning courses offered by National Tourism Offices and focusing on the countries hosting the UNESCO-enlisted Cultural landscapes, the benchmarking analysis has been undertaken in March 2016. The following official list of the UNESCO listed Cultural landscapes has been taken into consideration: <http://whc.unesco.org/en/culturallandscape>. This list featured in March 2016 88 UNESCO Cultural Landscapes properties, belonging to 56 countries.

The list of UNESCO has been checked against an available collection of existing eLearning courses offered by National Tourism Office: [www.elearning4tourism.com](http://www.elearning4tourism.com), which in March 2016 featured 71 available eLearning courses created to train travel agents and travel consultants.

Finally, 21 nations were taken into consideration as they do possess both UNESCO Cultural Landscapes (33) and their National Tourism Offices have created eLearning courses for the travel trade. As such eLearning courses might potentially present UNESCO Cultural landscapes to the travel trade who should sell the destination to the end client they will be analysed within the study.

This research aims to:

- assess the presence of UNESCO-enlisted Cultural landscapes in the eLearning courses offered by National Tourism Offices,
- to evaluate how they are presented, framed and featured.

International versions of 21 eLearning courses were analyzed, where the language of the training activity was English. Different linguistic versions were not taken into consideration within this study.

## **Results**

With the aim on assessing the presence of UNESCO-enlisted Cultural landscapes in the eLearning courses offered by National Tourism Offices, 21 available eLearning courses were analysed within the study. Among them, Austria Expert Program, Canada Specialist Program, Britain Agent, Switzerland Travel Academy. The full list of the analysed eLearning courses can be seen in the Table 1.

As previously anticipated in the methodology section, 21 nations were taken into consideration as they do possess UNESCO cultural landscapes and their National Tourism Offices have created eLearning courses for the travel trade. These eLearning courses might potentially present UNESCO cultural landscapes to the travel trade who should sell the destination to the end client – tourists, who potentially might visit the destination and can be interested in the main attractions/ activities present there.

Among analysed 21 eLearning courses about tourism destinations at the national level, only 10 of them do tackle the topic of UNESCO sites overall, while other 11 ones do not even mention the existence and presence of enlisted cultural and natural heritage sites in the countries they promote.

It is interesting to mention where within the training structure of the eLearning courses for the travel trade UNESCO sites are being positioned. In half of the cases, hence in five eLearning courses about tourism destinations UNESCO is being mentioned in the introductory modules, where the destination overall is being presented while giving a general overview of the tourism offer in the country. The example of the introductory module of the “Canada Specialist Program” can be seen in Figure 1. The number of UNESCO-enlisted sites is being featured already in the first Module, on its introductory slide.

**CSP**  
Canada Specialist Program

About the program | Manage Account | FAQs | Contact Us

Training Modules | Interactive map | News and Events | Brand Canada Library | Social Media

Sales Tools | Fam Trips

▶ Introduction

Sales Tip: Better Itinerary

CSP course content

The Passing Grade

Where to go

Sales Tip: Practicalities

Introducing the revolutionary Explorer Quotient

Transport info of Canada

Sales Tip: By train

Canada Overview

The Forecast is Excellent

Sales Tip: weather

Spring Activities

Summer Activities

Sales Tip: Cruise ship

Sales Tip: US Dollar

Autumn Activities

Winter Activities


Canada's Festivals

QUIZ - Canada Overview

British Columbia &

Home ▶ Module 1: Introduction

## Introduction



Welcome to Canada! Did you know that more people are visiting us than ever before? In fact, Canada is high on their list of must-see places. Travellers are intrigued because:

- ▶ Canada is the world's second-largest country.
- ▶ We have 43 national parks and 958 historic sites.
- ▶ We have 16 UNESCO World Heritage Sites.
- ▶ We have two official languages, English and French.
- ▶ Canada has the world's longest coastline, with oceans coast to coast to coast.
- ▶ Over one million Aboriginal people call Canada home.
- ▶ Yellowknife, NWT, is possibly the best place on earth to view the Northern Lights.

You're going to want to send your clients to Canada for the sheer number of extraordinary experiences they'll find here. Which is why we've developed a program for you to become a **Canada Specialist**. This series of training modules will give you the knowledge, contacts, web references, travel and sales tips you need to:

**Figure 1. Canada Specialist Program**

In other three cases, dedicated paragraphs were covering UNESCO World Heritage Sites, under the following sections: “History, Culture and Activities” (Scandinavia Specialist: Norway Knowledge and Sweden Specialist) and “Food and Drinks, Archaeological Sites, National Natural Parks” (Learn Colombia).



Figure 2. Scandinavia Specialist eLearning course

In the remaining two cases, there were dedicated modules to the topics related to the UNESCO sites:

- within the Switzerland Travel Academy there is a module titled “11 UNESCO World Heritage Sites and 2 Biosphere Reserves”,
- within the course of the Austrian Certified Travel Specialist, there is a module called “World Heritage Sites”. See Figure. 3.

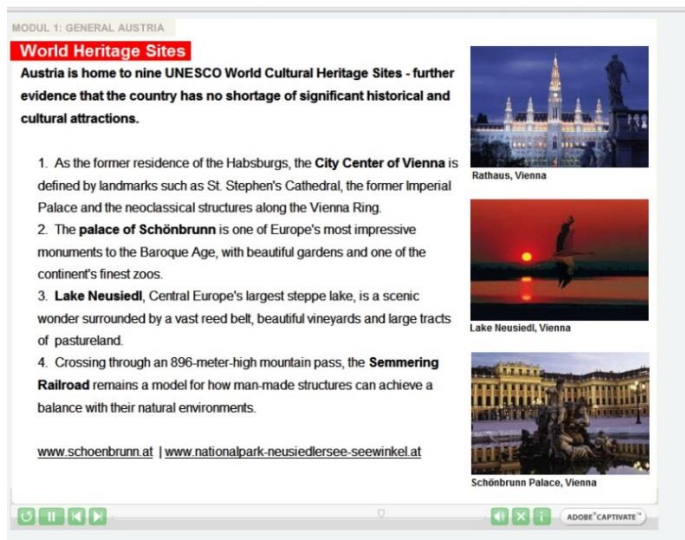


Figure 3. Austrian Certified Travel Specialist

Another interesting fact is that only in the case of the Canada Specialist Program there is a link present to the UNESCO official website, while the other eLearning courses providers are missing the opportunity to provide travel agents with the link to the official information source.

In six cases out of ten, all enlisted World Heritage Sites (WHs) were presented in the online training course, while in other four cases, some WHSs were present, but not all of them were featured.

The number of existing Unesco Heritage Sites in the country has been also checked within the eLearning courses. Among ten existing mentioning of the WHSs, three were providing an outdated information on the number of the enlisted courses. These courses are: Canada Specialist Program, Magic of Mexico, and Scandinavia Specialist while presenting Norway as a tourism destination. This might be explained by the fact that the eLearning activities might have been developed before the WHSs were enlisted. On the other side, as travel agents are looking for the reliable information, course developments should keep online training activities current and updated.

Unexpectedly in none of the cases, UNESCO-enlisted Cultural landscapes were indicated in the eLearning courses as such. Furthermore, the concept of Cultural Landscape has not been presented in the courses. Moreover, there were no indication on the sustainability or suggested sustainable behaviour at the UNESCO sites has been found.

### **Conclusions and limitations**

The results of this study show that a very limited number of eLearning courses for the travel trade are actually presenting UNESCO sites. Even if they are mentioned within the online training courses, few of them are actually receiving needed endorsement within the training activities. Furthermore, none of the studied courses presented UNESCO-enlisted Cultural landscapes as such.

Very few eLearning courses creators are providing the links to the official source of information about the outstanding values of the UNESCO sites. As such, they are missing out the possibility of providing knowledge to the travel agents and through them to the end clients – potential visitors of the destination. In this situation, tourism destinations could gain a lot not only by training travel agents directly, but also by giving them the right tools to find information by themselves.

Findings of this research suggest that eLearning course developers along with the various managing organizations of the UNESCO sites aiming to cover the promotion of WHSs in general and UNESCO-enlisted Cultural Landscapes in particular should:



- improve the coverage of the information about the nomination of WHS and its significance to the destination in the eLearning courses to the travel trade;
- provide links to the official source: the website of UNESCO, where travel agents can find further information on the enlisted property and its outstanding value;
- provide suggestions on sustainable tourism development and behaviour at and around UNESCO enlisted sites;
- make sure to provide updated and reliable information, so that travel agents can use it directly while presenting and promoting the destinations to the end clients.

This study might be of use for both academic community and tourism industry representatives, its results should be interpreted with a caution. The benchmarking and the review of the chosen eLearning courses was done only in English. Other linguistic versions of the eLearning courses were not analysed. Such an analysis might bring different results and enlighten new parameters, thus this might be suggested to be undertaken in the future research.

Furthermore, future research might look at if National Tourism Organizations are communicating UNESCO-enlisted Cultural landscapes on other online platforms, such as national tourism websites open for general public: tourists, visitors, and the like. In addition, if they are presented in such sites, it would be essential to evaluate in which way they are being portrayed and how such landscapes are being presented to travel agents and travellers coming from different markets, as they might have different perceptions of such places and different educational needs (Mele, De Ascaniis, Cantoni, 2015).

Another limitation of this study might belong to the fact that the topic of UNESCO sites in general and Cultural landscapes in particular might not be perceived as a relevant one in order to be introduced to the travel trade. Further qualitative studies can be suggested with the creators of the eLearning activities and managers of travel trade relationships in order to evaluate the content creation procedure and the decision making process within the eLearning development.

**Table 1. eLearning courses offered by NTOs home to UNESCO enlisted Cultural Landscapes.**  
**\*Not a single course explicitly mentions the very name “Cultural Landscape”.**

Country	UNESCO enlisted Cultural Landscape	eLearning Course title	Covers UNESCO WHSs*
Austria	<ul style="list-style-type: none"> <li>✓ Hallstatt-Dachstein / Salzkammergut Cultural Landscape</li> <li>✓ Wachau Cultural Landscape</li> <li>✓ Fertő / Neusiedlersee Cultural Landscape</li> </ul>	Austrian Certified Travel Specialist	All WHSs mentioned. Number of WHS is correct.
Brazil	<ul style="list-style-type: none"> <li>✓ Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea</li> </ul>	Brazil Training Course	Some WHSs mentioned but not Cultural landscapes. Number of WHS is correct.
Canada	<ul style="list-style-type: none"> <li>✓ Landscape of Grand Pré</li> </ul>	Canada Specialist Program	All WHSs mentioned. Outdated numbers (16 instead of 17)
China	<ul style="list-style-type: none"> <li>✓ Lushan National Park</li> <li>✓ Mount Wutai</li> <li>✓ West Lake Cultural Landscape of Hangzhou</li> <li>✓ Cultural Landscape of Honghe Hani Rice Terraces</li> </ul>	PATA Academy – China	-
Colombia	<ul style="list-style-type: none"> <li>✓ Coffee Cultural Landscape of Colombia</li> </ul>	Learn Colombia	Some WHSs mentioned, but not Cultural landscapes. Numbers are not mentioned.
Indonesia	<ul style="list-style-type: none"> <li>✓ Cultural Landscape of Bali Province: the Subak System as a Manifestation of the Tri Hita Karana Philosophy</li> </ul>	PATA Academy – Indonesia	-
Kenya	<ul style="list-style-type: none"> <li>✓ Sacred Mijikenda Kaya Forests</li> </ul>	Jambo Kenya	-
Laos	<ul style="list-style-type: none"> <li>✓ Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape</li> </ul>	PATA Academy – Laos	Some WHSs mentioned, but not Cultural landscapes. Numbers are not mentioned.
Mauritius	<ul style="list-style-type: none"> <li>✓ Le Morne Cultural Landscape</li> </ul>	Mauritius Destination Training Programme	-
Mexico	<ul style="list-style-type: none"> <li>✓ Agave Landscape and Ancient Industrial Facilities of Tequila</li> <li>✓ Prehistoric Caves of Yagul and Mitla in the Central Valley of Oaxaca</li> </ul>	Magic of Mexico	WHSs mentioned. Outdated numbers (32 instead of 33)
New Zealand	<ul style="list-style-type: none"> <li>✓ Tongariro National Park</li> </ul>	Kiwi Specialist Programme	-
Norway	<ul style="list-style-type: none"> <li>✓ Vegaøyan -- The Vega Archipelago</li> </ul>	Scandinavia Specialist	WHSs mentioned. Outdated numbers (7 instead of 8)
Papua New Guinea	<ul style="list-style-type: none"> <li>✓ Kuk Early Agricultural Site</li> </ul>	Papua New Guinea Specialist	-
Philippines	<ul style="list-style-type: none"> <li>✓ Rice Terraces of the Philippine Cordilleras</li> </ul>	PATA Academy – Philippines	-
South Africa	<ul style="list-style-type: none"> <li>✓ Mapungubwe Cultural Landscape</li> <li>✓ Richtersveld Cultural and Botanical Landscape</li> </ul>	South African Expert Training	-
Spain	<ul style="list-style-type: none"> <li>✓ Pyrénées - Mont Perdu</li> <li>✓ Aranjuez Cultural Landscape</li> <li>✓ Cultural Landscape of the Serra de Tramuntana</li> </ul>	Spain Specialist	-
Sweden	<ul style="list-style-type: none"> <li>✓ Agricultural Landscape of Southern Öland</li> </ul>	Scandinavia Specialist	All WHSs mentioned. Numbers ok.
Switzerland	<ul style="list-style-type: none"> <li>✓ Lavaux, Vineyard Terraces</li> </ul>	Switzerland Travel Academy	All WHSs mentioned. Numbers ok.
UK	<ul style="list-style-type: none"> <li>✓ St Kilda</li> <li>✓ Blaenavon Industrial Landscape</li> <li>✓ Royal Botanic Gardens, Kew</li> <li>✓ Cornwall and West Devon Mining Landscape</li> </ul>	Britain Agent	-
USA	<ul style="list-style-type: none"> <li>✓ Papahānaumokuākea</li> </ul>	Visit USA Training	-

Viet Nam	✓ Trang An Landscape Complex	PATA Academy – Viet Nam	Some WHSs mentioned, but not Cultural landscapes. Numbers are not mentioned.
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## **Borobudur as Cultural Landscape - 10 years of International Borobudur Field School activities with local initiatives**

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### **Abstract**

Last year we published the book 'BOROBUDUR as Cultural Landscape (ISBN: 9784876983650)', which reports the villagers' conservation activities as well as the scientific descriptions of the vast, attractive, surrounding region of Borobudur Temple, Indonesia. Borobudur Temple, listed in world heritages as ancient Buddhism temple separated from Borobudur Sub-District by the park zone, is the very crowded touristic destination, and there happened so many troubles in the surroundings, including a large commercial development plan which appeared in 2003 and cancelled after local communities' disagreement. Then, concern on cultural landscapes of the large agricultural and natural basin shaped with 5 symbolic mountains had emerged among local communities, and we started International Borobudur Field School in 2004 with locals, academics and students until now. During 10 years of this school, 'evolutive conservation' of cultural landscape has been examined, and some activities like village tour, community empowerment of village intangible culture, eco-tourism village enterprise have been developed. We also found recent history of village culture conservation cooperated with various local initiatives. Field School can be effective method to stimulate bottom-up approach for the conservation of cultural landscape toward local sustainability instead of concentrated tourism in the Temple site. **(co-authors: Laretna T. Adishakti, Titin Fatimah)**

**Keywords:** *Cultural Landscape, International Field School, Local communities, local initiatives, Borobudur, Indonesia*

### **Chapter 1 – Introduction: Start of the Borobudur field school with the local initiatives in tourism problems**

'Borobudur Temple Compounds' is the world cultural heritage listed in 1991 and very famous touristic destination internationally and domestically. The excess increase of the tourists and its concentrations in the temple site and the surrounding zone has been regarded as one of the problems about Borobudur for recent decades. In 2003, the commercial development plan of the PSJJ (Pasar Seni Jagad Jawa/Art Market Universe of

Java) next to the park area of Borobudur Temple was revealed and this plan triggered the idea that the temples should not be regarded as three isolated sites but as a united landscape that includes vast areas of rural settings, as well as the temples. UNESCO-ICOMOS mission launched the recommendation with quoting the circle-shaped buffer zonings which had been proposed since 1979 (Fig.1). At the same time, many non-profit organizations and local village communities engaged in their own discussion and concluded no large commercial development in the neighbourhood of the park, with the suggestion that

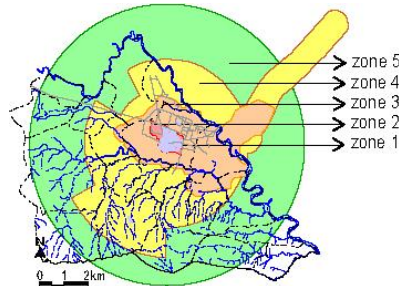


Figure 1: 5 zones idea of buffering the Borobudur Temple and the Borobudur Sub district administration boundary ( including river systems) (Titin Fatimah 2004)

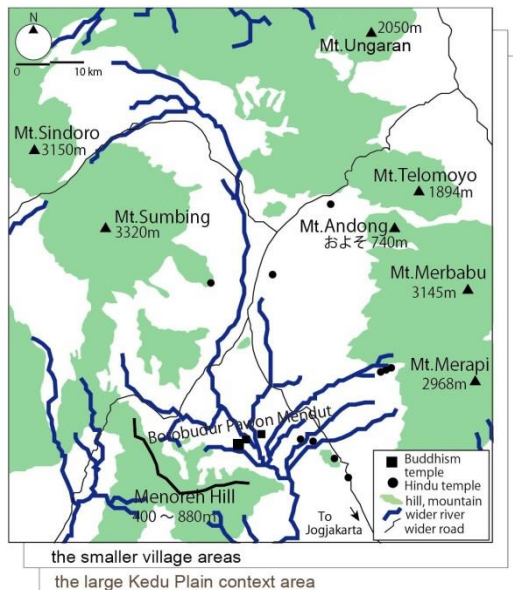


Figure 2: Larger topograohic context of Kedu Basin and Location of Borobudur Temple Compounds

Borobudur should be identified in the far larger topographic context with diverse local village characters, namely, cultural landscape as a whole where Borobudur temple compounds are located (Fig.2). Borobudur temple compounds are precious but the outside of the site is not the surroundings. Each places and environments in the far larger Borobudur as cultural landscape have their histories with dynamism of nature. We can find many historic sites and living culture with various co-existing religions. On the other hand, at encountering more and more urbanized and globalized situation, every village and town is trying exploring their sustainability and community development.

## **Chapter 2 – Borobudur and Tourism: the collective local initiatives for the larger interests in cultural landscape conservation than concentrated interests in the separately closed sites with the limited steak folders**

Now Borobudur Temple is located in the paid park which is separated from the villages and towns. When the park was constructed, the village and the inhabitants inside the park area, very next to the temple, were forced to be relocated outside. Some of the relocated people have played the important role to explain the attractive village culture and interesting environment with exploring the alternative village tourism and the empowerment of village activities (Fig.3). In the discussion in 2003 above mentioned, such people also played their important role as non-profit organization named ‘JAKAR’ to stop the commercial development because such concentrated development will result in the village community empowerment, and to try prevail the idea of village attractiveness with eco-tourism.



Figure 3: Village culture and interesting environment (Photos by J.Priyana(JAKAR))

At the almost same time, one agricultural village named Candirejo, located around 5 km southeast from Borobudur Temple, launched their own eco-tourism village program in 2003 after their own history of self-empowerment and establishing the village organization of tourism industry. Since then Candirejo village (Fig.4) become to provides the homestay, village tour with *andong* (horse-driven carriages), experience of traditional industry, local



Figure 4: Candirejo Village and several eco-tourism attractions

foods, dance performance, and so on. Several other villages also started small-scaled collaborations with university students or local non-profit organizations to identify their tangible and intangible characteristics around 2003.

According to these activities by the local initiatives, we could recognize that focusing on cultural landscape with village characters would be closely related to the alternative tourism by local activities. As well known internationally, Borobudur temple compound is rather separated from the locals because of its history of the forced relocation of villages outside the park areas and the situation of sites closed as the paid visitor zones. Nevertheless, local communities and non-profit organizations evaluated and had the detailed knowledges about the temples from many aspects. Thus, we decided to start The International Field School on Borobudur Cultural Landscape Heritage (hereafter, BFS (Borobudur Field School)) collaborating with these local initiatives.

### Chapter 3 – Borobudur Field School and Cultural Landscape: Field School as the tool for developing the collective activities as well as the tool for discussing the dynamically authentic ways for the region

In 2004 the first BFS was organized with researchers, non-profit organizations, village communities, university students, local administrations, and several invited guest speakers. The program is 1 week, including lectures, field visits + short surveys, group works with various subjects. Staying mostly in Candirejo village, participants are also various students, locals, administrative officials, non-profit organizations, researchers, including from abroad, but the capacitation is like 20 people (Fig.5). In this program, we invited some persons from time to time as guest speakers, lecture or presentation audience, or participants from time to time. Thus BFS sometimes functioned as connecting among the people. This was meaningful to share the information from local communities to academic researchers or national or regional administrations, for example, in case of master plan works as the national strategic area around 2012. This functioned also very recently, that is mentioned at the end of this paper.

	Morning	Afternoon	Evening
Day1	Arrival of participants in Jogjakarta Welcome meeting		
Day2	Lecture at Univ of Gadjah Mada(UGM) in Jogjakarta. - 3-4 lectures by professors	Depart to Borobudur. Check in Candirejo Village. Trail in Candirejo Village. Working Group Discussion	
Day3	Lectures in Candirejo Village - 5-6 lectures by professors, local citizen's organization		
Day4	Sunrise Trip (Karangrejo Village)	Borobudur Heritage Trail Supported by the Local citizen's Organization	
Day5	Field Survey and Discussion with Local Community		Working Group Studio
Day6	Field Survey and Discussion with Local Community		Working Group Studio
Day7	Group Presentation at Borobudur Conservation Office		Cultural Activities with Local Community
Day8	Excursion: Kedu Plain Trip Supported by the Local citizen's Organization back to Jogjakarta		



Figure 5: Borobudur Field School's programs



One of the important discussions in BFS is the recognition and evaluation of cultural landscape. Cultural landscape is composed from the inter-relation between nature and humans, so in the agricultural villages cultural landscape is dynamic and to be changed in some manner. Specially here is under developing the new activities such as tourism industry as well as art, performing art, education, various new village production activities and so on. So, as the academic discussion among international interchange of cultural landscape heritage sites we proposed the idea 'Dynamic Authenticity' of cultural landscapes, it means authenticity is sometimes intangible aspect and we can find the authentic transformations in the conserved cultural landscapes. From the first time at BFS, the idea that the large topographic area of Borobudur should be unified as a cultural landscape with close relations with Borobudur temple compounds - Borobudur, Pawon, and Mendut temples. With a few years, participation increased and several images of the Borobudur cultural landscape became recognizable; for example, the characteristics of each village, the places where traditional as well as contemporary artistic activities can be experienced, how local activities are related to the management of the cultural landscape, and so on.

Most basic understanding of context is *Kedu* Basin with 5 mountains, some of them are more than 3000m high (Fig.2). Culturally, many inhabitants have such recognition of their home land and visit some places in the higher location as seasonal event or family event. Geographical analysis shows this basin have characteristic natural system and the river and under water and soil systems related to the cultural landscapes. If focusing on the Borobudur Temple Compounds, we can recognize that Borobudur temple is located in a little higher hill at the crossing point of major river systems. Geological analysis provides that in the very ancient time Borobudur Temple Compounds area used to be the lake. The lake was disappeared in the ancient time but the surrounding area of Borobudur Temple was marshy to be probably favourably cultivated in the paddy field, and this character is closed to the imagination of the temple as the Lotus flower. Landscape management study shows that in each location the villages have their traditional styles of agricultural productions and lifestyles including artistic activities (Fig.6). These scientific, cultural, and sometimes imagination-oriented recognitions guided us to understand the large-scaled cultural landscape of *Kedu* Basin as a whole including various aspects. This recognition means at the same time local-scaled explanation of a certain location can be shown as the multi-aspect explanation (Fig.7). If we can notice these recognitions, we can appreciate the panorama view of the sunrise in the *Kedu* Basin with the imagination of lotus flower in the marshy land as well as the integration of multi-aspects (Fig.8).

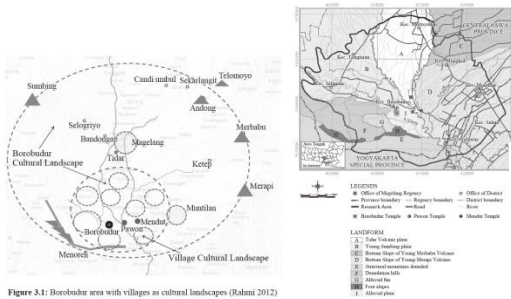


Figure 3.1: Borobudur area with villages as cultural landscapes (Rahmi 2012)

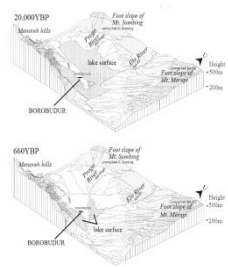


Figure 3.2b: Block diagram of the surface reconstruction of Borobudur lake at 600 YBP (Shirayama et al., 2001)

**Figure 6: Evaluations of Kedu basin for larger cultural landscape from various aspects**  
**<Left: Rahmi.2012&2015, Center: Soeroso.2007, 2012, Right: Mulwanto et al.2001>**



**Figure 7 : local-scaled explanation of a certain location shown as the multi-aspect explanation**  
**Left: Agricultural Tradition<Rahmi,2015>, Right: Borobudur Ancient Lake<Mulwanto, 2015>**



**Figure 8 : Panorama view of sunrise at Mt. Merapi and Borobudur Temple: Image of lotus flower is also perceived**

## Chapter 4 – Evolutive Cultural Landscape: Scientific idea for the dynamic authenticity of cultural landscapes

As the scientific consideration, I proposed the idea ‘evolutive conservation’ of cultural landscapes. At first, I liked to identify the value systems – the idea that tries to treat the evaluation of cultural landscape according to the relationships and linkage of physical and social/cultural aspects – can have more than one relationship that can be treated as a value system in a certain area. Among several relationships that can be found in a certain area,

some are flexibly substituted in a certain manner, some are strongly continued, and some are newly introduced in a well-examined way – namely every relationship has its own characteristics (Fig.9). It is also possible to describe in this diagram *Kedu* Basin case with each of the aspects as some relationships. In this way, Borobudur Temple Compounds are understood as one of relationships as well as very precious (Fig.9).

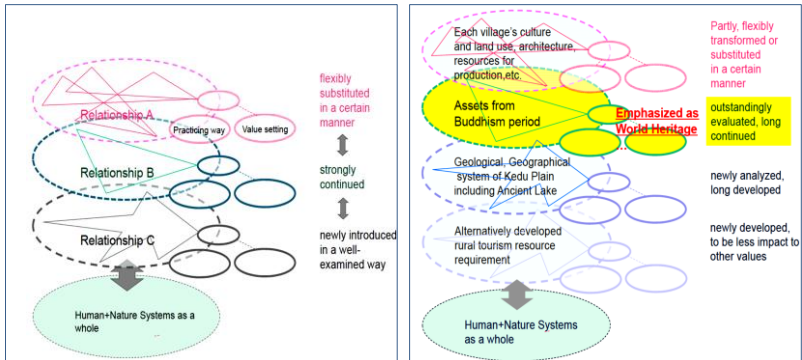


Figure 9: Value systems of cultural landscape including many relationships between nature and humans-left>, and its partial application to Borobudur-right>

With various value systems with different time span history, cultural landscape can be identified according to the value systems as well as the time layer structure. In the villages and towns local communities frequently discuss the near future agenda, and this will be compared and evaluated with such value systems and time layers. Thus we introduces the idea of 4 dimensional scheme to understand the cultural landscape (Fig.10), and propose that the steak folders can illustrate their recognitions in such scheme to expect some relationships will be changed or kept, or introduce a brand new relationship. In this scheme, in which the intention can be examined, the future agenda might be more evolutive, we supposed.

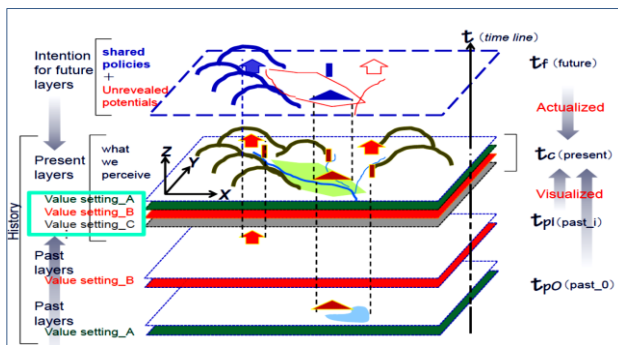


Figure10: Four dimensional scheme for cultural landscape with value systems

## **Chapter 5 – Conclusion: Ongoing problems and Evolutive conservation of cultural landscapes for the local initiative in tourism development with local empowerment culturally and economically**

During these 10 years we became able to describe Borobudur as cultural landscape in the far larger *Kedu* basin context and encouraged the collaborations and activity launching by the involved local initiatives. Around 2012 BFS could be connected to the new National Strategic Area Master Plan of Borobudur, although it is just like Zone3 and part of 4 of Fig.1. Village tourism has been prevailed gradually. But very recently, according to the economic growth of Indonesia, the buyout by external capitals of the hilly locations of the Borobudur Temple view to be developed in the expensive hotels although covered by the green design. The public viewpoints in the hilly area is becoming limited, separated from the locals, and the limited viewpoints became very crowded and also became more like isolated tourism facility. At the same time, several local communities have experienced many kinds of collaboration during 10 years, we can find new artistic activities, or space designs as very familiarly and creatively installed in the villages and towns.

Finally in 2015 we published the book “Borobudur as Cultural Landscape - Local Communities’ Initiatives for the Evolutive Conservation of Pusaka Saujana BOROBUDUR (Pusaka Saujana = cultural landscape heritage in Indonesian language) – as the summary of 10 years of BFS. It describes in detail about the ideas shortly explained above.

In 2016, we got the newest surprising news, that 10 famous national touristic places will be designated as another huge development project by the government, and Borobudur was listed in those 10 places. This is sudden news and no explanation to the local communities, and gave very few attentions to the idea of cultural landscape of Borobudur. In our latest BFS in March 2016, the participants examined the broadcasted news, held the urgent open lectures with invited speakers and audience. We described Borobudur as Cultural Landscape, the guest speaker described the national strategic area master plan, where among the audience, related scientists, local initiatives, as well as people from several governments from regional to national. We continue to keep our collective activities and will try the next decade problems and potentials.

### **Summary**

Here we explain the idea of Borobudur as Cultural Landscape, that is the understanding the far larger context of *Kedu* basin and Borobudur Temple Compounds in it, not as the concentrated and separated temple sites from villages and towns. This is the results and empowerments of local initiatives to conserve the landscape as well as to find the ways of economically and culturally favourable village development. The local initiatives are also

appreciating and cooperating to conserve the World Heritage sites endangered with excess tourism concentration. 10 years of BFS was the records of such ideas and activities.

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## The Profile of Degree Level Tourism Curriculums in Turkey

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### Abstract

Tourism education began in vocational and technical schools in many countries around Europe (Inui, Wheeler, & Lankford, 2006) as tourism was being recognized by governments as a significant economic field. Because of the perceived need for trained workers, first tourism education was mostly vocational and technical oriented. However many scholars argue that tourism curricula should also include liberal aspects and have an academic focus since tourism is a much broader phenomenon that has impacts on the natural and social environment. Thus balancing vocational and liberal aspects in tourism education have been the main issue for years. In the present study, the profile of Turkish degree level tourism schools' curriculums are aimed to analyze to question this balance by focusing on sustainability and cultural heritage related courses. By gathering all degree level tourism curriculums, a content analysis is performed to find out the present density of sustainability and ethical competence courses, which found to constitute only a small percentage in curriculums. The findings are discussed based on the distribution of percentages along with apparent approaches for curriculum design.

**Keywords:** *Tourism Education, Curriculum, Sustainability, Cultural Heritage, Natural Heritage*

## Introduction and literature review

Tourism studies and the definition of tourism itself have long been criticized by researchers for just covering economic aspect of the phenomenon. Economic impacts of tourism development dominated earlier studies but since 1970s social, cultural, political and environmental effects of tourism have also become current issues for tourism scholars<sup>1</sup>. Especially since 1990s social impacts have attracted researchers' considerable attention and describing tourism as a broader phenomenon has been widely attracted attention. By reviewing numerous conceptualizations in the related literature, Tribe (1997, p. 641) defined tourism as *"the sum of the phenomena and relationships arising from the interaction in generating and host regions, of tourists, business suppliers, governments, communities, and environments"* to embrace all the related aspects. His review and modified definition is crucial for tourism education in a sense since the design of tourism education is very much related with how this phenomenon is perceived and described.

When it comes to tourism education, debates generally formed around curriculum. In a review of literature on tourism education showed that most of these studies are discussing curriculum as the major topic (Tribe, 2005). It could be asserted that discussions on tourism education and curriculum are affected by the concerns in tourism as a research area. Scholars similarly criticize curriculum because it just focused on developing vocational or technical skills and not covering related topics of a much broader phenomenon. Despite the attempts to widen the scope of schools since the beginning of 1990s, in a study examining the content of tourism degree courses in UK, found that vocational, career and industry issues are the key elements of courses (Airey & Johnson, 1999). Another study also points out the need for addressing all stakeholders' interests, not just the industry partners (Tribe, 2001). In this study, the effects of research paradigms on curriculum design are examined and argued that scientific positivism was mainly employed with technical derives by ignoring competing values for the society.

On the other hand, one party of scholars warns that is universities' responsibility to provide well-rounded and employable graduates for tourism industry. Researchers highlight the importance of examining sector expectations from tourism schools and design their studies to suggest some implications to schools by exploring those expectations. Principal rationalization for this approach is that the development and sustainability of tourism industry is very much related with well-trained employees since it is a labour-intensive service industry (Amoah & Baum, 1997). Producing well-rounded students could be achieved with curricula designed to provide vocational skills. To illustrate, study draws the attention that employers seek personal skills such as communication, adaptability, leadership and numeracy in candidates<sup>6</sup>. Industry professionals consider leadership, internship or industry experience, and preparation for industry employment as the most



important subject areas for success in the industry (Gürsoy, Rahman, & Swanger, 2012). An abstract curriculum designed with no clear boundaries could cause students difficult times to obtain employment because of lacking practitioner approach (Cecil & Krohn, 2012). For some professional disciplines such as business, engineering and tourism programs to develop a competency based curriculum is indicated as the best way to prepare students for the competitive environment (Cecil & Krohn, 2012). Numerous studies found in the literature indicate the importance attributed to the topic.

One party of scholars criticize the current curriculums for just focusing on vocational aspects to provide technical skills while the other party warns that is not possible for higher education to ignore future employment opportunities of its students. This debate refers to the duality dating back in the literature between *vocationalism* –to stand for significance of acquisition of skills, qualities, attitudes and knowledge perceived to be important for work- and *liberal reflective* –to signify the understanding and critical evaluation of the phenomenon (Tribe, 2002). By following the warnings, researchers incline to consult both parties and imply that equilibrium could be achieved between what is called as vocational and liberal aspects. The distinction between liberal arts education and vocational education, and the desired balance between them, provides the basis of discussion in the areas of professional education programs such as town planning, accounting, nursing and tourism (Dredge et al., 2012). For tourism education, Paris notes that there is a general agreement that a balance between vocational and liberal aspects of tourism should be achieved (Paris, 2011). Tribe (2002) suggests that is possible to combine “vocational and technical” aspects with “liberal and academic” ones in higher education to produce graduates who are both employable and sensitive to their environment we all live in. He conceptualizes the graduates as “philosophic practitioners” to receive their education at juxtaposition of mentioned approaches.

### **Cultural Heritage and Sustainability Education**

Additionally all, as one of the largest industries in the world, tourism has many positive and negative impacts on cultural heritage, natural landscapes and local people where it takes place. On one hand tourism ensures employment of local population, provides additional income, promotes peace and intercultural communication, helps preservation of cultural and natural resources. On the other hand, tourism as an industry causes increase in population, pollution, wildlife destruction, tax burdens, local government debt and changes in traditional cultures (Andereck, Valentine, Knopf, & Vogt, 2005; Boley, 2011). Adopting sustainable tourism management approach will provide enhancing the positive outcomes while minimizing negative impacts of tourism. In this context, scholars consider education as a tool for adopting sustainable behavior and believe that education suggests the best chance of equipping future tourism professionals with knowledge and skills to handle these

negative impacts (Sheldon et al., 2007; Sheldon, Fesenmaier, & Tribe, 2011). Improving management standards in tourism by enhancing environmental awareness and building up a sustainable tourism industry is possible through education.

One of the most important aims of degree level tourism programs should be preparing the future tourism leaders for the workforce equipped with sustainable mentality and the curriculum should also move towards sustainability (Boley, 2011). Tourism students can become effective managers if they are taught about sustainability in many contexts across the curriculum. Boley (2011) indicated that teaching various aspects of sustainability is substantial for destination's natural and cultural resources which have strategic role attracting tourists with their uniqueness; poor management of these strategic resources is a threat for sustainability of tourism. Maintaining balance between conservation of the destination's natural and cultural assets and negative environmental, social and economic impacts of tourism will result in accomplished sustainable tourism management (Barron & Prideaux, 1998).

In the light of these considerations, this study aims to analyze the current profile of degree level tourism curriculums in Turkey. University level tourism education was first introduced in 1965 in Turkey, which hosts millions of tourists each year with its rich cultural and natural heritage. From the existing literature, it can be observed that the similar debates about the curriculum are prevalent in Turkey too. Thus a study analyzing the current situation could provide a platform to discuss the reflection of the long lasting debates about tourism education.

## **Methods and Material**

Tourism schools in universities could be organized in different forms in Turkey; there are two-year vocational high schools, four-year tourism schools, and four-year tourism faculties. There were much of this variety of programs and schools related to tourism in the past that confused both the potential students and society in general (Karsavuran, 2016). Since 2009, tourism faculties are started to be founded which has also served to prevent this confusion. Faculties have also organized the departments with four specific degree level programs; tourism management, gastronomy and culinary arts, tourist guidance, and recreation management. Some of the formerly four-year tourism schools were transformed to faculties and these tourism faculties together with the newly founded ones have started to dominate the degree level tourism education in Turkey.

For the present study, data was composed of four-year (which is to be eight semesters) curriculums of tourism faculties. Currently there are 41 tourism faculties but it was not possible to find curriculums for 18 of them since they are not accepting students to their

programs as being newly founded faculties, they do not have four-year curriculums designed. Thus the sampling had to be the faculties that are currently accepting students. 49 curriculums from 23 faculties were included in the analysis and the departments are as below;

- 26 tourism management,
- 10 tourist guidance,
- 13 gastronomy and culinary arts.

There is only one recreation management department that accepts students, hence which is not included in data analysis.

### **Data analysis and Findings**

To analyze the curriculums that include numerous degree courses, a categorization is used. To see the vocational and non-vocational focus of curriculums, a categorization was needed since there were 2001 compulsory and 2153 elective courses that makes impossible to comment on them. A recently suggested categorization by Karsavuran (2016) for university degree tourism programs in Turkey was utilized for the analysis. The categorization encapsulates the bunch of courses to an interpretable and explicable form.

All courses of the departments are coded under related categories by considering the contents. Coding was performed discriminating between departments and between compulsory and elective courses. Thus three tables were produced for three departments. Despite the large number of courses existing, it is possible to group all the courses under major categories.

To start with, it should be noted that all tourism departments have compulsory internship to graduate. However some of the faculties have internship in their curriculums as credited. The code of internship in tables stands for only those have in their curriculums. The second important finding is that the intensity of foreign language courses. Foreign language has one of the highest frequencies and percentages for all of the departments since these courses are taught each semester. It is also possible to see the variety of the languages that English, German, French and Russian are taught mostly. Generally English is taught as compulsory lesson at all departments and students have to choose at least one another language. In addition to courses designed to teach a foreign language, there are also vocational language courses aiming to teach professional jargon in foreign language. Thus in Turkey as hosting many international tourists, to able to speak at least one foreign language is considered as essential to graduate and to be employed.

Table 1. Categorization for the Department of Tourism Management (N= 26)		Compulsory		Elective	
Categories	Sub-categories	n	%	n	%
Management	Accounting/Finance/Investment Courses	95	9	49	4
	Management and Organization Courses	110	11	76	6
	Public Relations/Marketing Courses	63	6	79	7
Tourism Domain	General Tourism Courses	36	3	88	7
	Tourism Management Courses	120	12	118	10
	Interdisciplinary Aspects and Impacts of Tourism	28	3	52	4
Economics and Law	Economics Courses	61	6	7	
	Law and Regulations Courses	52	5	27	2
Information Systems	Computing Courses	22	2	11	1
	Vocational Packaged Softwares	35	3	26	2
Behavioral and Cognitive Improvement	Behaviour and Communication Courses	24	2	32	3
	Ethics	7		16	1
Gastronomy and Cullinary Arts	Gastronomy	25	2	64	5
	Kitchen Practice	7		5	
	Arts Courses			4	
Tourist Guidance	Tourist Guidance Field Courses	4		8	1
	History and Archeology Courses	1		31	3
	Art History Courses			9	1
	Geography Courses	12	1	22	2
Foreign Languages		202	20	371	31
Numerical Courses		52	5	7	
Thesis/Field Project		27	3		
Internship		39	4	10	1
Other Courses		11	1	76	6
Total		1033		1188	

Table 1 presents the coding for Tourism Management departments. Besides language courses, management (26 %) and tourism (18 %) are the most frequently taught domains for this department. The similar distribution of domains is applicable for elective courses, too.

For the analyzed Tourist Guidance departments (see Table 2), the notable intensity of language courses as both compulsory and elective draws the attention. The second major category for tourist guidance is field specific courses, which is followed by management subject. Even if the department consists the courses that could be considered as academic subjects such as archaeology, art history as being field courses, the importance attached to management is still prevalent.

**THE PROFILE OF DEGREE LEVEL TOURISM CURRICULUMS IN TURKEY**

Table 2. Categorization for the Department of Tourist Guidance (N= 10)		Compulsory		Elective	
Categories	Sub-categories	n	%	n	%
Management	Accounting/Finance/Investment Courses	8	2	7	2
	Management and Organization Courses	26	6	27	7
	Public Relations/Marketing Courses	18	4	22	6
Tourism Domain	General Tourism Courses	16	4	20	5
	Tourism Management Courses	29	6	27	7
	Interdisciplinary Aspects and Impacts of Tourism	5	1	20	5
Economics and Law	Economics Courses	16	4	3	1
	Law and Regulations Courses	22	5	4	1
Information Systems	Computing Courses	11	2	1	
	Vocational Packaged Softwares	11	2	4	1
Behavioral and Cognitive Improvement	Behaviour and Communication Courses	14	3	16	4
	Ethics	1		5	1
Gastronomy and Culinary Arts	Gastronomy	6	1	14	4
	Kitchen Practice				
	Arts Courses			3	1
Tourist Guidance	Tourist Guidance Field Courses	14	3		
	History and Archeology Courses	66	15	17	4
	Art History Courses	23	5	12	3
	Geography Courses	17	4	11	3
Foreign Languages		102	23	135	35
Numerical Courses		12	3	3	1
Thesis/Field Project		11	2		
Internship		10	2	3	1
Other Courses		15	3	28	7
Total		453		382	

Gastronomy and Culinary Arts departments (see Table 3) have relatively the most of field specific courses (37 %) such as nutrition, sanitation and hygiene, and cooking classes in their curriculums. The faculties having the department have also at least one kitchen for training. Kitchen practice seems to be indispensable in these departments. The students also take management courses to be future managers.

Table 3. Categorization for the Department of Gastronomy and Cullinary Arts (N= 13)

Categories	Sub-categories	Compulsory		Elective	
		n	%	n	%
Management	Accounting/Finance/Investment Courses	34	7	4	1
	Management and Organization Courses	35	7	31	6
	Public Relations/Marketing Courses	21	4	24	5
Tourism Domain	General Tourism Courses	14	3	16	3
	Tourism Management Courses	25	5	29	6
	Interdisciplinary Aspects and Impacts of Tourism	3		13	3
Economics and Law	Economics Courses	14	3	2	
	Law and Regulations Courses	12	2	11	2
Information Systems	Computing Courses	12	2	2	
	Vocational Packaged Softwares	6	1	5	
Behavioral and Cognitive Improvement	Behaviour and Communication Courses	11	2	18	3
	Ethics	2		7	
Gastronomy and Cullinary Arts	Gastronomy	109	21	118	20
	Kitchen Practice	71	14	18	3
	Arts Courses	8	2	16	3
Tourist Guidance	Tourist Guidance Field Courses				
	History and Archeology Courses	1		3	
	Art History Courses			3	
	Geography Courses	2		5	
Foreign Languages		84	16	226	39
Numerical Courses		17	3	3	
Thesis/Field Project		9	2		
Internship		15	3		
Other Courses		10	2	29	5
Total		515		583	

A closer look into categories allows us for further evaluations. Most of the categories aim to provide vocational and technical skills, give experience, and teach at least a foreign language. Management related courses (considering general management and tourism management categories) apparently have the intensity for all of departments. The departments also provide some behavioural skills and teach software programs used in the industry to produce employable graduates. By the frequencies and percentages, it is possible to comment on the curriculums that there is a strong tendency to regard expectations of the industry.

However discussing effects of tourism on the society and nature is lacking in the curriculums. In the above categorization, sub-categories of interdisciplinary aspects of tourism and ethics have the content that is described as “academic” or “liberal” aspect in the literature, which are relatively very low in percentage. The sub-category of interdisciplinary aspects of tourism includes courses such as tourism sociology, tourism and environment, and so on. The ethics sub-category could be ethics in tourism, business ethics or ethics for some cases. The percentage of these liberal aspects slightly increases for

elective courses pointing that these aspects are perceived as subsidiary or secondary but not as important as the other categories.

For the sustainability education, two departments have compulsory sustainable tourism course for one semester. Sustainable tourism is taught in eight of tourism management departments, three of tourist guidance, and in one of the gastronomy and culinary arts departments as an elective course.

For cultural heritage education, tourist guidance is dissociated from other departments. Generally all departments have Anatolian Civilizations course for one semester as compulsory or elective. Solely curriculum of tourist guidance provides depth of knowledge and expertise. However it could be argued that cultural heritage education is indispensable and could be also considered vocational for tourist guidance since future tourist guides have to have the knowledge to transfer it to tourists.

## **Conclusion**

Turkey receives millions of international tourists and income from tourism industry thanks to its rich cultural and natural resources. However it is difficult to claim that there is awareness about the importance of these assets for sustainable tourism industry by analyzing the degree-level curriculums. The analysis of the curriculums showed that departments of tourism faculties have a vocationalist approach in curriculum design. It is difficult to trace the reflection of scholars' warnings (Boley, 2011; Sheldon et al., 2007; Tribe, 1997) to graduate students with also ethical competence in the curriculums.

However it could be also argued that there is a growing awareness especially for cultural heritage management. Recently masters' degree and undergraduate programs in cultural heritage are founded which could be a sign of increasing attention attached to the subject in education. Considering recent developments and changes in the area of tourism research and tourism education, an increase in the number of cultural heritage management programs and an increment in the percentage of sustainability courses in the curriculums could be a realistic expectation.

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# The Education of Information and Knowledge Management of Cultural Heritage

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## Abstract

The information and knowledge management (IKM) of the cultural heritage is one of the permanent issues for the professionals working on the preservation, management, demonstration and education fields. By time it has to be reviewed regularly, how the information and knowledge needs of the cultural heritage stakeholders – authorities, site managers, researchers, museologists, teachers, trainers, tourism experts, etc. – change, as well as when and how to deliver them. According to the strong influence of the new information and communication technologies, such as mobile, cloud, 3D scanning and printing, virtual reality, semantic language technology, etc., we have to rethink the methods and content of the education programmes. This paper suggests some education developments based on the practical definitions of IKM.

**Keywords:** *cultural heritage, information, information management, knowledge management, education strategy, education program*

## 1 Introduction

The information and knowledge management (IKM) of the cultural heritage is one of the permanent issues for the professionals working on the preservation, management, presentation and education fields. By the time passing, it has to be reviewed regularly, whether the education programs or the education strategy behind them are still valid or should be updated. Especially, because of the dynamics of the social and economic environment nowadays, it is inevitably a must to revise, how the information and knowledge needs of the cultural heritage stakeholders – authorities, site managers, researchers, museologists, teachers, trainers, tourism experts, etc. – change, as well as when and how to deliver them. According to the strong influence of the new information and communication technologies, such as mobile, cloud, 3D scanning and printing, virtual

reality, semantic language technology, etc., we have to rethink the methods and content of the education programmes.

The following chapter briefly summarizes a general evaluation method to check the need for the revision of the education strategy. Later sections will focus on the selected area: the contemporary definitions of IKM and their impacts on cultural heritage education as the consequences of the changes in our socio-technical environment.

## 2 Questions for the education strategy

Generally, strategic plans can be understood and implemented from long term perspectives of the organization. The mission statement of the organization, the national goals announced in the constitutions or in long term national political programmes, the political level goals originated by governments or institutional owners and the organizational politics, the vision and the values declared by them, as well, provide them with a foundation and frame for that purpose. All of these can be summarized in the following framework. (Figure 1)

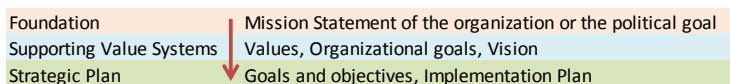


Figure 1: Organizational strategy framework

Derived strategies, like the education strategy have to be stemmed from the general strategy of the organization or the state including the educational goals, objectives and the implementation plan. As it can be supposed that all the institutions have one, the question is which indicators can show time to revise the education strategy, if the strategy framework (see Figure 1) did not change. Six dimensions or points of views represented by 6 questions are suggested for this analysis.

**a) Whom? – Audience** How is the audience and are there any changes in their demographic, behavioural, social, cultural and economic attributes, since the strategy plan has been elaborated? Strategy planning and project planning are using stakeholder analysis, a fundamental method for identifying and understanding the members of the structure in the affected social environment. For the cultural heritage education, the organizational stakeholders are the state, the authorities, municipalities, affected non-profit and occasionally religious organizations, the sites and institutions. They are represented by people, so if we wanted to teach the organizations, we have to teach their staff. Thus, authority decision makers, mayors, officers, clerks and administrators, site managers, researchers, museologists, teachers, trainers, tourism experts, as well as visitors and the local citizens are affected. The cultural diversity, e.g. the new generations have more skills

for using new technologies, the old school decision makers have aged decision making reflexes, the citizens and the village people have different mind-sets regarding local values, the multicultural background of the visitors, etc. are just single attributes which changes can trigger the education strategy and plan revision processes.

**b) Why? – Reason** The reasons to educate are to satisfy the interests of the stakeholders:

- decrease the uncertainty, particularly among the decision makers
- a decision situation needs various points of view of deeper understanding
- answer to the stakeholders' needs, even if it is information, knowledge or solution for a problem; or, at last but not least,
- satisfy their interests and curiosity.

In many cases, someone wants to change the ways of thinking or the followed cultural values of his or her partners, audience or community, even if it is originated from a mission or a business goal. This is a reciprocal situation: the communication wants to raise interest in opening the minds for the education content. If there is no inspiration or motivation to learn, the education process will have low efficiency or will fail. (Ormrod, 2008)

**c) When? – Time** In the last decades the foundations of the classic Prussian education methods have been undermined. Partly, because of the time pressure: the labour market needs practice oriented, experienced and skilled workers as early as possible – the importance of the strong theoretical background became secondary. Thus, the majority of the big auditorium lectures is replaced by seminars, practices, labs, team works and projects. On the other hand, the quick development of science, the technological environment and the fast change of business hypes and trends, the lifelong learning have become a fundamental component of the everyday life. This requires the most effective use of business – and more and more the private – time, while the communication and media noise mentioned above compete for all the available time fragments and attention. Moreover, based on the statistics of the usage of online services, it is evident that the length of the sessions is decreasing, users focus less and less time to one topic or activity. (Statista 2016)

These conclude in the following situation: education should leave the ordinary schedules of the schools and other classic learning services. Anytime, when their attention can be grabbed, the audience should tried to be taught, to be delivered information and knowledge. Anytime – 7/24/365 – the education should be accessible and available.

**d) Where? – Venue** Hand in hand with the disappearance of the dedicated learning time frames, the importance of the location for education processes have weakened, too. While some special infrastructure or environmental needs keep the labs and education centres alive, simulations, virtual environments, 3D modelling, elearning etc. help to become the

location independent in the education processes. Nowadays education is leaving the walls of the schools and other classic learning venues and situations. In most cases, anywhere in the physical and digital space around the Globe, the service should be available, where the content and the learners can meet, as well as teachers, trainers, consultants can be involved into this process in the same way. The challenge is to achieve the mindfulness, the attentive presence of the audience even in a virtual space.

**e) What? – Content** The reasons, questions and interests are vividly changing but the nature of them is not: information and knowledge is needed – the things which are really useful in the given situation.

However, this is just one of the weakest points in the everyday education and communication practice. Millions of pages of documents, terabytes of data, thousands of posts, videos, pictures, etc. are flooding from every corner of the world, hardening the effective working or learning processes. For the visitors, as well as for the professionals, this seems to be a very strong audio-visual noise. If someone would like to reach his or her target audience with a message, it usually ends in a louder and forced communication. The consequence is a more and more intensified, noisy communication pressure, besides the huge flow of documents and messages turning it into a “mission impossible”. Consequently, this is not the right way. That is why the next chapter details the nature of the information, knowledge and some aspects of their management.

**f) How? – Methodology** Raising inspiration, giving motivation, showing up credibility, giving feedback during the entire learning cycle and awarding the results are fundamental in the education process. Less formal presentations, less theories and dry texts but more involvement, experience provision and challenges, games and role plays are required to grab and keep the attention of the audience in the strong media noise. Establishing a container as a trap or contextual shell can ensure the conscious presence of the visitors. This is the way how contents and the delivery channels have to be tailored to the attributes of the audience.

### **3 The nature of data, information and knowledge from the visitors’ perspectives**

In order to understand information and knowledge, we have to go back to the meaning of the following terms: sign or signal and data. In the literature a broad scale of definitions can be found, as well as a series of hierarchic and multidimensional models have been built and then extensively debated regarding the relation of these five terms: sign, data, information, knowledge and wisdom to each other and to such ones, like skill, proficiency, competence, experience, expert, master, system, organization, technology etc. (Kiss, 1998) (Wiig, 1993) (Z. Karvalics, 2015) Nevertheless, according to the latest results, most of these models have

been misleading, because of the lack of solid foundations: the clear definitions of the five core terms. (Frické, 2007) (Rowley, 2007) (Z. Karvalics, 2015) Thus, leaving the models out, the nature of the five fundamental terms has to be reconsidered at least from the practical perspective. There are some simple definitions which express the usability values of them for everyday people.

### 3.1 Sign

Signs (and signals) are representations of facts; they even are results of personal or community actions, technical events or natural phenomena. (Kiss, 1998) In the science of signs, semiotics, the sign is defined as something which has a meaning, or as something which is more than itself. They are exact, but in many cases, we cannot understand their meaning without the proper context or reference. E.g. the sign on Figure 2 could mean a Greek letter: pi; the character #5143 in the



Figure 2. A simple sign

Unicode UTF-16 code table; the irrational value 3.1415926535... in mathematics; symbol of the yuan, the Chinese money; origin or the beginning in Japanese; unbroken, integrant, entire in Vietnamese; could mark the meaning of a variable noted with pi; could symbolize the ratio between the perimeter and the diameter of a disk; a small chair, a gate, etc.

The missing cultural background or knowledge or misleading memories of the observers or visitors can be a barrier for proper understanding. For decoding the meaning of the relevant knowledge of the relevant code is necessary, like the Rosetti Stone for understanding the hieroglyphs.

### 3.2 Data

Data is a descriptive attribute of a fact. It can describe the origin of the sign, what happened, when, where, etc. (Kiss, 1998) If we find for example a simple sign written on a wall like in Figure 1, according to this definition, we can generate a big set of data about it. Location data could be e.g. geographic positioning system (GPS) coordinates, map references or access route descriptions. A sketch, a scaled drawing, a painting or a photo could be the visual description of the sign, dimensions in millimetres, colours, drawing/painting technique, geographical directions on the wall surface, etc. can refer to the appearance, as well. Furthermore, the description of the meaning can be naturally added. Evidently, this could also be subjective: which context we should use to understand the meaning of the sign. The context can be a reference to an alphabet or to a code table, a reference can point out that it is a symbol or a local or an international sign standard, etc. At

the same time, it is a data quality issue whether we use the proper context or not, whether we explain the meaning of the sign correctly.

The descriptive data about data are called meta data. It could be e.g. the time stamp of the photo about the sign, the name of the person who found it, the geographic position from which the photo was shot, etc. Data and meta data can be information, as well, and are subject of data quality measures, too.

### **3.3 Information**

Information is a data, which is relevant to the subject of the communication, is needed or interesting for the receiver party and it changes the actual level of knowledge as well as has a credibility measure. (Kiss, 1998) The relevance and the need for a given piece of information or the interest to know it, are fundamental requirements. If the content of a news, message, explanation, teaching, report, guidance or introduction does not interest the audience (the receiver, the visitor or colleague), the message will not initialise any influence, impact, it will just remain data. The need or the interest can be originated from personal and community deficiency or uncertainty. The relevance can be defined, as the data behind the information fitting into the context and the explanation of the fact or sign is coming from the relevant point of view of the subject.

The term “changes the actual level of knowledge” means that the information can be confirmative or contradictory: weakens our knowledge about the given subject or underlines and strengthens it. This is the attribute of information which is commonly simplified to “information is something new”. Consequently, if someone presents data instead of information, he or she is wasting the time and resources of the receivers, the audience and gets them bored or upset. Whereas the above definition of information recalls the context relevance issue of the data, as a part of credibility, as well, using a trust focused point of view.

### **3.4 Credibility of the information**

The level of trust in the source of information is a fundamental factor in the final impact presenting which information can achieve change of the actual level of knowledge. The low level of trust, which is equal to the low level of credibility, can eliminate the influence of information about a surprising event. Thus, for the quality information delivery, it is necessary to make a distinction among facts, misleading or wrong data, rumours and gossips. Traditionally, the respect of the elders, teachers and higher officials has granted credibility for their statements and communication but unfortunately, the situation has been dramatically changed. The publications and the opinion of the relatives, friends, friends of

friends and general public have a dynamically increasing impact on information, on travel plans, as compared to the official materials like travel guides and official homepages of heritage sites or the information provided by tour operators, TV, radio and newspapers.

The trust depends on the communication channels. The opinions of visitors, event participants, everyday people are credited much higher than the experts' or professionals' in the Facebook or other social media posts. (Zhang et al. 2010) In 2015, 83% of the people trusted in recommendations from people they know (78%-88% spread in regions), while consumer opinions posted online and the editorial content, such as newspaper articles gained 66% trust, both. It is interesting, that while 26% is the trust in the advertisements on mobile devices and on online banners in Europe, this ratio is around 50% in the rest of the world. In the same time, the branded websites are the second-most-trusted advertising formats, behind recommendations from friends and family, which means that brands could keep their significant influencing power. (Nielsen 2015)

These results show that private comments, posts, opinions, the word of mouth are the most influencing components in personal information collection and decision making. Regarding cultural heritage, it means that these communication channels should be targeted to grab the attention of the potential visitors and raise their interest.

### **3.5 Knowledge**

There have been a lot of definitions known from the last 2500 years from Confucius to Polanyi, Takeuchi, Nonaka, etc. (Hunt, 2003) (Polanyi, 1966) Nevertheless, the most usable one for nowadays was given by Sveiby: Knowledge is the capability to act – solve a problem, intervene into a process or create something new. (Kiss, 1998) (Sveiby, 1997) Polanyi identified two types or classes of knowledge: explicit and tacit knowledge. (Polanyi, 1966) The main difference between them is how we can express and transfer them. The explicit, or in other name codified or formal knowledge is what we can describe, express and transfer using language, words, symbols, flowcharts, equations, models, maps, drawings, pictures, music, gestures, dance, etc. These are the subjects of formal learning processes and in most of the cases, knowledge transfer works without the presence of a teacher or trainer i.e. one can study alone. This means we can transfer knowledge, if the learner knows the necessary elements of the social and technical context: the alphabet and grammar, the meanings of the symbols and markers, the reference points and measurement units, the story or the event logs behind, geographic directions and references, etc. – which can be called as “Rosetti stones of knowledge transfer”. Consequently, if someone described knowledge and the context decades or centuries ago, we can learn the kind of knowledge even today which has not been learned and used since then.



There is a very different situation with the tacit knowledge. It cannot be expressed with the tools of language, movements or arts – it is intangible. It can be transferred only during a learning-by-doing process, where the master and the ‘padawan’ work together for a longer time realizing mostly a non-formal or an informal education process. Thus, we can store the tacit knowledge only in human minds, so the preservation and the transfer of it require a direct and continuous lineage of transmission. (Kiss, 1998)

### 3.6 Wisdom

The wisdom is the capability to foresee. (Kiss, 1998) To foresee the most probable outcome of a process, the best solution among the possible ones, the capability to choose the perfect tool for solving a problem. Unfortunately, only a little part of the wisdom can be formalized into rules, algorithms, models, network of relations. Most of them are very complex, or, just on the contrary, so simplified that a deep knowledge is needed for its understanding. That is why sharing wisdom with others requires prepared (trained, experienced) audience, attention and time for understanding.

## 4 Data, information and knowledge management activities

All of these three terms are broadly used but it is worth to compare what kinds of activities are covered by them. (Table 1) These are the fields to teach regarding cultural heritage.

Table 1. Activities of Data, Information and Knowledge Management (Kiss, 1998)

Data Management	Information Management	Knowledge Management
collect	collect, filter/select data	learn (study, experience)
store	(not possible)	formalize, memorize
modify	use a new information	modify
update	use a new information	update
delete	negate, deny	age, forget, disintegrate, destroy the knowledge storage
copy	(not possible)	copy
multiply	generate	observe, research, conclude, teach (share)
index, map	index, map	index, map
search	search	search
share	share	share (teach), formalize, express

It should be underlined, every user and visitor wants to get information and use knowledge. This requires more and more complex IKM processes to find and deliver the customized contents in heritage presentation as well as in its maintenance and decision support. New mobile and smart devices, language technologies, like machine interpreters, artificial intelligence, big data, cloud services, virtual reality, 3D scanning, printing and multimedia, simulation, gamification and new fields of knowledge management, such as association management provide more effective tools for that, while the citizens of the developing

regions have to learn the using culture of them. (Kiss, 2013) (Kiss – Török, 2015) (Kiss et al. 2015) (Török – Kósa, 2014) It seems fundamental to teach the integrated point of view of data with consequent use of geocoding, time stamping and meta data. (Kiss – Jelen, 2001) These and the standardized use of terms can give a backbone for linking, searching and analysis of the huge databases and multimedia contents.

## Summary

The overweighted role of social media in the evaluation of things and trust in credible information sources, give higher importance to the skilled use of social media than the deep knowledge of historical facts, arts and heritage values. The audience is trying to remain on the surface and it demands heavy efforts to attract them. If they are physical or virtual visitors, they want to get joyful experiences, not dry data. If they are decision makers, bureaucrats, they want to do their job in the shortest time and by the least effort, so they want to know only the facts they did not know before.

According to the nature of information and knowledge, it is a fact that only information and knowledge should be delivered for the professionals and the visitors. Information is a fugitive state of a data which can influence the level of knowledge of a person who is interested in it and knows the context. Thus, the education of IKM of cultural heritage has to focus on 1) understanding the nature of data, information and knowledge, 2) awareness raising and keeping the mindful presence with a cosy, involving container, 3) methods to identify the interest fields and understand the cultural background, misbeliefs and pre-assumptions of the visitors, 4) effective generation and selection of information and knowledge elements to be taught for a given visitor, learner of the profession during the personalization, 5) the design of the proper learning and communication channels, as well as 6) the selection of the appropriate information technologies for IKM of the management and the presentation processes. These issues require the revision of not only the education programs but of the entire education strategies.

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## **Budapest, including the banks of the Danube, the Buda Castle Quarter and Andrassy Avenue**

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### **Abstract**

Budapest was inscribed on the World Heritage List in 1987. The original territory, which consists of the banks of the Danube and the district of the Buda Castle, was extended with Andrassy Avenue including Heroes' Square and the Millennium Underground in 2002. Furthermore, the site was enriched with a buffer zone as well, which enlarged the world heritage site. Although it is not a cultural landscape, the panorama of Budapest plays a significant part in its uniqueness and popularity. As a result, thousands of tourists visit Budapest every year, which has positive effects in many respects. Interesting, but according to a research, there is no connection between this growing number of tourists and the world heritage label in the case of Budapest. In order to keep the world heritage label proper conservation and maintenance is inevitable. It could be a major challenge for developing cities like Budapest.

**Keywords:** *Budapest, world heritage label, landscape, tourism, conservation*

### **Characteristic landscape features**

First of all, I would like to make it clear that Budapest is not a cultural landscape. It was inscribed on the world heritage list as a cultural world heritage site, although if we examine the UNESCO documents, we can see there is a lot of emphasis on the panorama and the landscape features of the city. Let me provide some examples:

- The evaluation of ICOMOS from 1987
  - „Within the unified perspective of an immense urban panorama the Danube is the dividing line between two cities...” (Advisory Body Evaluation, 1987)
  - „...strongly recommended to the Hungarian government so that one of the most beautiful urban landscapes in the world may be preserved.”( *Advisory Body Evaluation, 1987*)

- The decision of UNESCO World Heritage Committee from 1987
  - „The Committee took note of the statement made by the observer from Hungary that his Government undertook to make no modifications to the panorama of Budapest by adding constructions out of scale.” (*Report of the 11th Session of the Committee, 1987*)
- Adaptation of retrospective Statements of Outstanding Universal Value from 2013
  - “The scenic view of the banks of the Danube as part of the historic urban landscape is a unique example of the harmonious interaction between human society and a natural environment characterised by varied morphological conditions...” (*WHC-13/37.COM/8E, 2013*)

Apart from this, we can ascertain that Budapest is indeed not a cultural landscape, but landscape features appear strongly in this world heritage site.

### **Budapest, as a world heritage site**

The Hungarian Government ratified the World Heritage Convention in 1985. Two years later Budapest was inscribed on the World Heritage List. Beside Hollókő, it was the first world heritage site in Hungary, which properly illustrates the importance of this place. The first time the State Party nominated a smaller territory than the extent of the present site.

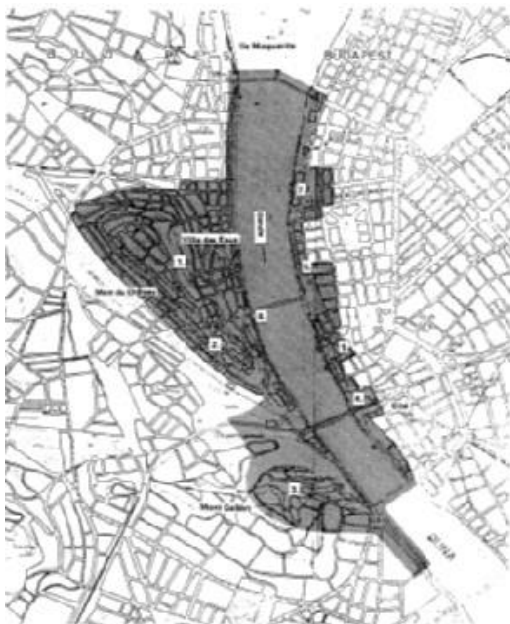


Figure 1: The nomination of Budapest, the banks of the Danube and the district of Buda Castle from 1987

This territory stretched from Margaret Bridge in the north to the Technical University, in the south on the Buda side. It contained four bridges over the Danube (Margaret Bridge, Chain Bridge, Elizabeth Bridge, and Liberty Bridge), on the Buda side Gellért Hill with its Freedom Monument and the Citadel, the Buda Castle Quarter with the Castle, the Matthias Church and several other monuments from the Middle Ages and the early modern period. On the other side of the city the territory expanded just to the first street parallel with the River Danube, but it already included many magnificent architectural and historical buildings, like the Parliament or the building of the Hungarian Academy of Science. The territory was 415, 1 ha and there was no buffer zone yet.

If any place wants to be on the world heritage list, it has to comply with one particular criterion from the ten. Budapest was included on the World Heritage List on the basis of criteria II and IV. If I should summarize the two criterions, I would say that they mostly concentrate on the historical, cultural and architectural significance of the site.

Returning to the historical overview, in 2002 the world heritage site was expanded with Andrásy Avenue including Heroes' Square and the Millennium Underground. This expansion first of all increased the size of the core territory, and expanded with a buffer

zone too. The new territory is 967, 1 ha, from which 473, 3 ha belongs to the core area and 493, 8 ha to the buffer zone.

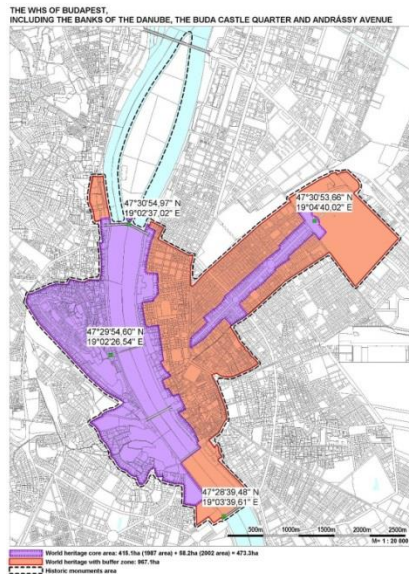


Figure 2: The territory of the site after 2002

Andrássy Avenue is the pinnacle of eclectic architecture from a time when Budapest was becoming a metropolis. It is a virtual gallery of architectural styles from the second half of the 19<sup>th</sup> century and it creates a corridor from the city centre to the parkland. The new core territory is also very popular among tourists with its Neo-Renaissance, Neo-Baroque, Classicist, Art Nouveau and Romantic style buildings. We could visit in the close environment of this Avenue the worthily famous Heroes' Square, the Opera House, the Liszt Ferenc Academy of Music, which was added to the European Heritage Label List this year or the Millennium Underground, which was by the way the first subway in the continent in its own way. Furthermore, the buffer zone contains several areas with important historical links to the avenue, for example the City Garden, the Saint Stephen's Basilica, the Synagogue in Dohány Street, the Broadway of Pest or the Central Market Hall.

The question of expanding the buffer zone in the Buda side or with the Margaret Island emerged sometimes in the last decades. But until now, there weren't any step for the implementation of this idea. In the context of expanding the world heritage site of Budapest I have to mention the Caves of the Buda Thermal Karst System as well, which builds up from six parts under the ground. It has been on the Tentative List of Hungary since 1993. It

could be a reasonable initiation to complete the existing world heritage site with this extremely complex and unique natural treasure in the future.

## **Tourism**

If we take a look at the tourism, we can see that according to the data of the Hungarian Central Statistical Office, the number of the arrivals and guest nights have been growing constantly in the last few years in Budapest.

**Table 1: Commercial Accommodation**

	2012	2013	2014	2015
Arrivals (000s)	3,091	3,292	3,508	3,776
Guest nights (000s)	7,413	7,819	8,153	8,713

**Table 2: Hotels**

	2012	2013	2014	2015
Arrivals (000s)	2,932	3,103	3,269	3,468
Guest nights (000s)	6,969	7,328	7,538	7,950

## **The connection between tourism and the world heritage label in Budapest**

It means that the number of tourists in Budapest is increasing, which has been supported by international newspapers or magazines which have ranked Budapest very favourably among the most popular cities in Europe and all over the world several times. It is really interesting, that according to a research made by students of the Budapest Metropolitan University in co-operation with the Association of Cultural Heritage Managers (ACHM), being on the World Heritage List plays a minimal role in it.

The students in the multi-layered research mapped the connection between tourism and the world heritage fame of Budapest. First of all, they explored the appearance of the World Heritage “brand” in the territory. The result showed us that tourists can meet the World Heritage Emblem only 14 times in the whole city.



Then, they evaluated all the comments which appeared on the TripAdvisor homepage on the internet about Budapest. All together, they examined more than 88.000 reviews, and they concluded that the attractions of the world heritage site play an important part in the evaluations. On the other hand, most visitors are unaware that Budapest holds a world heritage label to; they do not consciously visit the place as a WH site. Only 263 reviews mentioned the world heritage label in connection with Budapest. Naturally, it could have been known by many other tourists, but the difference is spectacular in any case.

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## Conservation

In order to ensure public attendance it is essential that State Parties protect and sustain the Outstanding Universal Value of the heritage on their territory. Unfortunately, in developing towns saving cultural and natural values against modern projects could be a major challenge in the prominent parts of the city. It is definitely true for Budapest as well, where the Committee at the inscription in 1987 took note that “the Hungarian Government undertook to make no modifications to the panorama of Budapest by adding constructions out of scale.” (*Report of the 11th Session of the Committee, 1987*)

Nevertheless, there were some projects in the last almost 30 years, the realization of which would have affected negatively the panorama of the territory. In 2005 a UNESCO/ICOMOS monitoring mission came to Budapest to evaluate the Wastewater Collector and Road Project at the embankment of Buda. The embankments on both sides are a constitutive part of this site, with well-designed stone structures (walls, steps) constructed in the second half of the 19th century. However, the integrity of these embankments has been affected by their transformation from harbour quays into freeways in the 1970s. The project aim was to widen the road with two or four lines on the ground, but luckily it hasn't implemented.

Next to the banks of the River Danube, there are some parts of the world heritage site where the proper maintenance of the monuments are burning issues. An unfortunate accident also drew the attention to this question. A great fire broke out in the middle of the Andrásy Avenue, in a prominent part of the core territory in June 2014. The whole roof of a building perished, and the building was completely soaked by water in the process of putting out the fire. Nearly a hundred flats became unusable, and the heritage values like the detailed roof structure, the towers on the roof and the main cornice were also severely damaged.



Figure 4: The burning roof on the Andrássy Avenue

As a reaction to this damage, the Forster Centre has initiated the preparation of a risk map, through which the condition of similarly endangered buildings can be mapped. After the analyzation of some international examples such as English Heritage initiation “Heritage at Risk”, the Forster Centre developed its own assessment methodology. The experts set the scale of the data collection, which was adjusted to the aim of the project. One of the purposes was to draw a conclusion from the survey of the façades in relation to the technical condition of the buildings. A significant advantage of this method is that it can be done from the street, and the surveyors don’t need special permits to enter the buildings. Our interest affects among other things the address, the function, the role in the cityscape, the ownership status, the categories of protection and the technical condition of the building. By filtering each category, we could get a full picture about the examined territory.

We considered that even if the evaluation is subjective in some cases, the final assessment would be objective. Thus, the Forster Centre created an evaluation chart, based on which the level of endangerment of a building can be determined. 30 participants took part in the survey, which concerned 300 buildings along Andrásy Avenue, and it took only one week.

We could draw several conclusions regarding the final Risk Map. From 300 buildings, 26 are severely endangered (9 %), 67 are moderately endangered (22 %) and 70 % of the buildings in the world heritage site are in good or adequate state.

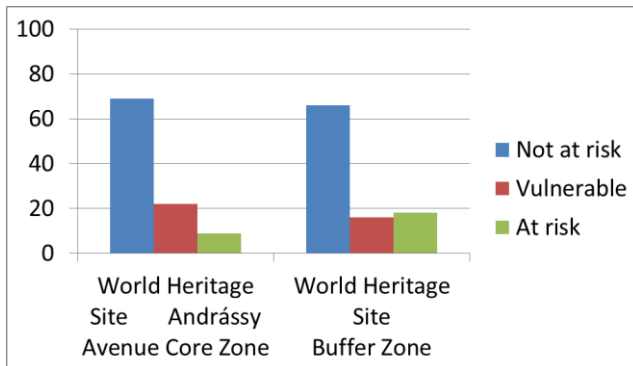


Figure 5: The result of the monitoring

We got a telling picture about the ownership status of the severely endangered buildings as well: most of them, 16 (approx. 60%) have multiple owners, 7 (approx. 30%) are owned by the state or local government, and only 3 (approx. 10%) are in private ownership. If we look at the location of the examined buildings, we can establish that there is no connection between the level of endangerment and the situation. The only one exception could be Kodály Körönd, where three buildings from four are endangered. (One of them was damaged by the fire.)



Figure 6: The representation of the endangered buildings on the Andrassy Avenue

## Summary

Budapest becomes a world heritage site in 1987 thanks, among others, to the significant landscape features. Additionally, the long and continuously transforming history, the abundance of cultural events and the milieu play also a key part in the attractiveness of the capital city. The key role of the panorama has remained important in the last 30 years, which is monitored by the UNESCO periodically. As a result, the implementation of several modern projects failed in the last two decades which would have had negative effects on the Outstanding Universal Value and the World Heritage Label as well. The above mentioned research concerning the tourism and the world heritage label pointed out that this title may not have such an important role as we imagined before in terms of the number of tourists who visit the capital city of Hungary every year. The examination of the reasons and the deeper research is not the aim of this article. Nevertheless, we can ascertain that the State Party should promote the label at different forums in order to capitalize on the benefit of being on the World Heritage List.

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## **Tourism and staging of landscapes in protected areas: Between conservation, use and sustainable development, Case of El-Kala region in the North East of Algeria.**

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### **Abstract**

There are Algeria sites and natural and cultural landscapes of high quality, often unknown in Europe: it is the case in particular in the area of El-Kala located in the extreme northeast of the country, the border with Tunisia. This space has been classified "protected area" through these very rich potential in terms of biodiversity (flora, fauna) and also in many natural ecosystems: lakeside (a wetland of international repute complex included on the Ramsar List) forestry, marine; climate; major outstanding natural sites and landscapes; historical and archaeological monuments, which require investment, particularly in terms of value creation and preservation and especially with the presence of its national park and nature reserve world heritage by UNESCO in 1990. This label would initiate development sustainable tourism in the region by highlighting its ecological and historical heritage and awareness for the preservation and promotion of heritage.

This research attempts to analyze the current situation regarding the natural region of El Kala to identify the potentials and strengths that can be developed to promote tourism becomes the vector of the global economy, a tool revitalization of territories, an opportunity for sustainable development and a means to preserve biodiversity, natural ecosystems and cultural heritage and to define the challenges and opportunities for the future of this region.

**Keywords:** *Landscape, Tourism, Heritage, Protected area, Sustainable development, Preservation.*

## 1- Introduction:

Algeria is a vast country of contrasts with the specificities of its different bioclimatic regions, ecological, geomorphological and its ecosystem diversity, specific landscape and cultural: the Sahara is one of the largest deserts and most beautiful with its landscapes, mountains, oases, its ksours and classified national parks (Tassili and Ahaggar) universal Heritage, 1200 km of coast is distinguished by their resorts, their idyllic beaches, their idyllic coves and wonderful caves, chains mountainous, other sites offering magical landscapes and exceptional views. On the importance of these advantages plus other peculiarities of geomorphological, climatic and cultural. Algeria is undoubtedly a richly endowed with tourism potentials country. All these qualities give to a diversified investment in tourism to attract visitors throughout the world and also meet the needs of domestic and foreign tourists.

In this millennium goal of our country is to develop all forms of tourism to create competition and improve services especially as tourism investments in Algeria in urban majority (business travel and tourism). Furthermore, the promotion of tourism in Algeria is based on the exploitation of its potential in this area. However, one may wonder what consists the tourist image of Algeria? This country holds genuine products enabling it to stand out. It has the assets and huge potential in terms of tourism, should they be rationally exploited, would make one of the most popular tourist destinations in the world.

Today, the growing attraction for protected natural areas, as a showcase for wildlife, but also as spaces supports tourism activities. The intensity of the summer use of these spaces is a testimony to their appeal. In terms of image and landscapes, these spaces are considered one of the leading tourist destinations of the regions in Algeria. This fact naturally raises the question of the region's potential and actual tourist numbers: what is it really the tourist offer available in protected areas? How to describe it? What are the landscape and tourism assets for the development perspective of sustainable development and tourism?

Through this research we are committed to analyze the protected area of the El Kala region in the province of El Tarf in Algeria Northeast. This region is one of the outstanding sites for the natural, cultural and rare species. It contains a rich and unique biodiversity, a variety of animal and plant species, natural ecosystems (lake, lagoon, marsh, ocean, forest, dune) include in the national park of El Kala, which arouses our interest in the importance of natural and ecological areas and natural and cultural landscapes, recognized wealth, protected and valued.

## 2 Methodological elements:

In this work, we chose to combine and articulate several methods to know the different components of the park and the quality of its environment and its remarkable scenery. The collection of data for this analysis has gathered different sources and means:

- The mobilized data analysis method that requires the territory to acquire all the knowledge available on the protected area of El Kala. This method overcomes completely data on natural, historical and archaeological already known (presence of species or remarkable natural areas, historical sites ...). Moreover, these data are often integrated into the perimeters of protection and / or inventory available and dispersed across branches, public services of the state and municipalities covering the territory of the park.
- These data are supplemented by surveys of various local stakeholders to hear their views on the state of the site, its development trends and sensibilities.
- In addition, the visual interpretation method that helped us identify areas by examining, reading and interpretation of the most accurate and recent data from or depicted on maps of the INC (National Institute of Cartography), BNIDER (National Research Department for Rural DEvelopment) the aerial photographs and Google Earth map covering the territory of the park. This phase harvesting and consultation of data precedes the work of investigations and field verification to reduce the scope and save time required for inventory.
- The foundation of this study is complemented by the work of the field by making systematic and repeated course for a detailed knowledge of it, throughout this study, conducting a photographic survey, tracking the views and observation and perception of the current landscape of the park, checking on ground places we know well when presenting old information (yet they have an ecological, landscape and cultural? environmental quality?), to provide significant precision and proven knowledge of the strengths of the region.

All the data obtained was used to analyze and characterize the relevant environment by studying various aspects, identifying and classifying all the natural potentials, cultural and landscape. These data are presented and analyzed thematically in order to provide a clearer picture and reliable of the study area.

## 3- Territorial context and analytical approach to the El Kala National Park: Characteristics and general data.

The region of El-Kala, is a typically Mediterranean region, including the national park of the same name. Located at the end North East of Algeria, near the East side of the Tunisian



border. The El Kala park occupies a geostrategic position between the semi arid region of North Africa and the humid region of northern Europe. It has been a National Park in 1983 by Presidential Decree No. 462/83 and world biosphere reserve in 1990 by UNESCO. The mission of the park is clearly defined in the status of national parks (Decree No. 458-83) whose main purpose of its creation is the preservation of the diversity of its heritage as heritage for future generations. It extends over an area of 76,438 ha, almost one third of the wilaya of El Tarf, making it one of the largest national parks of Algeria. Differently to the great parks of North American or African, the national park of El Kala is inhabited. The population living on its territory has 77,000 Inhabitants (Study day, Algiers 27 October 2011, National Center for Studies and Analysis for Population and Development: CENEAP).

This park is one of the most prestigious protected areas of the western Mediterranean, with a juxtaposition of different and interdependent ecosystems understand more varied natural and cultural groups as historical and archaeological sites, lakes, mountains, forests, dunes, rivers, and a large coastline. Unlike national parks in other parts of the world as is the case in the US, Canada, and Europe where their territories are characterized by large homogeneous ecological units, the El Kala park is a mosaic of ecosystems and diverse and varied backgrounds on a relatively small territory. These rare features giving it a high biological and ecological value recognized in the Mediterranean and globally. The geographical area of the park extends in the administrative territories of nine cities which six are located entirely within the natural area. This is El-Ayoun, Souarekh Ramel ELSouk, El-Kala, Ain Assel, bougous. As against the other three towns namely ELTarf, Bouteldja and Berihane, the park occupies only a small part.

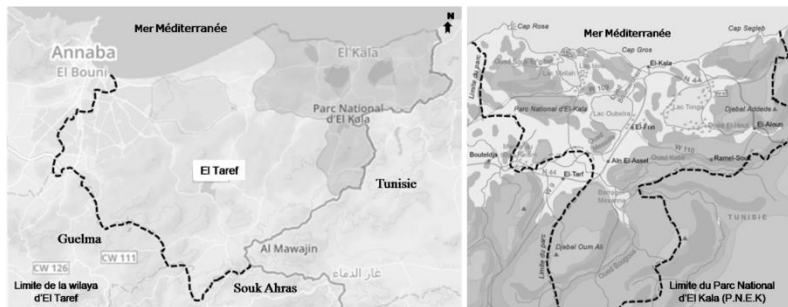


Figure.1 Location National Park of El Kala in Algeria

#### 4- Analysis of the surrounding landscape of the national park: From landscape concept to the analysis of space and landscape diversity.

Although the term landscape is the backdrop to our everyday lives and belongs to everyday language, but this leitmotiv experienced today importance in the world especially in the sense of World Heritage Sites of UNESCO (areas protected). Thus, the landscapes are at the heart of problems related to environmental protection, land use and urban planning. The importance of this theme is the opportunity to contribute to the attractiveness of regions for their development. This image capital, especially in protected areas have shown very long regeneration and motivation of tourism practices.

The El Kala coastal park has major tourism assets consist of the diversity and richness of its landscape heritage (natural and cultural), and the biodiversity of habitats, which explains its strong appeal. The quality of its landscapes is an awareness symbol for the region. In this context we will analyze and identify all the potentialities of the region

- **Wetlands:** The region of El-Kala is ranked among the most important wetlands in the world. It is characterized by the presence of a set of lacustrine ecosystems of international fame on the list Ramsar Convention on Wetlands. It works as marine water intakes (fish, crustaceans), mountain springs. Its lakes are considered the most important site for wintering bird Mediterranean. Given the originality and rarity of this important biodiversity, wetlands of the region, offer forms and varied floro-fauna composition and diverse undeniable ecological value, meriting attention and more action for their protection.

Table 1: Sites inscribed on the list of Ramsar..

Name of the wetland	date of classifying	profundity in meters	Areas (ha)	% at the park	Wetland Type
- Tonga Lake	04/11/1983	P. average 2,20	2.600	3.40	Coastal freshwater lake, marshes and alder
- Oubeïra Lake	04/11/1983	04	2.200	2.87	Coastal freshwater lake. peripheral vegetation
- Mellah Lake	12/12/2004	06	840	1.12	Brackish water lake
- Bleu Lake	in 2006,	-	6	0.007	Small freshwater pond
-Aulne Ain Khïar	02/02/2001	-	180	0.23	Freshwater Marsh. forested peatland
- peatland of Black Lake	04/06/2003	0,5 m Of ground	05	0.006	Unwooded peatland
- Bourdim marshland	18/12/2009	-	11.25	0.02	Forested peatland

Source: Data listings of Ramsar wetlands

- **Sites and remarkable natural landscapes:** in the Park are several scenic sites, unique landscapes, stations of visual special interests forest landscape with picturesque panoramic views, tours.... Because now, the park is a tourist eco-oriented site, the development of tourism landscapes therefore requires reconciling these natural open spaces, protection of remarkable sites and the development of a tourist hiking (hiking, horse) and tour.
- **The wealth of flora and fauna:** The ecology research conducted since its inception have shown and identified as the flora of the reserve El Kala is very diverse with a number of 1264 plant species or 32% of the national flora and a number of 878 animal species, 38% of wildlife it houses the national scale. This biodiversity is classified uncommon or rare under worldwide standards (CITES and IUCN) and the Algerian lists (laws and decrees), it is considered as a reservoir of biodiversity in the Mediterranean region.

With its many wetlands (lakes, ponds, swamps, wet soils, alder ...) it offers wintering sites but also nesting migratory birds. These sites are home to 191 species of birds. The lake is the main Tonga North African nesting area for water birds some of which are endangered. This animal and plant diversity is a heritage worth preserving either for their rarity, their fragility, their originality, diversity or for their potential value, thus leading to the development and promotion of tourism discovery, observation and fishing.

- **The wealth in the marine ecosystem, dune and forest:** The marine ecosystem and coastal area of the park is marked by a high diversity of species and habitats. Its marine part is populated with flora and fauna that have their habitat Posidonia meadows and red coral reefs and many fish species. The coastline is also formed beaches and natural rocky coves, dunes populated by abundant and diverse vegetation, wooded landscape crossed by rivers that descend to the beach, sandstone cliffs and caves that are many species of nesting places of birds and offer landscapes of rare and unique beauty.

The forest ecosystem represents a little over half (57%) of the area of the wilaya of El Tarf, and 70% of the total area of the park which shows the great extent of the forest cover consists of forests altitude of Zeen oaks and cork oaks, forests of plains and low hills, plains of cork forests represented by small clumps of scrub type of matorrals woodland, riparian forests and alder groves of pine forests and non-wooded scrub.

The richness and diversity of the forest landscape is one of the best features of the park to diversify forms of tourism such as hiking and equestrian tourism, relaxation, hiking, discovery and tours.

- **Tangible and Intangible Cultural Heritage:** El Kala park has a cultural and historical potential of great values, remaining to this day witnessed various civilizations that succeeded in this region. Following a recent study in the region, the

sites discovered in the Park opens almost all prehistoric and historic periods: Paleolithic, épipaléolithique, proto, Punic, Roman, Byzantine, medieval, Arab and Ottoman and French. The number of historical monuments and archaeological sites is currently estimated at 164.

The El Kala region is renowned throughout the Mediterranean for its quality and rarity of its rich coral marine fringe that is the object of export to other countries. Every year during the month of August, it celebrates the coral festival, bringing together fishermen, craftsmen and other tradesmen. Coral Day is also an opportunity to show and sell many products used in jewelry and decoration, and other objects with coral worked as pipes that have international fame and other souvenirs made of wood heather superior, seen as another richness of the region.

- **Urban Ecosystem:** The protected area within a highly urbanized area with a spatial distribution of the population is heterogeneous with high densities are displayed to the north (123 inhabitants / km<sup>2</sup>) and the lowest are in the South (53 ha / Km<sup>2</sup>). These urban areas are constituted by a set of cities and areas scattered juxtapose different natural ecosystems in the fleet, causing a human pressure on its natural resources, cultural and landscape.

## 5. Vulnerability and threats to the protected area:

Considering the results obtained by its ranking (Biosphere Reserve), its management and protection (laws, decrees, orders), but the national park of El Kala always aware of the various and complex problems of assaults, disappearances, alteration, modification etc ....

Next, interviews conducted with the various managers of the park, it was found that these problems are caused mainly by the lack of human and financial resources available to the park (the displacement means, course materials, biological stations in areas of interest, geographic information system: GIS, inadequate training and retraining of all staff). Also, the diversity of supervisory authorities (forest conservation, environmental management, management of agricultural services), and therefore the decision centers unnecessarily complicates the management and always weakens the effectiveness of conservation measures. Adding other weaknesses like: the lack of a development plan management, and the absence of a coherent zoning based on studies.

In addition to these different problems, several threats exacerbate the degradation of natural and cultural environment boil down to natural factors (repetitive fire), human factors (clearing, overgrazing, intensive crops of water used for irrigation, fishing , logging, mining sand continental dunes, coral poaching, pollution from wastewater and landfills, uncontrolled urbanization). In addition, the risks associated with the expansion of basic infrastructure: roads, urban, suburban or rural, housing, electrification, water supply,

sanitation, recovery of rainwater (dams and hill), the passage of the East-west highway through this vulnerable area, beach tourism and its negative impacts (the accumulation of solid waste on the beaches and around the forests).

#### **6- Tourism in protected areas of El Kala park: Between Reality, challenges and prospects.**

Despite many undeniable potentialities park, tourism occupies only a secondary place in the economy of the region. It has a small weight in the national tourism. These great tourist potential and unique assets in Algeria have not been taken care of in an efficient manner; it is simply a national and family tourism. The tourist offer in the Park is represented by an uncontrolled tourism, poorly regulated and dominated by a summer seaside mass tourism and uncontrolled. This type of tourism is just spread out over the summer, between mid-June through August period. It is mainly concentrated in the coastal strip to the north, or is of exceptional beauty and nationally renowned beaches that attract every year a considerable number of summer visitors.

Unlike potential, and traffic flows (74,457 arrived in 2012 under the direction of tourism in the province of Tarf), the tourism infrastructure in the region is not consistent. The structures receptions and hotel infrastructure is inadequate, which presents imbalances on several scales. Most of the hotel facilities are of the type popular class, or poor attendance. They are concentrated in the coastal strip of the municipality of El Kala; the total number of 12 hotels, including 03 hotels is classified and is distinguished by the quality of their services. These hotels are divided into two categories: Spa hotels with a number of 08 and an accommodation capacity of 757 beds; and urban hotels in number 05 and a capacity of 268 beds. Two other hotels should be functional soon; they are located in Cape Bon and remain the best, especially as development work from the beach adjoining it.

Given that demand far exceeds supply, the reception capacity is insufficient at hotels and other structures (camping, camp rudimentary type of paintings ...), another type of accommodation in the private, as informal activity. Tourists have turned to other forms of accommodation and approaching private hosts who offer their premises, apartments, villas for rent.

The offer of tourism in the protected area is also reflected in the existence of a Brabtia zoological park, which covers an area of thirty hectares. This space includes a diversity of fauna and animals of all species can't claim an international rank. This park is considered one of the most visited protected areas of this equipment consists of several relaxation areas, leisure and rest and equipped with street furniture being partially damaged. Lately, this zoo has undergone rehabilitation, to help develop and improve the tourism offer in the

park and meet the needs of the local population and visitors. This new infrastructure includes wild animals brought from Africa and Asia. It is built on the site of the old animal park that housed several species of wildlife in the national park of El Kala, but remained abandoned for several years.

The park also was equipped with a terrain specially designed for the practice of equestrian sports, with cafeteria, restaurants, exhibition stands and sale of handicrafts.

A large number of visitors, including families of this region and neighboring towns move, daily, during weekends and school holidays to this place of curiosity, leisure and entertainment to contemplate and discover the different wild animal species in the park.

Within this space, there is an amusement park Brabtia Land which is spread over an area of 4 hectares with a capacity of 4,000 people. It is equipped with play areas, rides, Kiosk, cafeterias, restaurants and other useful spaces, plus an extension for a tourist village with 100 Bungalows.

According to the Employment and Tourism Directorate, jobs in the tourism sector to the natural park are seasonal. These activities are mainly commercial and service during the summer season, on the beaches, or in tourism-related activities: transport, entertainment and recreation, sale of handicrafts mostly informal. The revenue generated by this activity is concentrated at the accommodation, catering, trade in general, including handicrafts.

With the new tourism strategy in Algeria, based primarily on the development of regions and territories, including natural areas and protected areas, which is the space of the future for the promotion of various forms of tourism, the wilaya El Tarf, has lately experienced a dynamic tourism development, where significant projects proposed. The elaboration of the Scheme tourism development director (SDAT), considered the main project for the recovery and development of the sector. This tool will facilitate a homogeneous development of all tourism infrastructure planned with a rational use of space. And the development of tourism expansion zones (ZET), to interest and attract potential investors.

From this analysis, tourism remains in its informal majority, and tends to push hard at various levels: urban planning, water pollution, ecosystems (dunes, flora and fauna) ... those consequences are felt with negative effects protection of the environment that is opposed to the principles of sustainable development.

In addition, the current supply of public use activities and infrastructure is unevenly distributed in the Park, mostly located along the coastline, which supports the highest levels of environmental impacts, while the interior is yet to develop, particularly south of the park, with a great ecotourism potential. It also appears that other tourist attractions of the region are not well developed. The natural environment, wildlife and explore the historical sites of

the region does not have a significant attraction and this is largely due to lack of information and publicity; in addition to the condition of poor conservation of existing ones. However, all its tourist potential can not be exploited without adequate reception facilities, and promotion and information strategy for the site.

In light of the analysis of the evolution of tourism in the region of El Kala and the strengths and constraints, the solution for the protection and exploitation of existing resources and their sustainability for future generations can be in the context of sustainable development through the establishment of advocacy, partnership and consultation involving (decision makers, operators, local communities, ONG ....) to develop the most appropriate strategy, which ensures firstly setting the effective protection of the protected area and secondly to promote various types of tourism (the sea Ballad, sea sports, tourism hiking, tourism Hydrotherapy, ecological tourism, scientific tourism, tourism of discovery and relaxation, cultural tourism and events ...) which will be diversified and sustainable, based on the many potentialities in the region.

### **Summary:**

The National Park EL KALA is among the territories the greatest tourist potential in Algeria. Since its creation in 1983, the Park is working on the recovery of this space, with a desire to reconcile preservation of natural and cultural heritage and the maintenance of human activities and local cultures. The park has reaffirmed its commitment to supporting development of tourism on its territory despite its low dynamic in comparison with its undeniable potential that has.

The analysis of the most remarkable elements of the protected area or to their fragile nature, unique, or vulnerable to their rarity and symbolic value, has given us a better readability of the different potential offered by these areas in terms of tourism and the tourism reality that exists and prospects of its development.

Despite its tourist attractions, the protected area is exposed to damage and loss due to several weaknesses and threats. Knowledge of these factors is necessary to establish the area of conservation obligations protected as potentially at risk deposit and an opportunity to develop to promote various forms of tourism may constitute poles of attraction and create economic benefits for the region.

These forms of tourism to consider in the protected area should be based on sustainable development, respectful of the quality of sites, the balance of economic, social and leisure activities, limiting the impacts of tourism activities on the middle of the park, with awareness of different stakeholders in the protection and preservation of nature, respect for society, traditions and cultures. It is an educational approach must be systematic.

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## **Native House Restorations and Rituals Toward Community-Based Tourism in the UNESCO World Heritage Batad Rice Terrace Cultural Landscape**

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### **Abstract**

In light of contemporary threats to the living cultural landscape of the UNESCO World Heritage Rice Terraces of the Philippine Cordilleras, steps have to be taken in order to safeguard the indigenous heritage of this area while ensuring the socio-economic development of the peoples living therein. This project aims to fulfill both needs through a community-based tourism endeavor anchored on the tangible and intangible cultural heritage resources of the UNESCO-inscribed Batad Rice Terrace Cultural Landscape. Through a participatory approach and employing local craftsmen, *baluys* (traditional Ifugao houses) were adaptively restored and outfitted for use as tourist lodging. These houses would serve as the centerpiece of an indigenous eco-cultural tourism experience run by local families. This gives locals a chance to participate in the tourist economy, while helping safeguard their heritage. For the inauguration of the houses, a “housewarming” ritual led by the last remaining *mumbaki* (shamans) of Batad was performed, with members of the community in attendance. Initial reviews from foreign and local tourists have been mostly positive, and more local families have shown interest in setting up their own homestays. The early successes of this project pave the way for tourism ventures that bring development to the grassroots.

## **Cross-interpretation of Cultural Landscapes: The case of the Jesus and gospel trails**

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### **Abstract**

Cross-interpretation of Cultural Landscapes:

Using the case of the "Gospel Trail" and the "Jesus Trail" in Northern Israel (the Lower Galilee Region) ([http://www.goisrael.com/Tourism\\_Eng/Tourist%20Information/Christian%20Themes/Pages/The%20Gospel%20Trail.aspx](http://www.goisrael.com/Tourism_Eng/Tourist%20Information/Christian%20Themes/Pages/The%20Gospel%20Trail.aspx) and <http://jesustrail.com/>), the paper will show how lack of planning and cooperation between public and private sectors led to confusing cross-interpretation of religious cultural landscapes. This case study also reveals that lack of coherent regional tourism plans open the gate to multiple cultural interpretation of a given cultural space and, hence, often causes unneeded tourism infrastructures, which become unsustainable, obsolete and wasted taxpayers' money. Furthermore, the paper explores how cross-interpretation of cultural landscapes in "cultural routes" is largely an outcome of its initiators' interests (i.e., socio-political, and economic) and is not based on straightforward tangible and intangible cultural assets. Thus, what could have been a positive use of cultural landscapes for the benefit of tourists, their hosts and public/private tourism development agencies, may turn into a colossal tourism development failure. The paper provides a structured analysis of what started as a religiously and culturally exciting trail in the footsteps of Jesus and ended as two overlapping cultural routes using the same cultural landscape and provoking a major conflict between their public and private initiators. Lessons of this case are translated to prescribed solutions and guidelines on how to avoid abuse of cultural landscapes that stem from lack of planning, cooperation and proper strategy on public and private roles in transforming cultural landscapes into sustainable tourist spaces.

## Saxon Settlements in Brasov- a Declining Cultural Landscape?

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### Abstract

The cultural resources of Saxon settlements are part of the tourist offer, and tourist potential of the researched area. We will analyse 5 historic rural landscapes from the point of view of tourist capitalization: Prejmer, Hărman, Bunești, Cristian, Bran and 4 urban landscapes: Rupea, Râșnov, Brașov, Făgăraș. The purpose of the research is to find answers to the following questions: How attractive are these landscapes for tourists? To what extent does cultural tourism contribute to the salvage of declining Saxon village landscapes? Does the status of U.N.E.S.C.O protected monument, represent advantage in being selected as tourist destination? In the present research, the focus will be the evaluation of cultural tourism on the level of historic Saxon village landscapes over an 8 year's period, 2008-2015, using a series of quantitative indicators, such as: the number of tourists arriving in Saxons Villages, the number of foreign tourists, the tourist capacity use index, the number of existent accommodation capacity, the average duration of a stay.

**Keywords:** *cultural landscape, material and immaterial heritage, cultural tourism, Saxons, U.N.E.S.C.O, Brasov*

### Introduction

Cultural landscapes are geographic areas where humans and environment have interacted through a variety of land-uses over long periods of time [Plieninger et al., 2006, Vos and Meekes, 1999] creating distinct ecological, socioeconomic and cultural patterns [Farina, 2000]. There are many types of cultural landscapes, but all are historically dependent on initial landscape conditions and on the culture of a given time [Farina, 2000]. Many traditional cultural landscape in Europe are rapidly changing. Changes are occurring in social, ethnic, cultural, institutional, and economic spheres [Bell et al.2009, Plieninger and Bieling 2012, Sutcliffe et al.2013]. These changes affect the nature of the relationship between people and the environment [Fischer et al.2012]. Many valuable cultural and ecological elements and ecosystem services may be lost because of these changes [Fisher et al.2012, Plieninger and Bieling 2012]. The landscape provides multiple values and

functions including recreation [Merlo and Croitoru, 2005] and cultural heritage [EEA, 1995]. Cultural attractions have become a crucial component in constituting the attractiveness of tourism destination [Hughes, 1987, Katasoni & Venetsanopoulou, 2013, Prentice, 2001]. Some researchers have also studied culture as a destination attribute [O'Leary & Deegan, 2003], or as an important reason for traveling to destination [McKercher&du Cros,2003] indicating that cultural differences might be a driver of tourism destination choice. Saxon settlements in Brasov were built by a group of settlers of German origin called Saxons, starting with the 7th and 8th centuries [Hughes, 2008]. These emigrated from the Rhenan, Flandra and Bavaria regions to Eastern Europe, at the call of the Hungarian King, Geza II, between 1141-1162, from military and economic reasons. [Grimm, G., Zack, K. 1995] Saxon settlement occurred based on the granting of a set of privileges from autonomy to self-administration. The guarantee of the privilege to exercise traditional rights and select their own management bodies [Wagner, P., 1990], drafting their own set of laws [Wagner,P.,1990], communication in Saxon dialect, the fact that the German settlers population had the right to live freely, according to their own value systems, norms and believes, to form a self-sufficient people, all those aspects have encouraged the development of economically affluent settlements. All political events that followed the loss of autonomy and self-administration in 1876, World Wars deportations of Saxons in the USSR, communist regime, collectivisation and Saxon migration to the FRG [Dinu,C.,2012, Gundisch,K.,1998] made the Saxon historic landscapes more fragile.

### **Temporal analysis**

The high density of village settlements on the territory of Brasov district, the toponymy and high number of historic remnants indicate a continuous population of Saxons in the investigated area, the existence of a relatively compact and ethnically homogenous population. For the end of the 19th century, Jekelius presents a number of 155 village settlements, plus another 62 outside prince lands. [Jekelius,A.,1908]. Between 1992- 1998 following a Romanian-German agreement between ICOMOS Germany, ICOMOS Romania and the Cultural Council of Germans in Transylvania, an inventory program was carried out for the settlements created by German settlers, inventorying a number of 243 localities based on some topographic methods. [The Report of Romanian Ministry of Culture, 2014].

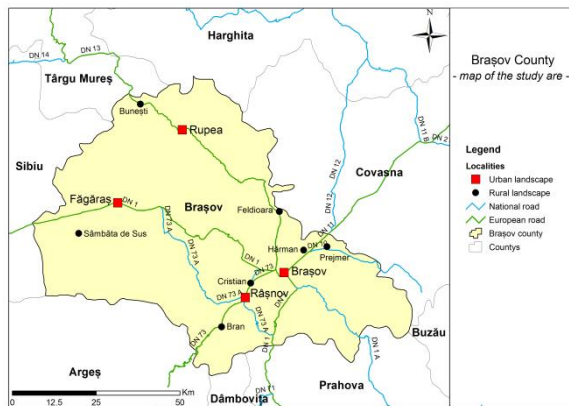
**The purpose** of my research is to analyse to what extent cultural tourism is a viable solution for the reviving of the declining of Saxon historic landscape in Braşov county, if the historic landscape is attractive for tourists. The present study will focus on the cultural landscape created by Saxons in Transylvania, regarding its patrimonial and tourist value. The research will focus on finding answers to the following questions: How attractive are these landscapes for tourists? To what extent does cultural tourism contribute to the salvage

of declining Saxon historic landscape? Does the U.N.E.S.C.O protected element represent an advantage in its selection as tourist destination?

## Data sets and methods

### Study area –localization

The Central part of Romania, called Transylvania, is known for its cultural diversity, since several ethnic groups have lived in this area over centuries and have left their mark of the current landscape, from Romanians to Hungarians, Germans, Romani and Jews. The traditionally managed landscape mosaic is considerate one of the most biodiversity– rich regions in lowland Europe [ADEPT, 2011], and the same time the region is one of the poorest in Europe in terms of financial resources, infrastructure, and education.[Dinu, C.,2012, Fisher et al, 2012].



Braşov county is located in the south-eastern part of Transylvania, being one of the districts that included in its ethnic structure, a very large number of Saxons. According to the data in Table 1 from the National Statistics Institute, Brasov Statistics Department, Saxons represented a large ethnic group in some localities representing the majority. The data in the table present the number evolution of Saxons in Brasov county from 1930 to 2011 indicating a drastic drop of about 17 times.

Table no.1 Numeric evolution of Saxons on the territory of Braşov county, 1930- 2011

Year	1930	1956	1966	1977	1992	2002	2011
Population	50585	39546	40857	38623	10059	4418	2923

The statistic data has been collected in the field and from Brasov Statistics Department and the National Statistics Institute of Romania. The statistical analysis of data has been used to identify the total number of tourists, foreign tourists, number of arrivals between 2008-2015 in the 9 localities. For a better understanding of the phenomena and in order to find answers to the research questions we have also used qualitative indicators such as: accommodation use index and average duration of accommodation, as these reflect to what extent the cultural services of the ecosystem bring benefits to local communities.

**Methods** As research methods I have also used SWOT analysis and the processing of statistic data (elementary statistics, using Excel ). SWOT analysis represents an especially useful method for evaluation and analysis that we have used in the evaluation of the touristic potential of Brasov district. Since the researched area has a high tourist potential, it is expected that the value of the quantitative indicators used in the evaluation of the 9 cultural landscapes will have high values.

## A.SWOT Analysis

### Strong points

- High tourist potential of Braşov county : 25 reservation and nature monuments, 6 fortresses, 7 fortified – fortress-type churches, 1 fortified urban area, 11 churches and church buildings, 1 Dacia fortress, 29 museums and museum points [National Statistics Institute, 2014 ]
- Age and distribution of the patrimony depending on the historic period it belongs to: from the Medieval Period ( 12-16th Centuries) in Brasov area there are 141 attractions, in Făgăraş area 39 attractions, in Rupea –Cohalm 63 attractions, from the pre-modern and modern period (sec.17th-19th ) other 593 attractions.[I.N.S., 2014]
- Traditional architecture. The fact that there are fortified churches in the villages is a unique aspect that preserves the architecture that is specific for Saxon settlements. The architectural style is similar to some fortified settlements in Germany, Austria and Northern France.
- Landscape uniqueness and authenticity. There is no other place in Romania with such a large number of rural sites with fortified churches in a small area, which proves that the phenomena has been largely popular in the geographic and cultural area where Saxon settlers lived .<sup>1</sup>

<sup>1</sup> <http://whc.unesco.org/en/list/596/documents/> accessed in 4/5/2016

- U.N.E.S.C.O protected historic and architectural monument status. Fortified fortresses from Brasov county Braşov, Prejmer, Viscri were entered on the list of U.N.E.S.C.O World patrimony in year 1997, 1999.
- High density of cultural attractions
- Relatively small distances between tourist attractions allow the creation of tourist circuits. Prejmer fortified fortress is located 17 km away from Brasov. Hărman fortress is 11 km from Braşov. From Braşov to Râşnov Fortress there are 20 km and 64 de km to Rupea Fortress .
- Tourist infrastructure is the highest in the Centre Development Region with 474 tourist accommodation structures.

### Weak points

- Saxon fortified fortresses (Prejmer, Rupea, Viscri) need to be more efficiently brought to the front through tourist promotion activities as their potential is not promoted sufficiently or efficiently.
- The lack of come massive investment in the cultural field (Prejmer, Viscri, Râşnov) for the purpose of restoring, preservation and a better valuation of material patrimony, including by using multimedia means.
- The notoriety of Bran Castle, due to the association with the Dracula myth and that of Râşnov Fortress cast a shadow over the fortified fortresses in the rural area.
- Braşov county is one of the most attractive regions of the country due to the variety of tourism forms that can be practiced, cultural tourism is in strong competition with mountain tourism, proven by the large number of tourists registered in Predeal and Moeciu.
- The percentage of foreign tourists on the national level between 2007-2010 has been of 22,2 % while on the level of Brasov district, it was of 17,3% [National Statistics Institute, 2012]
- Service quality: more attractive museums, tourist information points, materials, leaflets, books, DVDs for sale.

### Opportunities

- The use of European funds for: culture, tourism, education, regional development
- Capitalization of tourist potential in public –private partnership.
- Saxon associations in Germany that emigrated from Braşov county can be involved in projects to save Saxon patrimony
- Implication of the Evangelic church in the tourist development of village communities
- Promotion of an integrated tourism: mountain, historic, cultural, shopping in Brasov county that can encourage less practice tourism types, such as the cultural one,
- Promotion of an integrated tourism on the level of the Centre Development Area, including the following districts: Alba, Sibiu, Braşov, Covasna, Mureş, Harghita.

### Threats

- Saxon fortresses, Saxon historic landscapes can also be found in neighbouring districts Sibiu and Mureş so that a better cultural management of local and regional authorities in the latter might compete with Braşov county, a fact that will be reflected in the tourists' stay duration.

- Mountain tourism competes with culture tourism as indicated by statistic data, among the main targeted area of Brasov we have Predeal, Săcele, Zărnești, Moieciu, Râșnov city ranks 7th [National Statistics Institute, 2012]
- Romanian tourists prefer destinations abroad.

According to the SWOT analysis, if we use it as a starting point for the analysis of cultural tourism, we should get high values for the analysed quality indicators as the tourist potential is quite high. If the indicators are not above average, then there are problems on the level of tourist marketing on the land level reflecting on the regional level.

## B. Statistical analysis

In the evaluation of cultural tourism between 2008-2015 we will use the following indicators: the number of tourists arriving in localities with a patrimony belonging to Saxon ethnic group, the number of foreign tourists, the tourist capacity use index, the number of existent accommodation capacity, the average duration of the stay.

Tabel.no.2 Tourist arrivals in Saxon settlements from Brașov county, between 2008-2015

Localities	2008	2009	2010	2011	2012	2013	2014	2015
Brașov	295521	218485	251188	320194	359750	396384	423630	479125
Făgăraș	2650	2738	3596	4896	5254	5530	6482	9585
Râșnov	8433	6623	7866	8211	10628	16352	17230	19230
Rupea	4973	4535	7565	6858	7396	7636	8237	9861
Bran	35786	33675	40062	50353	54139	65481	68214	67677
Bunești	487	213	181	80	415	696	1071	1549
Cristian	140	136	229	765	1072	815	729	1576
Hărman	4194	4149	1491	2367	1781	2281	2260	2842
Prejmer	193	502	325	781	1062	913	925	587



Table .no.3 No. of foreign tourists between 2008-2015

Localitatea	2008	2009	2010	2011	2012	2013	2014
Braşov	30,58	23,48	24,70	26,96	25,44	24,07	25,50
Făgăraş	26,07	14,85	13,37	18,89	15,46	15,53	16,60
Râşnov	19,12	14,66	15,99	12,61	9,92	9,26	10,71
Rupea	23,74	19,38	22,15	22,61	15,42	19,58	21,16
Bran	16,23	13,34	17,26	18,93	14,16	15,46	15,34
Buneşti	13,09	6,11	6,09	4,10	13,97	20,37	30,00
Cristian	5,17	9,52	6,34	13,45	10,43	9,49	14,93
Hărman	46,18	39,72	21,91	25,44	20,31	32,02	20,34
Prejmer	12,24	10,01	5,24	10,74	16,11	8,15	10,61

## Results

According to the data in the above mentioned tables, the number of foreign tourists arriving between 2008-2015 in Saxon rural localities Prejmer, Hărman, Feldioara, Cristian, Buneşti is not significant, with values between 0 and 251 de tourists. Urban landscapes such as Braşov , Făgăraş , Râşnov and Rupea succeed to draw a larger number of tourists according to the data in table 1 since they are urban areas where several types of tourism can be practiced; mountain, cultural and agricultural tourism. Râşnov fortified fortress draws a large number of foreign tourists due to their proximity to Brasov and 20 km Bran. Rupea fortified fortress draws 3 times more tourists than the fortified ones in Viscri and Prejmer although it is not entered in U.N.E.S.C.O patrimony. Tourist infrastructure is especially important in the tourist sector. Braşov county has a variety tourist infrastructures with hotels, hostels, tourist bed and breakfasts, vacation villages, bungalows, apartments, tourist cabins. I cannot state that the low number of tourists is due to the insufficient accommodation infrastructure that would discourage tourists, on the contrary the hotel infrastructure has a low occupation degree, according to the statistics data. According to the data regarding the use degree of the tourist capacity between 2008-2014 I notice a significant percentage decrease after 2008. This is probably due to the world financial crisis that has left its mark on Brasov touristic sector. Significant drops up to 10% are recorded in 2008 and 2014 in Făgăraş and Râşnov cities, up to 16% in Hărman. Exception are

Bunești locality that registers an increase by 17% and Cristian of about 10%. In comparison to other European tourist attractions, in Romania low prices might represent an advantage in the selection of our country as tourist destination. In the analyzed locations, tourist infrastructure has risen, in Brașov, Râșnov, Bran up to 50% over the last 6 years, without an increase in the number of tourists. Another aspect that needs to be analysed in the evaluation of tourist activity in Saxon landscape is the average duration of a stay. This indicator also has an economic value as it reflects the financial means that a tourist spends in that locality. According to the statistic data the average accommodation duration over the entire 2008-2015 period is 2 days indicating a transit tourism, the tourists do not spend enough time in the middle of the communities to interact with the local population, and it is not enough to financially support the development of local economy. Cultural services offered by the: tourist activity, relaxation and resting, creation of traditional artisan work, organisation of artistic events, folk festivals, will not support the sustainable development of the landscape if the tourists only spend a little time here. Given the relatively low distance between localities this means that on average a tourist spends 2 days in the researched area. We note a drop in the stay duration in Făgăraș from 3,56 in 2008 to 1,85 in 2015. On the other hand, the fact that Hărman is near Brașov represents an advantage in its selection as location, registering an increase from 1,52 in 2009 to 4,30 days stay in 2015. Nevertheless, the average duration of the stay is still not enough to contribute to the development of cultural landscapes in decline, through the loss of population in Prejmer, Hărman, Cristian, Bunești, Rupea, Râșnov.

## Discussions

The Saxon settlements have a high tourist potential that can be capitalized as cultural tourism as results from the SWOT analysis. The purpose of the study was to find out if the historic cultural landscape created by Saxons in Brasov county is sufficiently capitalized given its patrimonial value and touristic exploitation through cultural tourism.

To the question 1: *To what extent does cultural tourism contribute to the saving of Saxon historic landscape currently in decline?* When we refer to the Saxon settlements in Brasov county as declining cultural landscapes we see this as an involution, a regression without the continuity of an event.[Piccardi, S., 1986]. Cultural transmission means are very sensitive to events of demographic nature. Though the settlements have acquired, starting with the 12<sup>th</sup> century –social, cultural and historic value due to the traditions, techniques, land use method, some past events – up to the 19<sup>th</sup> century, they have been vibrant evolving landscapes. At present the immaterial patrimony is more vulnerable than the material one and there is the risk that it will be lost as it is not transmitted to future generations of Saxons, no longer living in these settlements, as follows: songs and poems, traditional organ music, communities' choirs, marching bands, food recipes, traditional activities,

traditional folk art, folk costume, festivals and traditional carnivals represent patrimonial elements with an inestimable value that need to be valorised through tourist activities. Following the statistic analysis, results indicated very low values of the total number of tourists, and foreign tourists arrived in rural historic landscapes Prejmer, Viscri, Hărman, Cristian, Feldioara. The weight of foreign tourists is very low, under 250 tourists a year in Prejmer, Feldioara, Viscri, Hărman, Hărman. Under 1300 foreign tourists we have in Rupea, Râșnov and Făgăraș as well. As the number of tourists is insignificant for the 5 historic rural landscapes and the 3 urban landscapes: Făgăraș, Rupea and Râșnov I reach the conclusion that for the time frame 2008-2015 cultural tourism has not been a viable solution, able to revitalize the declining historic landscapes, made more fragile by the loss of their population. According to the statistic data obtained from Brasov Statistic Department, German tourists remained at the top of tourists visiting the district, for example in 2010 they represented 15,2% of the total number of foreign tourists. The fact that there are strong cultural bonds between Romania and Germany, should also be exploited from a touristic points of view, now that something of the collective memory of Saxon history still remains. Tourism is still a world industry in which competition is strong and the presence of simple historic monuments in a landscape may not be sufficient in the current context of globalisation. My research interval coincides with the debut of the financial crisis in 2008 which may have positively influenced the development of cultural tourism in Brașov county, through a reorientation of foreign tourist fluxes to cheaper destinations in Europe, among which Romania as well, but following the analysis of quantitative indicators this is not the case. The present study indicates the fact that historic landscapes such as Prejmer, Hărman, Bunești, Cristian, Rupea, Râșnov do not succeed to draw a sufficient number of tourists from the total weight of tourists arriving in Brașov county. Despite the fact that these historic landscapes have cultural resources of a high cultural value, a valuable material patrimony represented by fortified churches, fortifications, traditional houses, their touristic capitalization for the purpose of salvaging and preserving cultural heritage has not produced any effects between 2008-2015.

To the question 2: *How attractive are these landscapes for the tourists?* Starting from the fact that landscape patrimony includes the historic dimension of landscape: identity, traditions of local population, culture as the agent that created the landscape, folk memory and imagination [Schwerer,O.,2012], I think that material patrimony plays an important role in tourist motivation. The cultural factor that has acted in the past whose traces are visible in the present has individualized a special type of landscape, the historic landscape, a conclusive example being Saxon rural settlements such as Prejmer, Hărman, Bunești,

Cristian, Bran. The high patrimonial value, authenticity and identity are the main characteristics of Saxon historic landscapes. The presence of a fortified church on a village territory is a unique aspect that is specific for Saxon settlements. The architectural style is similar to severed fortified settlements in Germany, Austria and Northern France.<sup>2</sup> The regular shape of the streets, their parallelism, the positioning of the fortified church and the Committee Centre are just some of the particularities of Saxon settlements. Prejmer and Hărman are two rural historic landscapes in which the only type of tourism that can be practiced is cultural tourism, due to the existent cultural-historic elements, such as fortress-type fortified churches, landscape aesthetics, traditional architecture of houses. The low number of tourists suggests that the number of those interested in culture is very low, that culture is not a motivation to travel. Bran, on the other hand is an exception, being the only tourist attraction in rural area that succeeds through the tourist capitalization of Bran castle to draw a large number of tourists in comparison to the other rural attractions, with values between 4360 and 7830 tourists a year.

To the question 3: *Does the U.N.E.S.C.O protected monument status represent an advantage in it is selection as tourist destination?* The answer is not the expected one. The data shows that historic landscapes Prejmer and Bunești holders of two important tourist attractions, such as the fortified fortresses and Saxon churches entered on the list of U.N.E.S.C.O world heritage do not succeed in attracting tourists despite their international protection status they received. The management plan of the two U.N.E.S.C.O monuments is not efficiently applied by the responsible authorities since they cannot capitalize their status from a tourist point of view. At the same time, the number of Romanian tourists is not high, for example, Prejmer has been visited by 134 Romanians in 2008 and 846 in 2012, despite the fact that the locality is close to Brașov and Hărman and there can be common circuits between the 3 localities and common tourist services can be offered. I think that Romania is one of the few countries with historic monuments entered on the list of U.N.E.S.C.O world heritage that cannot properly promote them from a touristic point of view, since in 2008, Prejmer was visited by 59 foreign tourists and in 2015 by 83. At the same time Viscri locality has received a massive promotion from Prince Charles of Great Britain but in 2010 it was only visited by 31 foreign tourists, in 2012 by 46 and in 2015 by 241. The increase is high but in reality it is not significant, as it does not contribute to the economic increase of the village, or the use of financial resources obtained from tourism for the finance of preservation and restoration works. The U.N.E.S.C.O protected status means that this international organization do not offering financial funds is only of a symbolic nature and the monument should be capitalized through the tourist promotion of the sites. In

<sup>2</sup> <http://whc.unesco.org/en/list/596/documents/> accessed in 4/5/2016

our case, the U.N.E.S.C.O international protection status for the Fortified Fortress of Prejmer Fortress and peasant fortification in Viscri is not an advantage in their selection as tourist destination. A plausible explanation we could find for this paradox is the lack of coherent strategies to culturally promote Romania in Europe, for regional development through the support of cultural tourism, some educational programs through which the students get to know their country, stimulation of internal tourism.

## Conclusions

From a theoretical point of view cultural tourism contributes to the sustainable development of cultural landscape, it represents an importance source of financing for historic monuments preservation and restoration works. In the case of our area, there's a long way from theory to practice, the two variables do not seem to converge. The purpose of my research was to verify the cultural tourism dynamics in the 9 historic landscapes of Brasov county between 2008-2015. I have focused on a series of 5 rural landscapes with high tourist potential such as Prejmer, Hărman, Viscri, Cristian, Bran in the attempt to find out if the revitalizing of these landscaped made vulnerable through the loss of population, through the capitalization of patrimonial elements is the solution, and the answer was a negative one. The impact of cultural tourism has been reduces as the number of visitors has been very low. In the case of urban landscapes Rășnov, Făgăraș, Rupea statistic data have indicated modest results. In Brașov's case, it is difficult to dissociate the types of tourism practiced: mountain, cultural, business, as it is the largest city in the county centre of various tourist axes. U.N.E.S.C.O protection status that Prejmer and Viscri were awarded is poorly exploited from the tourist point of view as sadly, these two sites remain unnoticed by most of the tourists.

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## **The contribution of cultural landscapes in the building and the delimitation of territories. Case of cultural parks in Algeria**

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### **Abstract**

Cultural landscapes have acquired today unprecedented importance, especially for their decisive role in the building of territories. The material and immaterial cultural and natural attributes are so privileged, and that in view of the various civilizational challenges that societies face currently. This interest in cultural landscapes is noticeable in Algeria through the creation of cultural parks. Their peculiarity lies in the fact that they highlight a new way of delimiting, oriented more toward cultural values which are inseparable from their natural environment. This approach combines so several categories of heritage to ensure complementarity and consistency to stakeholders. Five cultural parks currently exist in Algeria, they occupy considerable areas and are characterized by the presence of a rich cultural heritage, ancestral and often very well preserved, consisting of traces of various ancient or prehistoric civilizations, oral expressions, songs, customs and traditional crafts. This communication aims to make a contribution on the understanding of the creative process of cultural parks in Algeria and measure the role of cultural landscapes in their delimitation.

**Keywords:** *Cultural landscapes, Building of territories, Algeria, cultural parks, delimitation of the territory*

Today, more and more tools of heritage protection and management are created, they include territories constantly larger and heritage resources even more diversified, specially immaterial (Argounes, 2007). The notion of cultural park is no exception to this reality

because it is strongly in line with this vision that tends to generalize. This way of making territories combines so several categories of heritage in order to ensure complementarity and consistency to stakeholders. This Communication aims to contribute to the understanding of the creative process of cultural parks in Algeria, and verify the role of cultural landscapes in their delimitation. This, by the analysis of the law 98-04 on the protection of cultural heritage, which governs, and by the proposal of a methodological process for their delimitation. Our results are presented according to a structure that has three chapters.

## Chapter 1: Cultural landscapes in Algeria

Algeria is the largest country in Africa with an area of 2.381.741 km<sup>2</sup>; most of which is occupied by the Sahara to the south. It also has other very diverse reliefs in the North, such as steppes, uplands, plains and a coastline of about 1200 km. It has a rich cultural and natural heritage, evidenced by the legacy of the many civilizations that succeeded; Numidian, Phoenician, Roman, Muslim and others; as well as the variety of its biodiversity and its natural environments that recover several bioclimatic zones. Cultural landscapes vary then from a region to another, from north to south, from east to west, depending on the relief formations, climate, vegetation cover and the culture of the people who occupy them.



Figure 1: City of Ghardaia in the northern part of the Sahara (Yann, A.B, 2016)



Figure 2: The royal tomb Mauritanian to the north (Yann, A.B, 2016)



Figure 3: Cultural landscape of Ghoufi (ANDT, 2016)





Figure 4: A village in Kabylie in northern of Algeria  
(Yann, A.B, 2016)



Figure 5: The oasis of Timimoun in the southwest  
(Yann, A.B, 2016)

## Chapter 2: Cultural parks in Algeria

The notion of cultural park is not easily defined today because it consists of two words including two major categories of properties, namely:

- Park: which generally represents a delimited space for the protection of fauna, flora and natural environments (Eg: national park, maritime park,...) (Larousse, 2006)
- And Cultural: with its tangible and intangible dimensions.

The definition of this concept was discussed at the First World Conference on Cultural Parks, organized by the National Park Service of the United States at Mesa Verde, between 16 and 21 September 1984 (Cultural survival, 2011). The interest of this conference was focused more towards the recognition and protection of indigenous peoples, well integrated in their natural environment in order to preserve their various ancestral activities and traditions. However, UNESCO had taken position in 1972, with the adoption of the Paris Convention, recognizing the mixed World Heritage which combines between production of man and nature.

Another definition, of the US law, which defines "cultural park" as "a definable area which is distinguished by historic resources and land related to such resources and which constitutes an interpretive, educational, and recreational resource for the public at large" (Us legal definition, 2011)

Currently, the denomination Cultural Park is not very used in the world, except the urban cultural parks with artistic character, which are usually found in urban areas; or national parks with cultural character; or natural and regional parks, existing more in France, which include also the economic development of these territories. They have even inspired Norway, which created its first natural and cultural park in 2007.

We can finally say that the term 'cultural park' can be considered as any form of territory encompassing within its limits remarkable natural and cultural resources which are strongly

linked, expressing common values that can be shared and recognized by the people that occupy it.

### Examples of cultural parks in Algeria

Today, Algeria has five cultural parks; they occupy considerable areas and are managed by the Ministry of Culture. They are characterized by the presence of a rich natural heritage, but also cultural, often ancestral and very well preserved, consisting of various oral expressions, songs, customs and traditional crafts. The first park created is the Tassili n'Ajjer in 1972 with an area of 138.000 km<sup>2</sup>, located southeast; it contains exceptional prehistoric rock art among the most important in the world, nearly 15,000 drawings and engravings, that is why it was listed as a World Heritage by UNESCO in 1982 as a mixed property (World Heritage List, 2016).

A second park was created in 1987 to the south, the Ahaggar, with an area of 633.887Km<sup>2</sup>. Three other parks will be created later in 2008:

The park of Atlas Saharien, with an area of 63.930 Km<sup>2</sup>.

The park of Touat- Gourara-Tidikelt, with an area of 38.740 Km<sup>2</sup>.

And the park of Tindouf with 168.000 Km<sup>2</sup>.

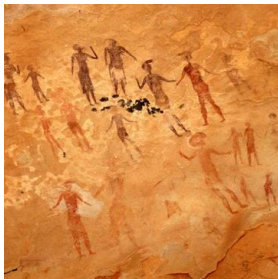


Figure 6: Cave art of Tassili N'ajjer  
(World heritage list, 2016)

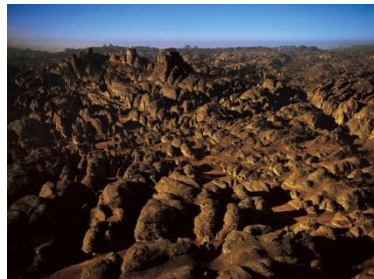


Figure 7: Landscapes of Tassili N'ajjer  
(Yann, A.B, 2016)

## Chapter 3: Elements for understanding the creative process of cultural parks in Algeria

In Algeria, the cultural parks are created according to the law 98-04, which is the principal law on cultural heritage protection. This new instrument of heritage management, which was proposed by the economic and social national council (Kabouche, 2011), is added to

the several other already existing. Its peculiarity lies in the fact that it puts forward a new way of delimiting a territory, more oriented towards cultural and natural values shared by the population occupying it.

Given the law 98-04, the creation and delimitation of the cultural park imperatively requires the involvement of several actors, represented by the ministries of culture, spatial planning, forests, local communities and environment (Law 98-04, art 39). It also has a general plan of development that must be included in the development plans and town planning; it replaces also the zoning plans for the concerned area (Law 98-04, art 40). This reflects the complexity that can have this operation in its effective application; given the multiple resources potentially contained in a territory, but also the difficulty of delimiting its spatial extent.

This raises two questions: what are the elements that justify the creation of cultural parks and how to delimit them?

To solve it, it is essential that we understand the definition of this concept which is must for any creative project. So they are "spaces characterized by the predominance and importance of cultural properties situated therein and that are inseparable from their natural environment" (Law 98-04, art 38). This means that the creative action is justified primarily by the significant presence, in an area, of remarkable cultural attributes, material and immaterial, like urban or rural ensembles with high heritage value, historical sites and monuments, oral expressions, knowledge and traditions which are strongly linked to their natural environment.

This inseparable link is important, insofar as it expresses the veritable meaning of cultural properties (Montillet, 2000); they can't have the same value and the same evocation without their multiple contexts, including natural.

The definition provided by this law tells us about the foundations of the creation of cultural parks; only, it does not provide sufficient details about the process and the criteria for their delimitation; these points had to be clarified and supplemented by other application regulations that, to date, have not been developed.

### **Our methodological approach for delimiting cultural parks**

Faced with this insufficiency, and to provide for the creation of new cultural parks, we proposed a methodological delimitation process for the Algerian case. It is based on a comparative analysis of examples from two categories of protected areas, which are closest to our concept. It concerns national parks (example of Calanques national park in France and Gouraya National Park in Algeria) and regional natural parks, listed also as protected

landscape (Ramade, 2008) (example of RNP Doubs, France and Switzerland). This process includes three steps:

1. Identify in area study some zones which are characterized by the predominance and the concentration of cultural properties, material and immaterial, expressing common values shared by the people of this territory.

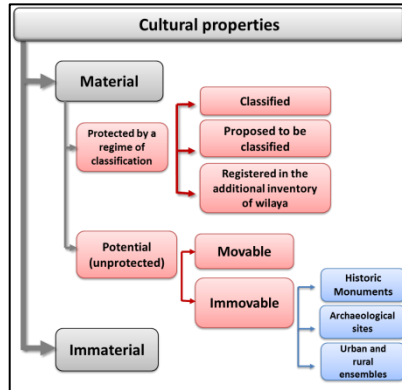


Figure 8: Categories of cultural properties to be identified (Messaudi, 2012)

2. In second, make maps of all other attributes (forest heritage, landscapes, wildlife, wetlands, agricultural zones, tourism potential areas, littoral and relief) (Benoît, Deffontaines, Lardon, 2006), identified and evaluated in advance, and proceed to their superposition to appreciate their order and degree of presence.

The superposition of the resulting maps should generate a zone of converging interests (Franconie, 1993) which will be delimited exactly following this basic rule: Take the strongest and the nearest limits to the cultural attributes.

The designation of the strongest limits is done in rapport to three points:

- Firstly, from limits convenience accesses (roads)
- Then, from landscapes limits
- And finally from limits of administrative division.

In the other hand, the designation of "nearest limits" is rather determined by reference to his physical rapprochement of cultural attributes, in term of distances.

This means that during the final delimitation, it will issue to designate the strongest limits between all the existing attributes, then, select those nearest to cultural properties. The role of cultural landscapes is, in this case, determinant in the final delimitation of cultural parks.

3. The last phase is the definition of delimitation criteria that contributed to the creation of the proposed cultural park; then, represent its final limits, with precision, on a synthesis map.

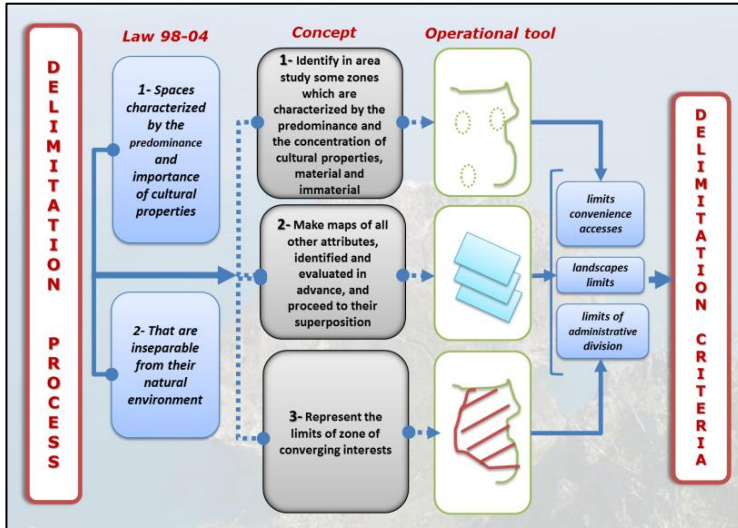


Figure 9: Delimitation process of cultural parks (Messaoudi, 2012)

## The criteria for delimitation

The selected criteria can be divided into four categories (Messaoudi, 2012):

### 1. Natural Attributes

- Physical environments:

Geomorphological consistency: the physical criterion is very important and often decisive in the final delimitation of the cultural park. Future limits must have a geomorphological consistency, from the point of view of major formations of relief (such as valleys, lowland,...) and of their principal characteristics (altitude, slope, ...)

- Hydrography, Vegetation, Wildlife:

Environmental consistency: this criterion means that environmental attributes must have certain homogeneity in relation to the hydrographic network, vegetation cover and wildlife. These three factors should form a coherent ensemble.

## **2. Cultural attributes**

- Cultural sites and properties:

Concentration of cultural resources: essential criterion in the creation and delimitation of cultural parks, through the identification and analysis of areas where are concentrated remarkable cultural properties, especially material. This criterion actually defines the central part of the park.

- Intangible Heritage:

Sense of belonging: it is the feeling expressed by the citizens or by the officials of municipalities that make up the study area. The purpose of this criterion is to measure attachment and identification of the population towards an immaterial aspect (legend, major event, language, traditions,...)

## **3. Landscapes**

- Landscape consistency: that is to say that the proposed cultural park must have homogeneity of views of landscapes during the final delimitation, including units and sub units landscapes. Also, it can integrate other landscape units of various types, but the essential is that the ensemble must be coherent.

## **4. Tourism Potentials**

- Importance and accessibility to tourist resources: this criterion corresponds mainly to interest tourist areas already identified in the territory.

These criteria concern the terrestrial environment; but if the cultural park includes a maritime part, other criteria may be added. We cite as an example: the criterion breaking of slope of the continental shelf (used for Gouraya National Park in Algeria which corresponds to the 100 m isobath). This limit may be extended, in case there would be a remarkable presence of a natural or cultural heritage (Islands, presence of interest marine flora and fauna, presence of wrecks or traces of ancient remains,...).

## **AS A CONCLUSION: What contribution of cultural landscapes in the delimitation of cultural parks?**

Cultural landscapes are extremely important in delimiting cultural parks, especially if there is presence of areas with high concentrations of population. In southern Algeria, the natural element is the most dominant, because there are very large desert expanses with little human presence. In this case, it's the administrative and geomorphological criteria (physical limitations mainly related to the components of relief) that are most determinants.

However, more one goes to the north, where the concentration of people and cultural attributes is important, the association of cultural and natural heritage, and therefore of cultural landscapes, becomes stronger. Like the traditional villages in the region of Kabylie in north of Algeria which are well integrated to the mountains of Djurdjura and Babors that contain them. In this case, it's the natural heritage that will be associated with cultural heritage and not the inverse.

The study that we conducted on the concept of cultural park allowed us to really measure the degree of difficulty and complexity in making a territory including several actors and various types of resources. The methodological process that we have proposed for their creation and delimitation aspires to rediscover and enhance the sense of belonging of populations in their territory, by redefining new limits, which would not be summarized to simple administrative divisions, but by the expression of a desire to share common values, transported initially by the cultural references of this territory. Then, we can talk about Algerian model; which could constitute, in the current context, a strong and lasting foundation for any development and enhancement of territories.

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## **Museums for all: Co-creation in cultural tourism**

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### **Abstract**

Tourism is an activity that should be available to everyone, without exception. Human diversity is varied, so must think and rethink tourism products and services, so that they can be used by the maximum number of tourists, including people with disabilities, the elderly, children, pregnant women, disabled, etc. These groups in Europe in 2011, represented 138.6 million people.

According to the Secretary of UNWTO "Accessibility is a crucial element of a policy of responsible and sustainable tourism. It is a matter of human rights and is also an extraordinary business opportunity. Above all, we must realize that Accessible Tourism is not only good for people with disabilities or special needs, is good for everyone."

The definition of inclusive projects should be designed jointly by the organization and its different audiences. The co-creation of tourism products through different types of community involvement allows us to obtain a design for all, and a social cohesion and bonding with the institution. We focus our research in cultural tourism and with a specific interest in Museums.

This is a proposal that combines social responsibility of enterprises, business, and community through the presentation of different case studies.

## **Landscape, Tourism and World Heritage in Spain: the Guide Baedeker**

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### **Abstract**

This study focuses on the first research conducted around the analysis of historical documents as a source document tourism, sustainability and authenticity instruments.

**Keywords:** *Heritage Guide, traveller, landscape, Tourism*

The field of the heritage tourism has become the essential basis of the local identity and history. In this meaning, it has been a concept in which different players such as the local society itself, travellers, players in the area are all parts of the creative process. Thus, in the planning and the development of the cultural landscape the role of travellers seems to be essential.

It is not surprising that the conservation and enhancement of heritage tourism may be confronting with social, cultural, economic and territorial dynamics. More precisely, we are currently witnessing a serious standardization and homogenization in heritage tourism. We can mention museum towns and touristic cities owning completely restored heritage where residents tend to abandon their original occupation in order to be involved in tourism. Roland Barthes had already drawn the attention to this homogenization (1973) when he was speaking about tour guides and travel books. He primarily referred to the image that the first impression of the destination has been obtained by reading about monuments, collections, before receiving the real picture about the landscape of the trip.

Nevertheless, the real touristic experience is much more complex. This standardization also depends on other factors, especially on its usage and the interpretation on the sides of the tourists or the public administration. It is very interesting that the interpretations and presentations of heritage cities were based on stereotypes and the monuments and traditions of the nineteenth century, thus they were very similar ignoring local specialties, sometimes

really far from the real identity of the city. In contrast, the role of local tour guides proves to be essential.

This touristic homogenization can also be found in the case of classified World Heritage (UNESCO) sites. Although the World Heritage classifications by different criteria (e.g. I-VI outstanding achievement, exceptional witnessing, examples, cultural change) that indicate specific meanings for heritage and society, but cannot necessarily be considered in their touristic communication and presentation, neither in the site management.

Based on the above mentioned statements, this study examines the landscapes presented to the travellers as well as the first interpretations preceding the standardization of the tourism in the late twentieth and early twenty-first century, in the period when a generalization of the cultural tourism consumption took place. We have chosen Baedeker Guides for an instrument of analysis for heritage, the eyes of travellers and that of the landscape from the period of the early twentieth century, at the beginning of tourism. This is a more transparent discourse, if we take into account their goals, " the charm of the travel are given by great religious and historical memories that are found at every step and our guide book offers to raise them by providing practical information that may be useful, as well as a summary [...] of the status of scientific researches " (Baedeker , 1st ed. 1882)

The question here was the Guide of Spain and Portugal. There are towns and attractions famous for their monuments and traditions (mostly from the nineteenth century) dominating the landscape arranged by the means of transportation, namely by trains. There are routes, plans and a form of texts defining the first touristic codes and first touristic landscapes. In the ancient Spain, the traces of the past had already been appreciated (Segovia, Lugo, A Coruna, Aranjuez, Calahorra, Ampurias, Antequera, Italica, Carmona Alcántara), and one finds rich texts on the cities of Tarragona, Sagunto and Merida, following a heritage tradition of the Enlightenment that are among the most beautiful archaeological sites currently recognized in Spain.

A detailed examination has been made on these three ancient sites of which the most complex descriptions can be found. Despite the great flexibility of the analysis, we managed to identify common categories of the Guide that are the following: Touristic context-Accessibility, Topography as a descriptive framework as well as History, Visit and its Organization following the topography, Monuments, Landscape and Views and the Setting up of the value of ancient landscapes. But this categorization let the visitors draw the explanation and visit of the cities. The view points of the visitors who are various and consequently, the parts of the touristic landscapes. Therefore we can see the starting point for the visit, the topography that can be the explaining tool for understanding the city, its role in the survival of the past and the transition to the present, all leading to the site

becoming cultural heritage and actual tourism in the present. The comparison with the specific criteria of the World Heritage allows likewise extending the analysis.

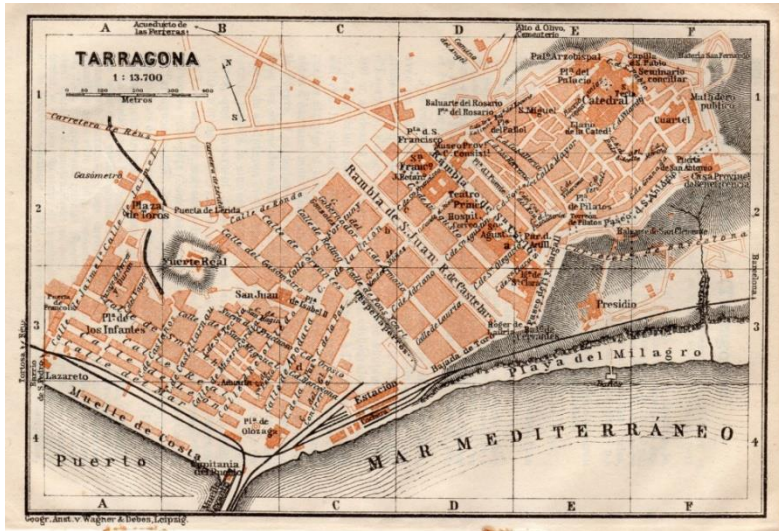


Fig. 1. Tarragone. Guide Baedeker Spain & Portugal, 1900



Fig. 2 Interpretation of Tarraco Roman city

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## **Relationship between tourism and cultural landscape – a new sustainable development model**

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### **Abstract**

The paper examines conflicts among the ideas of heritage and tourism and argues sustainable approach to tourism planning in cultural landscape. The research introduces heritage urbanism, as a sustainable method for enhancing the role of heritage in tourism as a local development tool, stressing that active use of cultural landscape in tourism can bring about a positive response to global competitiveness and development of tourist site, regarding its positive influence on destination recognition and heritage revitalization. It investigates specific problematic context of tourism planning and tension between the preservation of the existing landscape's character and change based on the example of the Croatian Island of Vis.

**Keywords:** *Tourism Planning, Cultural Landscape, Heritage Urbanism, Island of Vis*

### **The role of cultural landscape in tourism planning**

The term 'cultural landscape' is interpreted in different ways. A cultural landscape, as defined by the World Heritage Committee, is the cultural properties that represent the combined works of nature and of man<sup>1</sup>. A landscape can be designed and created intentionally by man, or it can be an organically evolved landscape which may be a relict

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<sup>1</sup> <http://whc.unesco.org/en/culturallandscape/>

(or fossil) landscape or a continuing landscape, or an associative cultural landscape which may be valued because of the religious, artistic or cultural associations of the natural element. This definition reflects the idea that cultural landscapes evolve and change over time, because of being acted upon by natural forces and human beings (culture). It also underlines that a landscape forms a whole, in which the natural and cultural components are taken together, and not separately (Council of Europe, 2000, p.1). The cultural landscape idea embraces urban areas, including historic towns and cities – or parts of these – as well as rural areas (Taylor, Lennon, 2011, p. 540).

The concept of cultural tourism is also very complex and there are numerous definitions of this term. Cultural tourism can be defined as the activity, enabling people to experience the different ways of life of other people, thereby gaining 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, 1997). This interest is profound and requires a certain level of skill, knowledge, conditioning, or experience (Stebbins, 1996, p. 948). Therefore, cultural tourism has implemented an educational value - a desire or an ability to perceive and learn about a place and its characteristics.

Comparing the definition of cultural landscape and the definition of cultural tourism, it can be concluded that cultural landscape is, in fact, a basic resource for the development of cultural tourism and that tourism always manifests itself in a space that contains certain natural and cultural attractiveness (Mrda, 2015, p. 40). Consequently, the disappearance of the basic resource *in situ* is the inability for further ‘exploitation’. This means that if you violate the core values and characteristics of the resource - the landscape, not only will the degree of attractiveness of the area decrease, but also the tourism itself will disappear.

In the end, the complex relationship between tourism and cultural landscape is revealed in the tension between the preservation of the character of existing place and change. This tension between “conservation” and “exploitation” has formed the central argument for this paper.

### **Heritage and tourism**

More recently, heritage has superseded conservation with change (Nasser, 2014), where marketing of heritage as a product/resource according to the demands of the consumer, mainly tourists, has resulted in the commercialization of heritage over conservation values. Today, the symbiosis of both tourism and cultural landscape has become a major objective

in the management and planning of tourist areas (Mrda, Bojanić Obad Šćitaroci, 2015, p. 473).

This research introduces heritage urbanism as a new sustainable method - a means of achieving balance between economic success, social equity and environmental preservation - such that enhances the role of place-based identity in tourism as a local development tool, stressing that the active use of cultural landscape in tourism can bring about a positive response to global competitiveness and development of a tourist site, regarding its positive influence on destination recognition and heritage revitalization. According to that, the aim of moving towards sustainability is not to have passive stagnation and conservation, or do what the market demands - the goal is to achieve a dynamic, integrated and, most importantly, democratic and collaborative planning process of socio-environmental changes. It is necessary to have sound spatial planning that would ensure the control of environmental impacts and the social structure of society, and carefully exploit resources of inherited landscape.

Three challenging issues in linking heritage and tourism from the heritage urbanism point of view are pointed out: 1) criteria for evaluation of cultural landscape considering uniqueness, authenticity and capability as a key factors, 2) a new sustainable development model providing heritage-tourism benefits, and 3) criteria for planning and management of cultural landscape considering scenario planning and strategic forecasting.

Differences in approaches to the three issues indicate that cultural tourism rises more than tourism planning and management issues for developing destinations, they are fundamentally the problems of spatial planning.

### **Evaluation of cultural landscape on the Island of Vis**

The development model consist of three basic steps: recognition, classification and evaluation of factors of heritage identity.

Recognition is based on the mapping process of the cultural landscape identity factors on the selected zones, which can show that these zones have certain cultural or natural value and need to be planned within the site-specific criteria. On-site analysis and taking photographs as surrogates to the real cultural landscape do it. The second step, classification determines the capabilities and limitations of preserving landscape characteristics and placing them in the role of tourism resources. Third step is based on evaluation of all recognized and classified physical characteristic – creation of a tourism resource to further determination of spatial attraction.






For research purposes were analyzed isolated tourist zones provided in the spatial plans for the island of Vis<sup>2</sup>. On the island of Vis is analyzed a total of 13 tourist zones which contain any form of cultural or natural heritage. The zones are numbered and mapped in the Figure 1 and classified as following in the Table 1.






Figure 1: Map of analyzed tourist zones on the island of Vis

<sup>2</sup> The data used for the catalog are from: Spatial plan of the town of Komiža which was adopted in 2006 (amendment in preparation) and Spatial plan of the town of Vis which was adopted in 2010 (amendment in preparation). The analysis is supplemented by the data based on field research in July 2014.

Table 1: List of analyzed tourist zones on the islands of Vis containing different types of tourist potential

No.	City / Municipality	Name of the tourist zone	Cultural or natural heritage protection	Types of cultural landscape	State of the tourist zone	State of the implementation	Photography from the site
IN SPATIAL PLAN				SITE CONDITION			
1	Komiža	Biševo	-	touristic	active hotel	-	
2	Komiža	Rogači	+ military site, cultivated landscape	military	not active	-	
3	Komiža	Neptun	+ industrial site	industrial	not active	-	
4	Komiža	Kamenice	-	agricultural	not active	-	
5	Komiža	Barjoška	+ cultivated landscape	military	not active military assembly	-	
6	Vis	Issa	+ historical site, cultivated landscape	touristic	active hotel	-	
7	Vis	Češka vila	+ historical site, cultivated landscape	military	not active military assembly	-	
8	Vis	Stonca	+ archaeological site, cultivated landscape	industrial	not active industrial assembly	-	
9	Vis	Milna	+ historical building	touristic	not active hotel	-	
10	Vis	Zaravniče	+ historical site, cultivated landscape	agricultural	not active	-	

11	Vis	Parja	+ historical site, archaeological site, cultivated landscape	archaeological / agricultural	not active	-	
12	Vis	Zaglav	+ historical site, cultivated landscape	agricultural	not active	-	
13	Vis	Samogor	+ military site, cultivated landscape	military	not active	-	

The research appoints identifying and classifying different types of cultural landscape (tourist potential) based on on-site landscape specifics and identity analysis. The categorized landscape types are archaeological, military, industrial, agricultural and touristic. The goal is to anticipate the characteristics of above mentioned inherited cultural landscape types as a predetermined spatial attraction. Spatial planning in this way has to preserve the identity of the site and also in the same time implement its heritage essence in a new touristic offer as a specific tourist resource.

Detected types of cultural landscape are in some cases different than described in spatial planning documentation in the section "Cultural or natural heritage protection" (zones Barjoška, Issa, Češka vila, Stonca and Milna). The reason for such discrepancy is no obligation of on-site analysis while working on spatial planning documentation. For instance, tourist zones Biševo and Kamenice according to spatial planning documentation are with no recognition of valuable cultural or natural heritage. On the contrary, on-site analysis pointed out important touristic landscape characteristic in these zones.

The new evaluation model appoints importance of on-site analysis by perceiving and introducing both the historic cultural and natural elements and the contemporary site condition as a vital tourism potential. Heritage urbanism method therefore introduces in tourism planning an awareness of real tourism potential of planned tourism zones. The aim must not be just a new touristic superstructure development but also a revitalization of existing resources and potentials (Table 1).

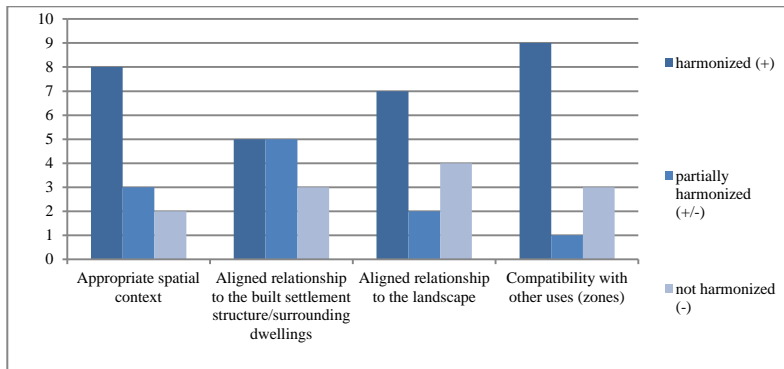


Figure 2: Results of evaluation of tourist zones on the island of Vis

Due to results of evaluation of analyzed tourist zones most of the zones are harmonized with the surroundings, but there are still ones that are not harmonized with the surroundings or are unappropriated areas for future tourism superstructure development. Both harmonized and not harmonized zones have certain tourist potential but they need different individual tourism development approach. Heritage urbanism therefore is a method, which anticipates individual approach of tourism development and introduces tourism development in a form of revitalization of heritage.

Based on Vis example we can conclude that the standard for implementation and revitalization of heritage is not yet applied to tourism planning in Croatia, that most of the cultural landscape resources for tourism are still forgotten, unused or depleted and that official tourism planning is not based on the real on-site conditions and potentials. Therefore, heritage urbanism as a method introduces the spatial planning with protection and conservation but also at the same time with the activation and new possible use of resources. In this way, the standard for implementation and revitalization of heritage is based on identifying both existing attraction and potential attraction.

## Conclusion

Evaluation of resources is necessary for defining the factors of heritage identity. Cultural landscape recognisability, authenticity and uniqueness is essential evaluation criteria in deciding on potential tourist destination areas are capable of. In addition, as these resources are studied, the spatial planning teams and local government should be encouraged to identify solutions to existing problems of tourism.

As presented the cultural landscape is not adequately taken care of in means of protection, but also in means of its potential for enhancement. Appointed evaluation model helps to

locate the area of interest with suitable competitive context. In fact, it directly provides criteria for new interventions and usage of heritage.

The main criteria of using the set of evaluation model are: 1) the long-term protection of the area in the form of the cultural values, 2) the preservation of value, specifics and identity of the area by identifying, evaluating and preserving the heritage resources / attractions, and 3) the creation of socio-cultural and experiential aesthetic worthy and globally competitive tourism environment with positive effects on the state of the local community and local recognition.

The data derived for cultural landscape resources are crucial for the creation of new and improved attractions, and therefore for growth and development of tourism. This research also identifies cultural and natural resources and its current degradation threats, as well as individual approach and guidelines for the future expansion of tourist activities and construction. In the end, the purpose of this paper is to point out the importance of the factors and the evaluation criteria of space identity as a starting point for new tourism planning method - heritage urbanism.

## **Summary**

This research's analysis of the identity of the islands' of Vis tourist zones (adopted by the spatial planning documentation) demonstrates through an illustrated tables a critical need for understanding the makeup for better planning in cultural landscape conservation. On-site evaluation of heritage resources is necessary for defining factors of space identity. Cultural landscape recognisability, authenticity and uniqueness is essential in deciding what potential tourist destination areas are capable of.

Identifying different types of cultural landscape (archaeological, military, industrial, agricultural and touristic) we can conclude that the most of the cultural landscape resources are still forgotten, unused or depleted. Three challenging issues in linking heritage and tourism from the heritage urbanism point of view are pointed out: 1) criteria for evaluation of cultural landscape considering uniqueness, authenticity and capability as a key factors, 2) a new sustainable development model providing heritage-tourism benefits, and 3) criteria for planning and management of cultural landscape considering scenario planning and strategic forecasting.

According to that, the aim of moving towards sustainability is not passive stagnation and conservation, or doing what the market demands; the goal is a dynamic, integrated and, most important, a democratic and collaborative spatial planning process of socio-environmental changes.

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## **The evolving role of transportation in attracting British Tourism to the South of France: a tourism and cultural regional case study**

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### **Abstract**

The article discusses the evolving role of transportation, and more especially air transport enabling tourism access to regions in the South of France. Historically, British citizens visited France by train, coach or car as the cost of air travel was restrictive and routes were only established in larger cities.

With the advent of the English tunnel and Low Cost Carriers (LCCs) in Europe, British tourism increased within numerous destinations in France. These new means of transportation have filled the gap by providing easy access to smaller towns and allowing British tourists the French quality of life in the countryside. There is a shift in visitation numbers from the north of France to the south due to the increased choice of transportation. The South of France is becoming more attractive to British tourism because of the comparatively inexpensive cost of housing, the historical links between the two countries, and the cultural heritage of tradition. Other attractions include landscapes, the Mediterranean climate, restored medieval castles and villages, and the abundance of traditional French cuisine with regional wines.

Due to the availability of LCCs some British tourists have chosen to settle and enjoy the historical links that are famous between the two countries. Many are now able to enjoy the tourist life for extended periods in the South of France with the purchase of a second home. It's also now possible to keep working in England as the LCCs make it affordable and possible to commute between their intercontinental homes.

Through a review of issues and literature, the article will discuss the evolving air transportation heritage related to British tourism in the South of France.

**Keywords:** *British heritage tourism, South West of France, air travel, regional heritage tourism, transportation.*

## **Introduction**

In Great Britain and France, travel and tourism play a significant role in the economy. On the one hand, Great Britain remains in the top 10 in terms of number of international tourist arrivals, which means its inbound tourism is well-developed. However this country is also known for its outbound tourism. On the other hand, France is definitely considered as a major tourism destination and the South of France is also known for attracting British tourists.

Last century, railway extension had strongly contributed to the development of British tourism on the French Riviera with the first French beach resorts right where the steep foothills of the Alps meet the azure waters of the Mediterranean and Atlantic Coast (Biarritz) together with the French Alps (Chamonix Mont Blanc).

Steamships [Dewailly, 1990], steam trains, cars and coaches were mainly frequented by British Aristocrats as far back as the 1950s. A religious man named Thomas Cook after attending a temperance meeting, submitted to the secretary of the Midland Railway Company, the idea to carry the temperance supporters of Leicester to a meeting in Loughborough. A few weeks later, about 500 passengers were conveyed 12 miles and back in open carriages for a shilling. Since the beginning of Thomas Cook international travel company in 1841, millions of travel agencies have opened [Fraser Rae, 1891], offering short and long-haul packages (railways, coaches or plane, accommodation, transfers by bus or taxi, boat, restaurants and, leisure activities). Soon after, in the second part of the 20th century, wide-body jets contributed to democratised tourism for the middle classes, and extended tourism to new French regions from Périgord to Luberon.

Access to each French region has clearly improved to the benefit of both residents and tourism. One of the key engines which generated the extension of the territory is the use of evolved transportation – infrastructure and means –. Technology has always looked for solutions in a perpetual conquest of speed and comfort. Tourism and transport are inextricably linked.

The complex interplay between transport actors and tourism activities is central to the efficiency in connecting heritage tourism. From skiers to surfers, from walkers to motorcyclists, from adventure-seeking visitors, sun, sea and sand tourism to natural and authentic cultural heritage tourism, the British have always enjoyed France.

## **1. Tourism & transportation in France**

Despite being the top touristic destination, French authorities remained for a long time insensitive to LCCs potential benefits. Several reasons account for this apparent inertia.



Firstly, French flagship carrier Air France has dominated for years both domestic and medium-haul flight operations. More often than not, the reason behind this is attributed to French national authorities' protectionist measures. However insiders claim the following reason to be more influential which involves high geographic density within airports. As a result, inbound traffic expands whereas outbound traffic contracts. Such a situation has led to a low competitive environment that has discouraged any potential entrants. Secondly, the French domestic air transport network was primarily designed to provide seasonal needs based on the habits of French travelers rather than frequency preferences of international tourists'.

Thirdly, the French national road and railway network is quite developed and represents an efficient alternative to air transportation [INSEE, 2014].

Table 1: Cross-channel passengers to France  
Source : SOeS, INSEE 2014

					In thousand of passengers		
	2000	2001	2010	2011	2012	2 013	13/12 (en %)
<b>Eurotunnel passengers</b>	<b>18 409</b>	<b>17 781</b>	(r) 18 317	(r) 18 996	(r) 19 976	<b>20 448</b>	<b>2,4</b>
Eurostar Passagers	7 130	6 947	9 529	9 680	9 912	10 133	2,2
Shuttle tourism (1)	10 021	9 488	7 549	7 878	(r) 8 397	8 764	4,4
Freight car shuttles (1)	1 258	1 346	(r) 1 240	(r) 1 438	(r) 1 667	1 551	-7,0
<b>Passengers by ferries (2)</b>	<b>20 647</b>	<b>19 961</b>	<b>16 635</b>	(r) 16 269	<b>15 252</b>	<b>15 973</b>	<b>4,7</b>
<i>Including Calais (2)</i>	<i>15 064</i>	<i>14 366</i>	<i>10 236</i>	(r) 10 063	9 345	10 372	11,0
<b>Passengers by air</b>	<b>2 915</b>	<b>2 698</b>	(r) <b>6 016</b>	<b>6 649</b>	<b>6 786</b>	<b>6 980</b>	<b>2,9</b>
Paris-London (3)	2 915	2 698	(r) 1 641	1 788	1 762	1 842	4,6
Districts- London	///	///	(r) 4 375	4 861	5 024	5 138	2,3
<b>Total</b>	<b>41 972</b>	<b>40 441</b>	(r) 40 968	(r) 41 914	<b>42 013</b>	<b>43 401</b>	<b>3,3</b>

(1): estimated by SOeS based from Eurotunnel data and let loading of cars rate.(2) : y c. commuting from Ireland and channel-ilsands (3) : Orly & Roissy - Charles de Gaulle airports. r : revised data. /// : no data available

As Table 1 shows in 2013, travelers by sea transport on the cross-channel regular lines returns to growth with 4.7% compared to – 5.9% in 2012. Rail transportation of cross-Channel passengers increased for the fourth consecutive year with 2.2% in 2013. That growth concerned Eurostar and shuttle tourism. For the first time, in 2013, Eurostar reached a record of 10 million passengers for the year. Passengers using shuttle tourism (cars, buses and coaches) grew by +4.4% but less than in 2012 (+6.6%). On the other hand, the passenger transport by shuttle freight (drivers of trucks) decreased drastically in 2013 with – 7% after two consecutive years of 2% growth. Air transport between Paris and London increased by 2.9% in 2013 and related to both Parisian and provincial airports.

## **2. British heritage tourism in France**

Latest figures show that France has retained its title as the world's top tourist destination, with 83.7 million foreign visitors in 2014. France is one of the most popular destinations for British tourists. According to the Organization for Economic Co-operation and Development [OECD, 2015], the UK was the number one market in terms of international arrivals in France in 2010 and number two in 2013 with 12.6 million after Germany which accounted for 13 million [ONS, 2016].

Even though Paris remains the most visited city in the world, the search for genuine, natural and uncongested areas of France has become the basis of the image of British tourism in France.

The 21<sup>st</sup> century British clientele travels more often, uses airline companies [ONS, 2016] to go to the ever bound prestigious sites such as Cannes, Biarritz, Sarlat, etc.... but also using any of the most convenient means of transport to reach what they call: the “other South of France” [Calder, 2009]. Mainly British or Irish low cost airlines now land in secondary airports such as Limoges, Bergerac, Carcassonne or Béziers and enjoy in a few hours' time another wide horizon with a distinct identity from Paris and and sharing old affinities with England.

The new routes of these LCCs have facilitated British people to commute between their home country and relatively unknown and unspoiled parts of south-western France, now also accessible by air.

British visitors to France are independent holiday makers [Napoli, 2003] who make their own accommodation arrangements. Another characteristic is the tendency to concentrate on relatively restricted geographical areas, such as small historical villages in the South West of France (*e.g.* Dordogne). As British tourists prefer renting self-catering accommodation including villas, cottages and *gîtes*, they have an immediate impact on the community especially since properties are nearly always owned by local people. This development

represents the beginning of a different era of British tourism to France, with notably varied and attractively developed parameters.

There are several reasons which explain why British tourism is closely linked to French tourism.

History has shown us that England and France have for a long time been tied in many ways: sometimes through wars (e.g. the Napoleonic Wars), sometimes through alliances (e.g. during World War I). In order to understand the arrival and development of British tourism in the South of France, it is first necessary to mention several key periods in the history of both countries.

In fact, the common history between France and Britain goes back a long way. Already in the Middle-Ages, several historical characters played an important role in the connection of the two countries. For instance, in the 12<sup>th</sup> century, Eleanor of Aquitaine was an emblematic figure and had a major impact on both countries becoming closer. Born the Duchess of Aquitaine, she married Louis VII, King of France, but divorced several years later. Shortly afterwards, she married Henry of Anjou, who would soon become King of England. Attached to her culture, Eleanor of Aquitaine spread the French culture to England during her marriage.

Later on, in the 18<sup>th</sup> century, the Grand Tour was known for being a turning point in the development of tourism in Europe, and more precisely between France and Britain. The Grand Tour was a rite of passage for young men of upper-middle class. The journey typically involved three or four years of travel around Europe, including cities considered as cradles of culture such as Paris [Rosenberg, 2016]. From there, tourists would continue their journey either across the Alps or take a boat on the Mediterranean Sea. Thus, this led to the development of French “provincial” regions.

In the late 18<sup>th</sup> century, the French Riviera became a trendy health resort for the British upper class. Several British writers and politicians enjoyed staying there. They started the promotion of the area by writing novels about it (mainly aimed at British people). In 1864, the first railway was completed, making the French Riviera [Boyer, 2002] accessible to visitors [Boyer, 2002] from all over Europe.

Another historical fact is the “Entente Cordiale” in the early 20<sup>th</sup> century. In 1904, Britain and France signed an agreement which established a diplomatic understanding and started a mutual interest in both cultures. This period is said to be the beginning of the introduction of French culture (food, wine etc.) in Britain [de Bast, 2012]. Since then, both countries have maintained a close relationship and in 2004, Queen Elisabeth II undertook a state visit to/in France to celebrate the centenary of the Entente Cordiale. She described [BBCNews, 2004] it

as an “affair of the heart” that must still be “cultivated” [BBC, 2004]. Another symbol of the link between the two countries was when Louis Blériot crossed the Channel in an aeroplane in 1909.

Furthermore, the development of annual leave in the 1960s has significantly contributed to the increasing number of British tourists in the South of France. The annual leave was implemented in order to improve the workers’ living conditions and to facilitate the access to tourism, travel and leisure.

Another factor which leads to the increasing number of British tourists in the South of France is the easy access to this part of France and the development of air transport, including that of Low Cost Carriers.

### **3. The evolution of heritage air transportation**

During WWI, airplanes became a vital tool for victory, ushering in a brave new world of battle. Airplanes were the future of war, but they had yet to prove themselves as the future of peace.

After the war, Britain had a surplus of warplanes that would jumpstart its commercial air industry. But the early 1920s was a hard period for British aircraft companies. Unlike their counterparts in France, Belgium, the Netherlands, and the United States, very little government investment in British air travel occurred during peacetime.

Passengers can travel from Paris to London by airplane in just over an hour. Many airlines offer this trip, ranging from low-cost easy Jet to smaller airlines such as City Jet to large airlines including British Airways, Air France and Lufthansa. Airlines depart from Luton, London City Airport, Heathrow or Gatwick.

It was on February 8th 1919 that the first flight with passengers (12) connecting France and United Kingdom took place. It was carried out by Lucien Boussoutrot on an aircraft of La Société des Lignes Farman. It took-off in Toussus-le-Noble and landed in Kenley [Branchu, 2014] which became the first from Paris – London. The goal was to “put an end to the splendid isolation of the United Kingdom” [Branchu, 2014]. However, because of the ban to fly to the UK, dating from 1914, no flights would be launched. It was only, on May 1st 1919 that law was repealed, as a first British company Aircraft Transport and Travel, opened a regular line between Hounslow (then Croydon) and Le Bourget on 25 August of the same year. These trips weren’t affordable for all, that’s why the clientele was composed of affluent people (artists, politician, businessman...).

Faced with the opening sky and having to deal with competition, airlines were created on each side of the Channel. For example in the UK, Imperial Airways [Farley, 2015] was born from the merger of Instone Air Line Company, British Marine Air Navigation and Daimler Airway following recommendations given by the Government Commission Hambling<sup>1</sup>. On France's side, Air Union was created.

Since its inception, Air France, the future French national company, positioned itself in the cross-Channel link market. It would use their best aircrafts while reducing the flight duration from 2h37 to 1h05. By operating five round trips daily, the company became the most popular for this line.

Later, Air France, by "turning away" from this line in favor of Paris - New York, would leave British European Airways, soon to be British Airways, to position itself on this route.

With the increase in demand and supply improving, airports were now too small give way to newer platforms. Thus, Orly replaces Le Bourget and the London airports Heathrow and Gatwick replace that of Croydon.

Today, Air France operates 11 round-trips daily between Paris-CDG and London Heathrow and between Orly and City Airport. As for British Airways, it operates up to 10 round trips daily between Paris and London and up to 90 flights a week to French provinces.

### **Traffic UK- France**

Cross-Channel traffic service has continued to grow despite the launch [Fodor, 1996] of Eurostar in 1994 [Fodor's 96]. However with the advent of low-cost airlines, capitals no longer occupy the same place and are also seeing a decrease [DGAC, 2008] while those between the French provinces -UK have increased. For example, between 1994 and 2007 the number of passengers decreased from 4,000,000 to 2,200,000 on the "Paris – London" route. Over the same period, on the other lines linking the two countries, traffic has increased by 2,6 [DGAC, 2008]. The shift from major airports to secondary airports has opened new destinations within distance to city centers.

In France, 30 airports are receiving flights from the United Kingdom including dozens of airports in south of France. Since Europe deregulated its airways in the 1990s, this set up the liberalization of the skies of the EU members for EU low cost carriers, LCCs have taken flight. The rise of LCCs in Europe made its mark on the worldwide airline industry after

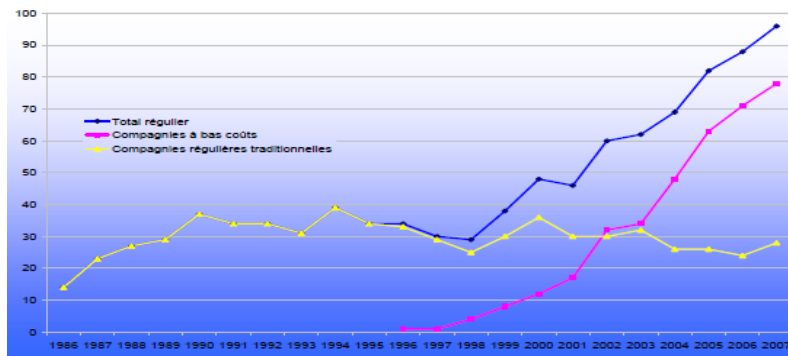
2000, especially in Europe with the development of Ryanair and Easyjet, two main European LCCs [Jorre, A,2013].

In 1996, only one year after its establishment, EasyJet decides to serve Nice, quickly followed by its competitor, Ryanair, opened flights from Dublin and Glasgow -Prestwick to Beauvais. In 1998, the Irish served its first destination in the South of France, Carcassonne. In the early 2000s, Ryanair created 18 lines to France from London Stansted. The low-cost transport network was developed initially in the south, on the French Riviera.

With a growing market in France, air traffic has become a major player in the low-cost transportation since many French airports have been designated as the base of the market leader (EasyJet: Mulhouse, CDG, and Ryanair: Marseille) [Ayoun, 2008].

Thanks to their business model oriented to the reduction of operational and marketing costs (quick turnaround of their aircrafts at airports, serving secondary airports, all services paid by customers for e.g.), nowadays LCCs play an important role in the airline industry especially in Europe where they took 26% of the market share in 2013 [World Tourism Organisation, 2013].

Figure 1: Air traffic between France (except Paris) and the UK  
Source: DGAC



This chart *figure 1* regarding the air traffic between France and the United Kingdom shows that both traffic and links have increased substantially since 1996, even pushing traffic up and widening the gap from 2003 with traditional companies. (E.g. Number of connection in 2007. Traditional companies = 30 / Low Cost = 80).

Finally, according to *Atout France*, 72% of British travelers came to France by plane in 2013 against 65.5 by sea (including cruises) but rail has jumped by 5% with an increase in traffic seen through Eurostar.

Air France has focused only on the routes from and to the Parisian airports leaving a boulevard to others including the low-cost airlines enabling them to enjoy a constant growing market.

#### 4. Heritage transportation tourism and British tourism

The democratization of transportation has offered opportunities to discover many small towns which were unknown or difficult to reach before extensive public works were undertaken. The Languedoc is also appreciated by many Britons for its mild climate, warmer and sunnier than in the UK. There are also many other favourite places, such as Burgundy, Bordeaux as well as the in the Dordogne area which are famous for its quality of life, wine, gastronomy and natural diversity, thus adding to cultural heritage tourism.

The British do not only travel to the South of France, they also buy secondary residences there. But what are the reasons why British tourists are so fond of this part of France?

**Table 2: Geographic settlement of foreign second home /residence**  
Source : FILICOM 2003 de la DGI

	Foreign owners	Share of the 4 main origins (%)				
	Numbers	Share	UK	Switzerland	Italy	Germany
Mediterranean	100 300	12.8 %	1.7 %	1.6 %	3.4 %	1.7 %
Center East	30 100	7.2 %	1.4 %	2.6 %	0.6 %	0.4 %
South West	26 400	7.3 %	2.7 %	0.2 %	£	0.9 %
West	24 600	5.2 %	3.2 %	0.2 %	£	0.7 %
Bassin	17 900	4.3 %	1.7 %	0.6 %	£	0.3 %
Paris. Ile de France	10 800	5.1 %	0.5 %	0.5 %	0.8 %	0.3 %
East	10 300	10.4 %	0.1 %	2.7 %	0.1 %	5.7 %
North	2 700	5.3 %	2.6 %	£	£	0.2 %
Metropolis	223 000	7.9 %	1.9 %	1.1 %	1.1 %	1.0 %

As Table 2 shows, the West and South West region of France are the two most popular regions of British population with respectively 3.2% and 2.7% of owners.

The British come to the South of France for landscapes, the mild climate which is natural and valuable resources that money can't buy. Tourists generally prefer travelling to regions with similar climates, but there is also a strong preference for travelling to warmer countries (Culiuc, 2014). Several cities which are located in this area of France recorded the highest sunshine rate in Europe, especially along the Mediterranean coast (from Perpignan to Nice).

This precious feature also leads to the fact that British tourists do not only go there in summer, but also in mid and low seasons.

Another reason why British are keen on going to the South of France is because of cultural heritage tourism. This term includes a lot of different features, such as:

- Heritage sites: Heritage sites: among the 39 UNESCO World Heritage sites in France, 11 are located in the South of France. Those sites are very authentic and can't be reproduced anywhere else, and if they could be, this wouldn't prevent people from wanting to see the real sites. "Cultural capital" plays a role in explaining tourism flows (Culiuc, 2014:14).
- Local gastronomy: in 2010, France was the first country to have its gastronomy recognized by UNESCO as "intangible cultural heritage"[France, 2010]. The different regions of France offer many various culinary specialties, including in the South of France. The southern French gastronomy is often very appreciated by the British.
- Fine wine: the imperious reputation of its excellent quality still attracts many British tourists to the South of France. This area offers wines which are renowned worldwide. For example, the region Languedoc-Roussillon offers the largest and oldest vineyard in the world.
- Landscapes diversity: in the South of France, British people enjoy the variety of coastlines (Mediterranean coast, Atlantic coast), of mountain ranges (Alps, Pyrenees) and the different climates.
- Geographical location: when coming to the South of France, British people can also easily reach two neighboring countries, i.e. Spain and Italy.

Due to increased technological advancement in the transport industry, tourism has been enhanced providing momentum for various forms of travel. The role of evolving heritage transportation is helping people to move faster and farther than ever before.

## **Conclusion**

Tourism is a dynamic system in an evolving society with effects on the management of geographical space. The growth of international transportation is emphasized as a means of improving services to local communities and tourists.

Low Cost Carriers are playing a more important role in today's tourism industry than ever before. Thanks to lower costs, they have created and served a new demand, operated common routes, created new ones and become more and more popular regardless of criticism towards them. LCCs was originated in the UK and started to serve Mediterranean cities as



primary destinations. The LCCs have significantly contributed to reshape the market landscape and increased British tourism in France.

British tourist behaviour is very specific and this analysis highlights the cultural image and impression left in the British tourist's mind. A strong link between Britain and France exists and this paper shows that Britons have been able to create a close connection with the country at a personal, historical, and cultural level.

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## Suitcase full of Kaymak<sup>1</sup> – Gastronomy Tourism and Cultural landscape

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### Abstract

The issue of travelers' authentic experience has been shifting the boundaries of touristic programs over the last years. The synthesis of cultural and creative tourism in combination with adventure concept also incorporates gastronomy as an irreplaceable component of contemporary tourism. This kind of approach needs to be placed in an appropriate context which inevitably leads to the integration of cultural heritage, both tangible and intangible, into cultural landscape in order to create an authentic tourism product. What seems to be an ideal relationship between heritage and tourism at first glance is actually a common field of conflict of interest and lack of understanding of the needs of all parties involved in the creation of tourism products.

In order to explore and promote tangible and intangible heritage of Serbia, Artis Center has started *The Gourmet Tales of Serbia* project in 2013. This multidisciplinary project is based on the idea of exploring authentic gastronomy tradition and life style within authentic cultural landscape that includes cooking and dining in ordinary people homes, famous restaurants, monasteries, villages, museums and World Heritage Sites. The experiences gained from the preparation and implementation of *The Gourmet Tales of Serbia* project with special emphasis on (re)shaping of cultural landscape within a creative tourism and misunderstandings between tourism and heritage stakeholders are the main points discussed in this paper.

**Keywords:** *intangible heritage, creative tourism, gastronomy, gastroheritology, cultural landscape, museum, communication*

By connecting people around the world through shared information and experiences, the electronic media and social networks have most directly affected not only our awareness and familiarity with various destinations and cultures, but also the transformation of

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<sup>1</sup> Kaymak, dairy product in the form of a thick tasteful cream, is an authentic intangible heritage of Serbia.

collective perception, and consequently, the needs and expectations of modern people. If our parents in the second half of the 20th century regarded vacations as a harmonious combination of the 4S principle (sun, sand, sea and sex) (Hobson, J.S.P., Dietrich and U.C. 1994, p 21-38) most of the new millennium travelers have far more complex expectations. Modern tourists seek, above all, active vacations offering a variety of content. They are interested in seeing a lot of things, but equally want to participate in the creation of a unique experience based on the offer of a particular destination they have chosen. The pressure on tourism stakeholders who create a tourist product is even higher when one takes into account that travelers globally share experiences through social networks, specialized websites and personal blogs as the communication of the new age puts consumers of tourist offers in the position of arbiters and promoters as never before. All these elements most directly influence the creation of a modern tourist offer as a unique synthesis of cultural and creative tourism in which the elements of adventure and thematic programs do play an extremely important role. Gastronomy, in this context, is an "extra spice" that adds a special quality to the fullness of the experience. Although still a small percentage of travelers opt for gastronomy as the only reason to travel (Rabotić 2003, p 476), gastronomy has undoubtedly become the most important secondary thing in the global tourism experience. Among passionate travelers it is a reflection of elitism which includes specialized knowledge, refined taste and the sense of finesse.

All these findings have motivated Artis Center team to create a number of programs focused on gastronomy as one of the key elements of intangible heritage within gastroheritology research related to the history of gastronomy and the culture of dining on the territory of Serbia. Thus, we started with a series of reconstructions of historical banquets in cooperation with our partners from the School of Cooking Il Primo in Belgrade and study trips in which the gastronomic heritage was an exclusive supplement to history and art history content. Finally, in 2013, we started the project "Gourmet Tales of Serbia" that was realized in 2014 and 2015 in cooperation with the Turorama travel agency of Belgrade. It was preceded by a program conducted in cooperation with Belgrade travel agency – Globe Metropolitan Tours as a kind of promotional content for British journalists, the guests of the Tourist Organization of Serbia in 2012 (Gwilt 2013). Artis Center experts acted also as consultants to Fog Travel Club travel agency with respect to culinary topography of Serbia, food, restaurants and similar facilities to be included in the receptive tourism programs. In fact, scientific studies of gastronomic heritage and the culture of dining in Serbia have been scarce and sporadic both in the past and recently. When gastronomic tourism emerged as a worldwide trend, most of the Serbian travel agencies

focused on receptive tourism due to the lack of specialist knowledge, sticking to kaymak, ayvar<sup>2</sup> and plum brandy as a “Holy Trinity” of the Serbian gastronomy, thus creating a sort of gastronomic forgery. Namely, at the request of a considerable number of travel agencies certain local restaurants were preparing and serving menus that were supposed to represent the showcase of the so-called “national cuisine”. Thanks to this trend, a serious disagreement has arisen between the agencies in receptive tourism and few experts in the field of gastronomy heritage i.e. a gap between entrepreneurship and science, profit and heritage.



Figure 1: Gourmet Tales of Serbia manual cover © Artis Center

Thus, the "Gourmet Tales of Serbia" have resulted out of efforts to make an original program in gastronomy tourism based on comprehensive research. Its nucleus lies in culinary tourism placed in an appropriate cultural landscape (wild mushroom collecting and outdoor cooking on Mount Golija, raspberry picking and raspberry cake baking at Zlakusa village, preparing monastic meals and beverages at Končul Monastery, etc.). In addition to the culinary aspect, this program includes the appropriate elements of cultural tourism such as visits to selected museums, archaeological sites and monumental complexes of

<sup>2</sup> Roasted red pepper relish typical for South Serbia region

importance for understanding food pathways and the culture of dinning on the territory of Serbia (Ethnographic Museum, The Museum of Gugelhupfs and Cakes *Gea* at Sremski Karlovci, the Museum of Bread *Jeremija* at Pećinci, the *Staro selo* (Old Village) Open-air museum at Sirogojno, Maglič Fortress, the Monasteries of Studenica and Gradac, etc.) and creative tourism (traditional pottery making at Zlakusa village, wine glasses painting in medieval style, etc.). It also incorporates the elements of conventional gastronomy tasting (visits to famous restaurants and pastry shops such as the Three Hats, the Question Mark, Čakmara at Raška, the Time Machine in Novi Sad, the Moscow Hotel pastry shop in Belgrade), wine tourism (Aleksandrović winery at Oplenac), encounters with renowned food producers (Aćim at Mušvet on Mt. Zlatibor) and the experimental reconstruction of the Serbian historical banquets (Serbian Medieval feast).



Figure 2: Cooking class in Čakmara restaurant in Raška (Gourmet Tales of Serbia 2015) © Artis Center

Field studies preceding the realization of the "Gourmet Tales of Serbia" suggested the most direct dependence of gastronomy on cultural landscape as an authentic context in which a particular gastronomy practice occurs (Skeledžija 2015, p 14). Since Serbia is primarily a country of rural communities, characterized by late development of towns both in the Middle Ages and in the modern period (Ognjević 2014, p 28), most of the Serbian cuisine remains rural in character. The origin of certain foods and the way of their preparation can be traced back to the Middle Ages, but certain patterns observed especially in the Serbian Orthodox monasteries are more than thousand years old (Ognjević 2013). With subsistence farming in mountain regions, almost forgotten techniques of cooking, religious and ethnic beliefs related to food, cookware production, dining etiquette and a range of ethnological and anthropological determinants, an authentic picture of the dominant gastronomy heritage

of Serbia thus becomes complete. It is the kind of intangible heritage that still has its active protagonists, typically housed in the towns and villages in the vicinity of some of the most significant cultural monuments on the territory of Serbia, mainly consisting of famous medieval churches and fortified towns located in rural regions. In the border areas, such as of the Southwest Serbia or urban centers of Vojvodina and Belgrade itself, gastronomy is a unique synthesis of the influences of local, Oriental, Central European, German and even Italian origins which pervaded this region in the first half of the 18<sup>th</sup> century (Popovic 2011, 24-25). For all these reasons it is extremely difficult to answer the question: What is the national food, or what is an authentic Serbian dish? The concept of national gastronomy created in France in the second half of the 19<sup>th</sup> century, in the epoch know as the period of creation of the Europe of nations (Parkhurst Ferguson 2004, p 4-8), caused local persistence in the creation of the national cuisine at any cost, which opened the door to a variety of myths and forgeries.

The "Gourmet Tales of Serbia" project, attended by Japanese tourists for two years in a row, proved to be quite appealing to modern tourists as a concept combining authentic gastronomic heritage with cooking classes in appropriate setting of private houses, monasteries, museums, specialized restaurants, along with the production of original cookware and tableware. The fact that the program takes place in the authentic cultural landscapes where a certain gastronomy pattern appears conditional upon both human and natural factors, is recognized as an additional value. Thus, the process of production and consumption of kaymak on Mt. Golija in a rural household that depends on micro-production of cheese and kaymak, along with fruit products (preserves, jam, juices) and honey, incorporates several important educational and attractive elements that a top quality product in modern tourism should be based on - the originality and authenticity of the offer, attractiveness, interaction and finally, the overall fullness of the experience.



Figure 3: Monastic beverage preparation in Končul Monastery (Gourmet Tales of Serbia 2015) © Artis Center

The programs like "Gourmet Tales of Serbia" are complex and demanding because they require knowledge of gastronomy topography, animation of local communities, restoration teams, craftsmen, artists, and eventually specialized guides. All these elements entail serious research and investment, especially when one takes into account that Serbia's gastronomy, although extremely interesting and appealing, is not yet well known worldwide. Random unexpected guests are, in most cases, overwhelmed by local food because it is natural and locally produced, in the first place, and then because it is very tasty. In addition to short-term, moderate *ad hoc* initiatives of the Tourist Organization of Serbia and a number of studies and projects such as this conducted by Artis Center, there is no planned approach to this issue, although it would be useful in the process of creating an original tourist offer.

The programs such as the "Gourmet Tales of Serbia" are costly for local agencies because they are intended for small groups, conditional upon seasons as they focus on seasonal agricultural products, and require incorporation of authentic cultural landscapes, the engagement of experts and significant investments in marketing – all that tourist agencies in Serbia are reluctant to do. Hence, the advertising and promotion of such programs depends on the good will and engagement of enthusiastic individuals as we are. The decision of the Japanese tourists to come to Serbia twice to cook and taste dishes from this area, as well as to promote what they have learned in Serbia at specially organized Serbian dinners and cooking classes in Japan, clearly indicates that appropriate national strategy in the field of gastronomic tourism has yielded favourable results. In the lack of such an initiative, tourist agencies in Serbia opt for simple solutions like "a suitcase full of kaymak" which makes most of the offers in receptive tourism look alike – the same destinations, the same restaurants, the same wineries. Thus, we are on the road to making Serbia as a destination uninteresting in a short time, and gastronomic heritage of this multi-cultural, multi-ethnic and multi-confessional area unknown to local and world tourists alike.

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## **Revitalization of shiraz northern city-garden with cultural landscape approach**

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### **Abstract**

Today, in many parts of the world, the public interest in historic gardens as living legacies that represent the historical-cultural changes over time is growing. Historic gardens, in addition to their physical elements, have considerable intangible and local cultural aspects. Existence of inherent layers of history and culture in these heritage categories, necessitate the use of the cultural landscape approach in revitalizing them. Many of the historic gardens in Shiraz, after spending periods of decay and neglect, are losing their links with intangible aspects. In fact, the loss of form identity, meaning, and application of these gardens result in changing the perception of society about the real existence of them. Some important historic gardens in northern city-garden of Shiraz are studied in this paper with analytical-descriptive method and a conceptual framework for an effective Revitalization of them is proposed. The preliminary research, investigation and data analysis is done by taking into account the social, historical and cultural prominences of these valuable gardens and also their dramatic changes during the time. The aim is welcoming the historic gardens in contemporary life and also increasing tourism attraction as a result.

**Keywords:** *Northern city-garden, revitalization, cultural landscape, Shiraz*

### **Introduction**

City-gardens were emerged in Persian architecture during Safavid era. They were the result of Persian gardens expansion to an urban scale. By association of urban spaces, along the inseparable elements of Persian garden, the city-garden structure, which was one of the most important innovation of architecture in Safavid era, was formed. City-garden is an integrated system which consists of different layers of structure, function, cultural and social meanings which is formed by considering the climate, environment and natural potentials of the place (Masnavi & Vahidzadegan, 2014). The most noticeable characteristic of Persian city-garden is its adaption to the natural environment and its combination with the context. Hence, it contains many values which point to the interaction of people and the

nature. Presence of natural elements in the city and application of them for responding to human needs like the feeling of comfort, liveliness, calmness, freshness and dynamism led to make an efficient urban space. Nowadays, the lack of these urban spaces are obviously noticable in Iran cities. today, The green complexes are designed in urban spaces by an artificial imitation of persian gardens standards which are not able to have an effective role in people life. The revitalization of remaining historic gardens is only limited to their restoration as a green musuem and most of them are neglected and abandoned. As tension and pressure are the absolute consequences of today mechanical life, the importance of revitalizing these green spaces in a way that can have great impact in quality of urban life, is needed more than anytime.

### **Emerging of gardens in Iran**

From ancient times, Gardens had an important role in Iranian culture and were considered as one of the fundamental parts of social, cultural and natural property of this country which is still present in Iranian litreture, architecture and urbanism in different forms.

Many Iranians were designing little gardens in their yard or around their houses from ancient time. They called them ‘Pe- are-dese’ which meant ‘around a building’. The word ‘Pairi Daeza’ points to the gardens in iran which had the same level of paradise (Medghalchi et al., 2014).

Arthur pope and other authors of ‘gardens’ article, believe that designing of Persian gardens dates back to fourth millennium BC due to the drawings on potteries and crockeris surface which were found in Susa. After that, the continuity of Persian garden designing, is seen in perspolis potteries and drawings, bronze works of Lorestan, art works of Sassanid era, music lyrics and themes befor Islam and after that in carpets, silk weaving, paintings of Islamic era and in existing types of Persian gardens in the country (Alayi, 2012). Due to greek documents date back to 3000 years ago, around the most of Iranian houses were covered by gardens or paradises and the word (paradise) was the word which points to the gardens around the houses. From documents and writings of the summerians we can notice signs of gardening in this area: ‘creation of paradise under the order of god of sun and god of water’(Alayi, 2012).

From The oldest signs found in Sameria, there are bowls with paintings of crossed water kennels and four parts of gardens around that indicate the idea of Persian garden. In each part there is a tree and a bird (mahdizadeh seraj, 2011). As a result, researchers belive in continuity of Persian garden designing from about fourth millennium BC to Qajar era (Alayi, 2012). Religious reasons can be considered as main reasons of creating Persian gardens. A temple and a place for worship existing at the highest point of the garden and its

dominance to the nature clarify the importance of religion role in creating first types of gardens (Motedayen, 2010). Historians and researchers point to another reason for creating gardens which is a place for king leisure. Summer gardens and hunting gardens are categorized in this type of leisure gardens. Political and governmental reasons are the other main reasons of creating gardens in iran. The royal kings desire for showing power, wealth and greatness led to design many gardens in this country. The book 'Persian garden' mentions that: 'Achaemenian kings created gardens after their victories which pointed to their power and were used for leisure at the same time' (Motedayen, 2010).

### **The birth of city-garden in safavid era**

Persian garden is known by its unique style, design and identity in the world. In safavid era, a new style of garden designing emerged which was absent before in Persian garden architecture. This new style was named 'city-garden' which were designed for public use. We can compare the function of safavid garden-city with today green public parks. So for the first time we can see the great urban gardens was serving the public and people, not only the royal family, that can be considered as social reform and political reason itself gardens (Motedayen, 2010).

creating these kinds of urban axes were not existed in Iranian urban designing before that time and it shows a genius combination of thousand years of Iranian garden arts, water engineering and considering new urban needs (Asadpour, 2007). The role of the gardens was to make a link between the main gate of the city and city center. So the garden was playing an urban role in large scale but the main elements of the garden were the ones which were always present in Persian gardens. There is an inseparable relation between the gardens and safavid streets. Apparently we can consider the safavid street a result of Persian garden extension to urban scale. The ideas of designing city-gardens are considered in two aspects: physical and meaning. The 'meaning' aspect in designing city-gardens was derived from 'shia' culture, philosophy and mysticism and particularly from the ideas of newly emerged style in art which was named 'Isfahan' style. The 'physical' aspect was an answer for social, economical and political needs (Haghighatbin et al., 2011). The 'city-garden' idea in safavid urbanism is a symbol of eternal paradise. The nature enters the city and green elements and water are the main shaping elements of the urban views. Persian garden style and its geometrical order, are the most important characteristics of safavid city-gardens which follow the safavid belief which is: "city, an allegory of paradise" (Haghighatbin et al., 2011). The significant aspect of designing city-gardens in Iran was the interaction of people and nature, which is most noticeable in hot climates like Isfahan and Shiraz.

### **Northern city-garden of Shiraz**

The northern city-garden of Shiraz was designed in the Safavid era. This axis was a green street like the city-garden of Isfahan and it was all surrounded by big gardens. It was designed to be a public promenade and to make a link between the gardens and the royal complex. The city-garden axis is a straight north-to-south axis where distinguished visual points are located at the beginning and the end of it. The street slope along the city topography brings the opportunity of having different views in the axis. From the first, this axis was specific because of its role as a promenade and public park. Water and the use of natural environmental potentials were the inseparable parts of Shiraz northern city-garden. The city-garden has been described by all visitors who came to Shiraz in the Safavid era. After the Safavid collapse, numerous gardens of it were ruined and now there are only a few of them which demonstrate the idea of city-garden. The effort in this research is to recognize the social, historical and cultural prominences of the garden and revitalize them with a cultural landscape approach in order to revive the lost identity and increase people's presence in the place.

### **The significant elements of northern city-garden**

The starting point of this street is 'Quran's gate' which was built in the tenth century as an entrance gate of the city and it is still present after many changes and restorations during time. The holy book 'Quran' was in the top of the gate to ensure the people's safety who crossed this gate for entering or leaving the city. The end point is the tomb of 'Ali-e-bne-hamzeh' which is a holy religious place. The city-garden, ingeniously joined these two important urban signs (figure 1,2). Different gardens were located in the area and following the natural topography of the place. The most significant garden in the way is named 'Jahan-Nama' garden.



Figure 1: Northern city-garden area in safavid era

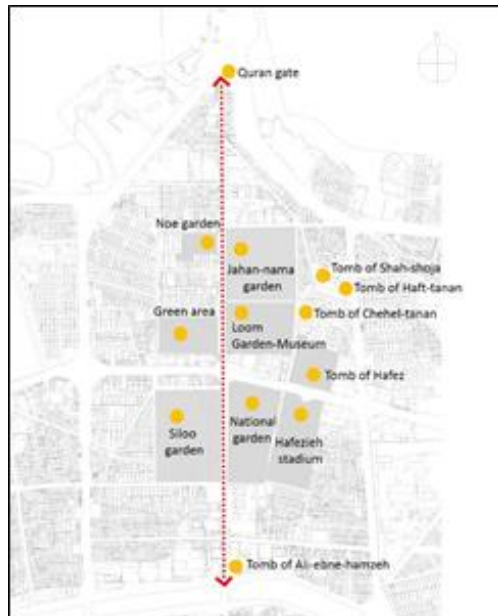


Figure 2: significant points of Shiraz northern city-garden

### **‘Jahan-Nama’ garden**

‘Jahan-Nama’ garden is one of the oldest gardens of Shiraz which is located in north-east of the city and in the Safavid city- garden axis. This garden was very flourishing and prosperous during ‘Al-mozaffar’ and ‘Al-inju’ dynasty (Naeema, 2006, p. 118). ‘Jahan-Nama’ garden was mostly noticeable in Safavid time but after Safavid collapse, when the whole country was experiencing unsafety and anxiety, this garden was mostly forgotten and ruined. In Zandieh era the garden was rebuilt and revived and a new mansion was built in it. During Qajar dynasty, ‘Jahan-Nama’ garden was one of the significant gardens of Shiraz and was used as a place for serving royal guests (Naeema, 2006, p. 119).

Below of this garden, another garden was designed which was named ‘down Jahan Nama’ garden and the exact date of its creation is not clear. It is believed that this garden is either from Safavid or Zandieh era (Asadpour, 2007). In first Pahlavi time, a textile factory was built in this garden and the real identity of the place was lost. Today this factory is known as an industrial heritage and the factory and remnant of the garden are known as a textile museum complex and are open for visitors. In front of the ‘Jahan-Nama’ garden, it was another important garden which was named ‘Noe garden’.

### **‘Noe garden’**

From the written documents and travelogues from tourists in Safavid era like (Jean Chardin and Tavernier), we can understand that ‘Noe garden’ was a prosperous garden in Safavid time. It was neglected after Safavid and the mansion in the garden was changed twice during Zandieh and Qajar time. The origin of the mansion which is now present at the garden is from Zandieh time and has faced many extensions and changes during Qajar and Pahlavi time.

Tourists and historians’ descriptions about this garden and, clarify the fact that ‘Noe garden’ has lost the huge part of its area despite of its function and its role as a garden and urban green space (Fadaiy Tamijani, 2009).

Below the ‘Noe garden’, it is another big garden which has faced different extensions and constructions inside it, so the real essence and identity of it has lost. In first Pahlavi time, an industrial grain silo and some warehouses which were related to the silo were built in that garden and changed the real existence of this place. Today this place is named ‘silo-garden’ but there is no sign of a real garden in this place and the silo is considered as an industrial heritage which is surrounded by many trees which are the remnants of an old prosperous garden.

### **Safavid northern city- garden As cultural landscape**

Cultural landscapes, are cultural heritages which present the interaction between humans and nature. These landscapes show a process of gradual development of human society and his settlement during the time (Mitchell, et al. 2009). this gradual development is influenced by physical limitations, environmental opportunities and also social, economical and cultural needs. Historic gardens are multi-element complex which are designed by human. Persian Garden is an art work due to its design and also it is a heritage for all the people who are beneficial of it because of its architectural, cultural and environmental values. Garden has a process from creation to progress which includes birth, growth, change and decay. the process reflects the society and the culture of the place where the garden was designed in. The genius application of gardens in big scales like cities, along with their ability to respond to extreme climatic conditions, is the original result of an intelligent application of different fields of knowledge, i.e. technology, water management and engineering, architecture and agriculture (Unesco, 2011). The bilateral stream of people needs and the place potential to respond these needs is obviously noticeable in the gardens of Shiraz city-garden. city-garden was designed as a public promenade not only for royal family but also for all the people with the aim of answering to Psychological needs and comfort in urban space. Application of existing natural elements like 'Qanat' water in whole area for irrigation the gardens and cooling the place in hot climate of Shiraz is an example of people and nature interaction in shaping the city-garden. environmental quality of the city was improved by using nature to shape numerous gardens and green spaces. the combination and application of all natural elements in an urban space led to raising aesthetics values and improving life quality as a result. Shiraz northern garden-city was a place for forming social interactions. The gardens were used for holding ritual, cultural and traditional events in different times of the year and various types of people were attending these events. presence of people in nature gave meaning to the street. In addition to physical aspects of garden city, numerous social and cultural meanings were existing in this place. Civic life was formed during years in garden-city by application of nature for responding to human needs in different aspects. Intangible values of the gardens which are the results of interaction with humans during years, will be considered by cultural landscape look to the gardens.





### **Landscape approach in revitalizing the garden city of Shiraz**

Existing gardens in garden city axis of Shiraz are facing neglect, decay and ruin due to lack of maintenance. Building Industrial structures inside the gardens in Pahlavi time during the industrialization process of Shiraz, building warehouses and storages which were part of industrial complexes, abandoning some of the gardens and gradual decay of their



physical elements in addition to the loss of their cultural and social values, allocating the gardens space to residential buildings due to city expansion and population growth and generally fading the essence and meaning of safavid city-garden in today city of shiraz, led to separation of the relations formed between natural and cultural landscape of this place. One of the crucial points in revitalization process of safavid city-garden is to consider social and cultural meanings which influence the quality of the place for many years. The aim of Revitalizing the city-garden of shiraz is to give life to a forgotten place in addition to natural and environmental revitalization, which is done by considering physical aspect as the city-garden is a physical manifestation of the human activities in a society and intangible aspects as it contains numerous values formed by these activities during the time. Different gardens and buildings in the area can be revitalized to be cultural public spaces by doing physical and management actions in the area.

**Table 1: Physical actions**

Physical actions		
Intervention zone	Actions	pictures
1 The whole city-garden zone	Revitalizing the organized rows of cypress trees in two sides of the street.	
2 'Noe' garden	Revitalizing the historic building in the garden as a hostel for visitors as well as revitalizing the natural green area of the garden and the remnants of the trees and marble pool which still exist in 'Noe garden'.	
3 'Jahan nama' garden	Considering facilities for using this place as a center of public events and holding local and traditional occasions.	
4 Silo garden	Revitalizing the abandoned silo-garden complex and facilitate it as a place for making job opportunities for local people as well as preserve the historic silo as an industrial heritage.	





1- Revitalizing the organized rows of cypress trees in two sides of the city-garden axis, which were described in many historic documents and drawings and most of them are still present in the place, gives symbolic and impressive order to the axis, these trees as soft elements that surround and define the axis, remind the physical identity of the street.

2- The northern garden city due to its special design, was considered as a place for leisure and enjoying the free time, in addition to providing access for people and visitors. Some positive points like benefiting from magnificent natural views, being far from the city center crowd, and its beautiful long path, helped this place to be a big leisure center for people. fortunately by remaining some of the gardens in this axis, there is a possibility to use them for making a public gathering place in the area. But the main point is to consider a place for tourists and visitors to stay at nights which leads to increasing the number of visitors of the place. As a result, considering accomodation and facilities for tourists and visitors of the city garden will result in increasing dynamism and liveliness in the place and will help making the city garden the most significant cultural area of shiraz. The historic building which exists in 'Noe garden' is now abandoned and neglected. This historic building has a great potential to be a hostel for visitors as its previous function was a hostel and befor that a place for accomodating the royal guests. Revitalizing the natural green area of the garden by using the historic documents and also the remnants of the trees and marble pool which still exist in 'Noe garden', will help giving back the lost identity of this safavid garden and using its potentials for increasing tourist numbers. Locating infront of the valuable 'Jahan-nama garden' and benefiting from natural views are strengths points of this garden and its historic building.

3-As it was mentioned befor, the historic gardens of shiraz were the places for holding traditional and cultural events. The gardens were always open to different types of people in different ages and with various point of views and those gatherings were reasons of cultural interactions. Today, 'Jahan-nama garden' is the most impressive and valuable element of northern city- garden. By using this place as a center for public events and holding local and traditional occasions in it, the intangible values will be transfered by people as living legacies in addition to preserving these cultural symbols and values. The aim is making 'Jahan-nama garden' the biggest gathering and public place of the city. People and visitors can benefit from this place as a cultural center and the historical, social and cultural values are preserved at the same time.

4-By making working opportunities for local residents in abandoned places like silo-garden and its existing buildings from Pahlavi era which were the warehouses and storages befor, we can provide economical growth in the area. Liveliness and dynamicsm will increase in the place by local people participation and communication. the income which will be earned from renting the buildings to local employers, can be used for conservation and maintaining the gardens of the northern city-garden.

Table 2: Instructions and management actions

Instructions and management actions		
Intervention zone	Actions	pictures
1 'Quran' gate zone	Managing instructions and rules for constructing in natural mountainous district around the 'Quran' gate area and specifying height limits for the buildings.	
2 Silo – garden	Preventing the constructions in garden area by providing management plans for revitalizing and reviving the abandoned garden of silo-garden complex.	
3 From 'Quran' gate to 'Ali-ebne-hamzeh' tomb	height limits should be provided for whole area and urban infrastructures like lamp posts and electricity cables should be located in the street by considering views to two urban signs at the beginning and ending point of the street.	
4 The whole city-garden zone	revitalization and conservatin of This valuable historic garden-city in both physical and intangible aspects should be done by efficient programming and sustainable management for all time.	

1-The natural area around the 'Quran gate' is a valuable environmental district which gives a specific view to 'Quran gate'. 'Shiraz' hotel which has been built in big scale, has made harm to natural view of the place. Managing instructions and rules for constructing in natural mountainous district around the 'Quran' gate area and specifying height limits for the buildings should be done in order to prevent the constructions which are not harmonic with the natural district in scale and form.

2- some parts of the The valuable garden of silo-garden complex are becoming construction sites nowadays. These constructions are done by destroying the precious old trees and elements of the historic garden and by ignoring the environmental values of the place as a natural green space. The management plans and rules should be provided for preventing the constructions and permanent conservation of the area. Allocating practical functions to the silo-garden complex and revitalizing it according to its physical and intangible potentials should be done by providing practical programming and community participation in the area.

3-'Quran' gate and 'Ali-ebne-hamzeh' are two important urban signs at the beginning and ending point of the street which are visible from any part of the area due to street slope and topography. They define the length of the city-garden axis as two important urban signs.

The height limits should be provided for whole area and urban infrastructures like lamp posts and electricity cables should be carefully located in the axis.

4-Conservation and maintaining This valuable historic city-garden in both physical and intangible aspects should be done by efficient programming and sustainable management for all time. The function of this place should not be limited to museum-based ideas and the place should have an effective role in urban life. The aim is people presence in the place as the biggest cultural area of shiraz by application the environmental and natural potentials of the district. The revitalization of the area should be able to answer the needs of the people in contemporary life as well as preserving the intangible values of the place.

## Conclusion

The most important point of shiraz northern city-garden revitalization is to keeping the historical elements which were formed during time in addition to their adaption with today needs and their presence in contemporary life. People presence as living elements and making the green gardens as dynamic and active urban places according to their historical, social and cultural roots, lead to improving the quality of place. In bigger scale, the revitalization affects the city-garden neighbourhoods and attracts tourists and also visitors from the other parts of the city to this place, as a result, the place can be considered as a great potential to give identity to the city as there are many important urban signs and places existing in the city-garden area. Hence, continuity of cultural and historical signs and values along the physical conservation, people presence and their interaction with the nature, are the fundamental strategies in revitalizing Shiraz northern city-garden as a cultural landscape. the effective role of city-garden in urban life can not be reached by limited restorations of some buildings or gardens in the area. A comprehensive vision which considers both tangible and intangible values of the place along community awareness and their participation, lead to effective revitalization of the city-garden.

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## Well-being in Cultural Tourism: An Explorative Study on Tourists' Experiences

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### Abstract

A review on literature of well-being of tourists indicates that despite the recent proliferation of the research on well-being in tourism, there is still need for attention on tourists' experiences from scholars. The effect of leisure, in a broader concept and specifically vacations on the sense of well-being is demonstrated by some major studies by bringing the question of if subjective well-being of tourists differs in various types of tourism activities into the agenda. From this point of view, in this study, we aim to investigate the sense of well-being in cultural tourism in relation to tourists' experiences. The study is designed to explore whether tourists' wellbeing differs according to the touristic activity experienced within participating in cultural tourism. The data give a hint that cultural tourism experience triggers different effects on tourists comparing with other touristic activities. Results showed that cultural assets impress visitors quite strongly and positively associated with their wellbeing. Also, findings are further discussed.

*Keywords:* Wellbeing, Tourists' experience, Happiness, Cultural tourism

## Introduction and Literature Review

History of arguments and thoughts on ‘being happy’ dates back to ancient times and as a phenomenon, it takes considerable attention and frequently questioned by scholars. Two major perspectives are referred to conceptualize happiness; hedonism stands for taking pleasure in life and eudaimonia is to explain happiness by the individual’s own potential. These two concepts also constitute the basis for wellbeing that is relatively a new concept in the literature (Deci and Ryan, 2008, Kashdan, Biswas-Diener, and King, 2008). While hedonism is used conceptually as a synonym for happiness<sup>3</sup> and stands for subjective wellbeing; eudaimonia is referred for the psychological wellbeing of individuals. Subjective wellbeing is found to have two dimensions as cognitive (satisfaction with life) and affective (positive or negative affect) (Diener, Emmons, Larsen and Griffin, 1985). Individuals make a judgment on the satisfaction level with the life and on positive or negative affect felt. Thus the judgment points the level of individual’s wellbeing or happiness.

Studies on wellbeing in the research areas of gerontology and public health could be seen in recent decades parallel with the movement of positive psychology. Wellbeing is also studied with touristic activities and with the effects of these activities but there are only a handful of researches in tourism (Uysal, Sirgy, Woo, and Kim, 2016). A review on literature points that wellbeing is studied in two major divisions in tourism. First party of the researches concentrate on the wellbeing of tourists together with the variables that could affect tourists wellbeing (Sirgy, Kruger, Lee, and Yu, 2011; Woo, Kim, and Uysal, 2014) and the second questions wellbeing of local people and other stakeholders at a destination (Allen, Long, Perdue, and Kieselbach, 1988; Andereck, and Nyaupane, 2011). Studies examining tourists showed that holiday taking is positively associated with wellbeing (de Bloom, Geurts, Sonnentag, Taris, Weerth and Kompier, 2011; Hunter-Jones, 2003). In addition holidays or vacations have positive impact on personal health, personal identity and regaining freedom (Gilbert, and Abdullah, 2004). Not only taking holidays but also variables such as duration of stay (Neal, Uysal, and Sirgy, 2007) are found be influent in the literature. Despite the mentioned findings, studies on holiday taking could hardly be found. Traditionally, while leisure and recreation is generally accepted to contribute to people’s wellbeing, vacations are ignored (Dolnicar, Lazarevski, and Yanamandram, 2013). Thus the study area of individuals’ wellbeing in relation with vacations in its infancy that requires further exploration and contribution.

Vacations include various types of tourism together with several activities that highlights the importance of examining different types of tourists’ experiences (Uysal et al., 2016) while studying wellbeing. Participants’ wellbeing who experienced winter tourism (de Bloom et al., 2011), social tourism (McCabe, and Johnson, 2013), and nature tourism (Kim, Lee, Uysal, Kim and Ahn, 2015) is found to be positively affected by the touristic activity.

The studies on different tourism types point that is possible to develop a broader understanding on tourists' wellbeing by examining different tourist activities. Additionally, researchers also argue that the long term objective of sustaining well-being in tourism is to both protect cultural and natural resources and provide quality touristic experiences (Uysal et al., 2016). From this point, with this study, we aimed to investigate the sense of well-being in cultural tourism in relation to tourists' experiences.

McKercher and du Cros (2005:212) defined cultural tourism (McKercher and du Cros, 2005) as "a form of tourism that relies on a destination's cultural heritage assets and transforms them into products that can be consumed by tourists". By the definition cultural heritage assets are referred as the building blocks of this form of tourism. Thus there is need for further investigation of what is conceptualized as cultural heritage. UNESCO firstly differentiates between tangible and intangible cultural heritage. The built fabric of a community that embodies its cultural values such as archeological sites, museum collections, streetscapes, buildings, ruins etc. are grouped as tangible assets of culture. Recently intangible cultural heritage takes considerable attention, too. The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage defines intangible culture as traditions and living expressions of culture such as the practices, representations, expressions, as well as the knowledge and skills that communities, groups recognize as part of their cultural heritage (UNESCO, 2003).

Cultural tourism attracts scholars' and practitioners' considerable attention. It requires both the tourists' and local residents' needs to be met by preserving the heritage for the present and for future generations that forms a basis for sustainability. At that point, emotions and feelings evoked by cultural tourism experiences and tourists' potential well-being linked to those experiences could be promising for further studies.

## **Methods**

This study aimed to illuminate the links between cultural tourism experiences with tourists' well-being. For this aim, an open-ended question form is designed to make respondents describe their specific cultural tourism experience in detail and their feelings, emotions, and views related to this activity to understand if their experience enhances their sense of well-being. The question form also included demographic variables of gender, age, nationality, city of residence and occupation. Respondents are also asked about the aim of their visit, how they decided to stay in Old Town, and the meaning attributed to the vacation in Antalya.

The question form is designed by researchers and submitted to two experts on qualitative studies for their opinions and revised according to their suggestions. The form then



translated to German by a bilingual scholar and the translation is also checked by two other experts. The study is conducted in English and German languages.

The research area is decided to be Old Town of Antalya as the cultural tourism center of the city that hosts millions of foreign visitors each year. Old town (Kaleiçi in Turkish) had been chosen specifically since its history dates back to second century BC and has ruins and historical structures of Hellenistic, Roman, Byzantine, Seljuk, Ottoman eras (Ministry of Culture and Tourism, 2016). It is a protected area surrounded with historic city walls which hosts registered historical structures. Old Town has also a particular importance that has not only historical ruins but also is a living place in its present situation with its hotels, pensions, cafes, and bars that attracts both tourists and local residents for entertainment within a historical atmosphere. Additionally Old Town is in the center of the city which eases the access to many other historical and cultural attractions.

Hence foreign tourists who chose Old Town to stay, already were having a cultural tourism experience, were decided to constitute the sample for this study. To receive the much broader data and not to cause time limit for the respondents, it is decided to deliver the forms to the guests while their stay in Old Town and ask them to hand the form to the reception at the time of their check out. Four boutique hotels were contacted to conduct the research and three of them accepted to participate. Hotel personnel were informed about the design of the study and are requested to receive the completed forms from respondents. Data was collected during March to April 2016. Respondents were foreign tourists who are willing to participate and they also received a small gift (an evil eye and a free drink) for their participation.

### **Data Analysis and Findings**

Data set that composed of question forms handwritten by the participants is analyzed by following the principles of qualitative data processing and analyzing. All factors that could have links with tourists' wellbeing are tried to analyze with a holistic approach. The patterns between affectivity evoked with the experience, the value attributed to the specific experience and tourists' wellbeing are aimed to explore through tourists' expressions.

The study included six females and seven males of 13 participants who are all foreign tourists visiting Antalya. The ages of the participants varied from 31 to 74. Their countries of origin are Belgium, Denmark, England, and Germany from different occupation groups but all having cultural tourism experience in Antalya.

The participants who are asked the meaning of vacation to them used the following expressions to explain; *"relaxing", "silent", "free period away from my office", "take stresses and slain of normal life away being by the sea", "exploring the old town", "eating*

*good food good", "excursion possibilities", "friendly people", "beautiful city and landscape", "nice weather".* They are also asked why they have chosen Old Town to stay and the findings indicated that not only the cultural tourism assets but also the geography and climate of Antalya and pricing policy of the area at the time of the study conducted are compelling.

The tourists are requested to explain the activities experienced during their vacations and their feelings, emotions, and views evoked by the experience. By the analysis of findings, participants' wellbeing differs when the activity experienced involves cultural heritage. The primary reason for the distinctness of cultural tourism activities is uniqueness of the experience. Cultural assets of society, which could also be experienced by visitors, have their historical, traditional, distinctive features, which cannot be replicated so easily. Thus the study findings point that cultural tourism experience trigger different affects on tourists comparing with other touristic activities. Tourists' experience of other culture could be claimed to relate with individuals' wellbeing. To illustrate, our data analysis showed that cultural assets impresses visitors quite strongly and positively associated with their wellbeing. One participant of the study quoted below explains the experience as;

*"With a Turkish friend I visited the museum. We entered at 15:00 and the museum was closed at 17:00. We started our tour quite slowly and were surprised about all the things we saw more or less at the end of the time we had left. I was very much impressed by all the treasure we saw. Really impressed us and to be honest for me unexpected. Never expected to see so much cultural treasures. I could have spent one hour and half longer. As I came more or less for the sun to Antalya this was very nice experience and made me realize the rich culture of Antalya, and in general Turkey."*

A surprising finding to see is that participants tend to use stronger and more descriptive adjectives while explaining cultural activities. They describe cultural tourism activities by such expressions of *"impressive to see", "real pleasure to wander around", "very impressive"* rather than describing other activities by simple attributes such as *"nice", "good"*.

Another important finding to note that tourists' wellbeing is negatively affected by some features at a destination such as containing too much of advertisements, numbers of shops at a cultural site, and places that are overcrowded. Thus the negative effects on wellbeing could be discussed with the irony of cultural tourism arguments (McKercher and du Cros, 2012), which refers the tension between culture and tourism. While tourists want to see the real exotic ones, they also demand infrastructure, facilities, and "modern" services at a destination, which ultimately would make destinations similar to each other. In this study, findings also showed that the level of commercialization of a cultural tourism destination could cause negative feelings and negative effect on wellbeing. To illustrate, one of the

participants noted negative experiences of the vacation as *"too commercial and in your face selling"*. A second participant also mentioned commercialization as it deteriorates cultural atmosphere by following expressions; *"I liked the old town very much although you feel it's very touristic ... I love seeing shops but I don't like it that shop owners are a bit pushy for buying some of these stuff. On the other hand everybody is very friendly so that's very positive."*

While findings indicate that cultural tourism activities promise visitors valuable experiences with its unique features, data set also showed that cultural assets alone are not sufficient to attract visitors. Tourists' wellbeing could be related with the experience of original, preserved, authentic, and cultural embodiments but it is possible enhancement of visitors' wellbeing by some other complements. Participants' wellbeing is found to be associated negatively or positively with supplementary services and attributes of the destination, too. Together with the cultural elements, *satisfaction with the accommodation facility, transportation facilities, feeling safe at the destination, good communication with local people* were frequently mentioned in data set. All participants addressed *"friendly people"* by no exception as a premise how well they feel about their vacation, which could also be attributed to culture of the hosting society. Additionally *"food"* seems to be a significant feature for individuals' wellbeing.

Lastly findings also showed that natural landscape should be noticed as an important base for tourists' wellbeing. Participants referred *"sunny weather"*, *"being by the sea"* and *"spring flowers"* as a part of atmosphere of the cultural sites when explaining how well they feel by the experience.

The explorative design of the study allowed us to develop a holistic understanding on tourists' wellbeing by their vacation before they are leaving the destination. We encouraged participants to write down all of their thoughts and feelings about their vacation that provided us aspects of wellbeing evoked by holiday taking.

## Conclusion and Discussion

Cultural heritage assets have specific characteristics that are not possible to replicate. The findings of the study indicated that the unique characteristics of cultural tourism might have links with tourists' wellbeing. However the findings also showed the importance of preserving original atmosphere of the cultural site, which could be, referred to the long lasting debates on the relations between tourism and cultural heritage management (McKercher and du Cros, 2012). Data collected in fieldwork and analysis of findings supported the warnings in the literature to balance between *tourism* as a commercial activity that is dominated by private sector for profit and *cultural heritage management*

aiming to conserve and preserve the heritage for future by public sector as non-profit. Participants are unhappy to see the cultural heritage sites too commercialized as having numerous shops around that stand for the need for governance of destinations to preserve its originality as well as having facilities and services for the ease of visitation.

The relationship between holiday taking and tourists' wellbeing is already asserted by major studies (Sirgy et al., 2011; Gilbert and Abdullah, 2004) and suggestions to further examine these relations by focusing on different types of tourism<sup>5</sup> started to be addressed by researchers. This study is an initial attempt to explore the links of cultural tourism with tourists' wellbeing. The findings of the study showed that attending cultural tourism activities have a potential to enhance tourists' wellbeing. Findings also enabled to discuss the possibility to further increase wellbeing by preserving the uniqueness of cultural sites as well as providing touristic services in compliance with its originality.

From the resource base view tourism and cultural heritage management stands at the same side for cultural tourism. Inclusion of cultural heritage in tourism should not cause negative effects to provide unforgettable experiences to tourists that also serve for sustainability in the long run.

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## **Authenticity: From heritage to tourism**

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### **Abstract**

Authenticity as a concept has been studied since a long time. Despite this, and the historic preservation movement that arose in Europe in the early nineteenth century, authenticity was not a keyword and its study only began to be systematic in social sciences, from the second half of the XXth century (Starn, 2002). After that, the concept has raised and continues to raise many questions about its interpretation. Authenticity continues to justify reflection not only with regard to the heritage preservation, but also in the tourism context (Cohen, 1988; MacCannell, 1973).

Authenticity is a matter of choice, a motivation that takes tourists to leave their familiar surroundings and look for unique spaces. Some tourists seek for authentic experiences, while others gravitate in artificial experiences (Cohen, 1988). In fact, the pursuit for authenticity has become a central theme in the tourism literature (Belhassen, Caton & Stewart, 2008). The authenticity is a central motivation in tourism experience. The attraction of tourists to places of

social, historical or cultural significance is comparable to the desire of pilgrims to visit holy places (MacCannell, 1973). The authenticity as dynamic and multifaceted concept has sparked many debates about its meaning and utility, so it occupies a central position in tourism studies (Rickly-Boyd, 2012). Many researchers have deconstructed theoretically and empirically the notion of authenticity in heritage environments due to its crucial importance, namely for heritage tourism (Yeoman, Brass, McMahon-Beattie, 2007). Over the years the concept has been studied from different perspectives such as object, place, experience - these thoughts are translated into several theories sometimes conflicting. Indeed, research in this area gives us a perspective of the present discussion and development discourse about the authenticity concept (Reisinger & Steiner, 2006; Wang, 1999).

In this context, this paper main goal is to make a literature review on the concept of authenticity and its relationship with tourism. Specifically, we intend to present the historical evolution of the term linked to the Heritage classification, namely the contributions of ICOMOS, secondly we present the concept of authenticity in tourism studies. Discussion centres on this review literature implications to theory and future research.

**Keywords:** *Authenticity, Heritage, Tourism, ICOMOS*

## **Introduction**

Authenticity is a universal value and it is seen as a key a motivating factor in the tourism demand (Cohen, 1988; Kolar & Zabkar, 2010; MacCannell, 1973). Authenticity is an even more important factor with regard to cultural tourists (McKercher & Du Cros, 2003) especially in heritage tourism (Yeoman, Brass, & McMahon -Beattie, 2007).

The concept of authenticity used in museums was extended to tourism, since tourism products as works of art, festivals, rituals, food, accommodation, destinations, among others, are often described as "authentic" or "inauthentic" according to the local population and traditions criteria (Wang, 1999). The question that arises is whether authenticity is an objectively identifiable feature of objects and cultures, or a subjective perception, socially and individually constructed (Kolar & Zabkar, 2010). Authenticity is a matter of choice, a motivation that makes tourists leave their familiar spaces and look for unique sites and destinations looking for real experiences (Cohen, 1988).

In line with the above, the concept of authenticity is critical for Heritage Sites marketing (Kolar & Zabkar, 2010). Despite its obvious importance authenticity is troublesome and underexplored concept (Wang, 1999). Therefore, more studies are needed on the authenticity concept (Kolar & Zabkar, 2010).

The main goal of the present study is to review relevant literature on the authenticity concept mainly in its relationship with tourism. Specifically, this study presents the

historical evolution of authenticity linked to the Heritage classification, namely the contributions of ICOMOS, secondly the concept of authenticity in tourism studies.

## **Literature**

The authenticity concept was initially used by experts in museums and then extended to tourism. In the museology context, authenticity refers to traditional cultures and their origins, to be genuine, real and unique. However, in the tourism context the concept applicability and importance is much broader (Sharpley, 1994) because it allows a better understanding of the tourist experience (MacCannell, 1973).

### **Authenticity - ICOMOS contributions**

The movement for heritage preservation started in the 1960s and grew rapidly, since then the conceptions have been developed and changed (Chen, 2005). In the following section the most significant documents are addressed showing the concern for heritage preservation and also the definition of authenticity: the Venice Charter, the Nara Document and the San Antonio Statement.

The authenticity conceptualization discussion, mainly related to the historical heritage preservation, began with the Charter of Venice in 1964. This document supports the safeguarding of cultural heritage and ancient monuments as a common heritage. Also states that all communities have the duty to preserve heritage, with all the richness of its authenticity. This statement reveals the perspective in which the authenticity was traditionally designed: authenticity viewed as an approach to "object" (Starn, 2002).

Authenticity raised many questions about its interpretation, which led ICOMOS to reflect and present some clarification suggestions. From these concerns of authenticity conceptualization, being that one of the requirements for the sites inscription on the World Heritage list, the concept was the subject of deep thought and questioning leading to the Nara Conference in Japan in 1994. In this conference a document was prepared to be the basis of analysis to the applications for the World Heritage List.

The Nara Document on Authenticity, is inspired by the Charter of Venice, 1964, extending its conceptual framework, answering to new concerns about cultural heritage. According to this document the essential contribution of authenticity concept is to respect and enhance all the collective memory of mankind dimensions by promoting the cultures and ways of life diversity associated with it, as critical for its development, protection and dissemination (Doc. Nara, art. 4). It ensures also that cultural diversity is expressed both in a chronological and geographical dimension (Doc. Nara, art. 4).



The concept of authenticity application proposed by the Nara Document, was discussed at the ICOMOS meeting in San Antonio, Texas, in 1996. Of this debate resulted the Declaration of San Antonio, which establishes some important connections:

- **Authenticity and Identity:** cultural heritage authenticity is directly related to the cultural identity.
- **Authenticity and History:** the history understanding and significance of a place, over time, is crucial to identify its authenticity.
- **Authenticity and Materials:** the cultural site material may be the main component of its authenticity. The presence of old and original elements is an important part of a heritage site basic nature.
- **Authenticity and Social Value:** or intangible heritage, the heritage sites can hold deep spiritual messages, which support community life, linking it to the ancestral past.
- **Authenticity, Dynamic and Static Sites:** the heritage includes dynamic cultural sites, meaning those who continue to be used by society, and static cultural sites such as archaeological sites.
- **Authenticity and Administration:** the heritage is characterized by very heterogeneous patterns of ownership and protection. Communities and authorities should provide the means for the assets correct knowledge and evaluation, for their protection and conservation, to promote artistic and spiritual enjoyment as well as for their educational use.
- **Authenticity and Economics:** the heritage sites authenticity is intrinsically based on the physical component, and extrinsically on the values associated with them by the communities rooted in the sites.

After this clarification the authenticity concept is assumed as a fundamental requirement in any process of World Heritage classification. In fact, to all the sites recognized in the World Heritage List is recognized an Universal Outstanding Value based in three aspects: i) entry criteria - registration reasons and importance; ii) condition - authenticity and integrity; and iii) conservation and management. So, authenticity refers to the ability to convey the true historical meaning and is a necessary condition to sustain the exceptional universal value (Rodwell & Oers, 2007). In conclusion, authenticity describes the integrity of a place, an object or an activity in its original creation.

### **Authenticity – from Heritage to Tourism**

The search for authenticity became central in the tourism literature (Buchmann, Moore & Fisher, 2010). Authenticity is a central motivation in the tourism experience. Tourists' attraction to places that present social, historical or cultural significance is comparable to the desire of pilgrims when visiting holy places (MacCannell, 1973). The emotional

attachment to these 'authentic' places is so important that makes the journey a kind of pilgrimage (Buchman, 2010).

Authenticity is a dynamic and multifaceted concept and has marked many debates about its meaning and utility, so it occupies a central position in tourism studies (Rickly-Boyd, 2012). Over the years different approaches were proposed and the concept was analysed in different perspectives - object, place, experience - these reflections translate into several theories sometimes antagonistic.

Authenticity qualifies objects, places and tourist experiences and has been measured and studied over the past decades from different perspectives (Kolar & Zabkar, 2010). In this study the focus is the authenticity from tourists' perspective. It is considered the destination and its attractions, travel motivations, cultural repertoire and contact with other tourists (Kohler, 2009).

One of the first studies in tourism using authenticity was in the 60's and analysed the travel experiences of American international tourists. The study concluded that tourists were not able to experience authentic foreign cultures because they were in large numbers in the destinations, so mass tourism generates pseudo-events and commercializes culture, homogenizing and standardizing experiences (Boorstin, 1961). In this first study the authenticity is considered as an essential feature of objects and places destroyed by tourists' presence (MacCannell, 1999).

The credit for placing authenticity as a central issue in tourism research is for MacCannell (1973, 1976). The author defines authenticity as a central motivation in tourism activity and experience; a dimension attributed to some objects and places, through modern social processes that also produce the motivation for their consumption (MacCannell, 1999).

Still in the 70s another study examines authenticity as a motivation factor for tourist consumers. According to this study (Cohen, 1979), in the postmodern world, many individuals are disappointed and struggle to find meaning in everyday life and get out of alienation. These alienated individuals' desire to experience authenticity by living the lives of others – the experiential tourists. According to this study, tourists can be segmented into five groups according to the degree of authenticity seeking: leisure, fun, experiential, experimental and existential. The first two types of tourists are motivated by escape mechanisms and seek for a change in daily routine. The experiential, experimental and existential tourists aim for a deeper level of authenticity; they are motivated by the search for meaning in the visited places (Cohen, 1979).

Many authors concluded that authenticity is a main motivation for tourists influencing their main decisions, such as destination selection, leisure activities practiced, visits, among

others. Authenticity is the search for knowledge and also brings pleasure to tourists' experiences. So, the search for authenticity is real and destinations should invest time and money promoting it to tourists (Waller & Lea, 1999).

With the growing concern and interest in sustainable tourism, authenticity became a central concept. In fact, authenticity fits with the current trend for sustainability in tourism, its importance is clear: "Authenticity is synonymous with tourism that is well done" (Pauchant, 2006).

More recently, authors agree that the search for authenticity reflects the need of urban tourists from industrialized countries looking for something out of their daily lives, something different, an escape. They want to try new things and enjoy the feeling of being where things are real and original. They want to be able to say "I was there". Authenticity in tourism refers to a unique experience like: different ways of life experiencing; contacting with the other people identity; to see different traditions, discover places that remain untouched by modernity maintaining traditional methods and ways of life, among others. In this way, tourists also realize the difference between the visited destination and their own life. So, tourism experience emerges as a window into their culture, heritage, history and identity. This kind of experience also allows to break with globalization and tourism standardization, creating additional value to tourism experiences (Laliberté, 2005)

### **Types of Authenticity in Tourism**

Authenticity is assuming a central position in tourism research (Rickly-Boyd, 2013) and authors assume mainly two distinct perspectives in its study: i) objects authenticity (Steiner & Reisinger, 2006; Wang, 1999) and events perceived as real and genuine (Steiner & Reisinger, 2006); ii) and experience authenticity (Wang, 1999), as a true human attribute or true to its essential nature (Steiner & Reisinger, 2006). Deriving from those two perspectives, authenticity in tourism was approached from three dimensions reflected in three different authenticity types - objectivist, constructivist and existential (Wang, 1999):

- the objectivist approach assumes that authenticity emanates from the visited object originality, being a place, a site or a specific attraction; (See: Belhassen & Caton, 2006; Reisinger & Steiner, 2006)
- the constructivist perspective emphasizes the different ways in which tourists perceive authenticity, sometimes it is related to their personal interpretations (Wang, 1999);
- the existential approach is similar to the constructivist, lies in the subject and not on the visited object (see: Belhassen, Caton & Stewart, 2008; Kim & Jamal, 2007; MacCannell, 1973; Steiner & Reisinger, 2006; Rickly-Boyd, 2012; Wang, 1999).

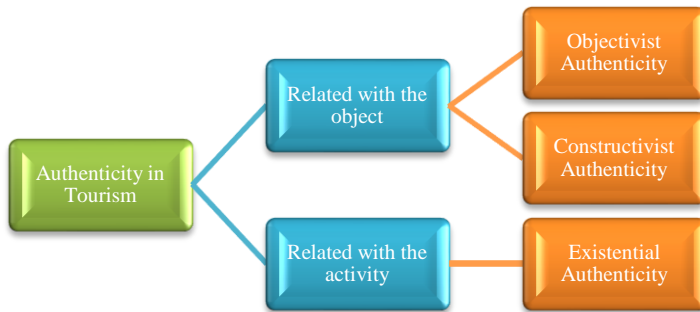


Figure 1: Authenticity in Tourism

### Authenticity Related with the Object – Objectivist Approach

When tourists think of authenticity, they imagine an object from the past inherently authentic, supported by researchers that use authenticity criteria and confirm that the object is authentic (Cohen, 1988). In this line, tourists have a passive role, they are not actively involved authenticity construction since the authentic interpretation of objects is provided (McIntosh & Prentice, 1999).

There is the general idea that the real and authentic can be found in other cultures and periods of time, so living the History can be a catalyst to bring tourists to these cultures. Moreover, these new cultures and time experiences can be very valuable, not only to attract new tourists, but also to increase their knowledge making them wanting to return. The authentic tourist experience comes from the visited original objects and sites and the recognition of their authenticity (Wang, 1999).

Besides many researchers argue that the authenticity based on the object should be abandoned (Reisinger & Steiner, 2006) others state that object authenticity remains relevant for tourists, residents and professionals (Belhassen & Caton, 2006).

### Authenticity Related with the Object – Constructivist Approach

The constructivist authenticity concept results from the social construction, meaning that the objects are considered as authentic, not because they are inherently genuine, but because they were created and built according to a culture views and beliefs. So, authenticity refers the perception that tourists hold on the visited objects, in terms of image, expectations, preferences, beliefs, among others. Thus, there are "multiple authenticity versions and visions on the same object" since is symbolic (Wang, 1999). Constructivist authenticity is thus relative and negotiable (Cohen, 1988), determined by the context

(Salamone, 1997) and is always ideological (Silver, 1993). So, tourist authentic experiences and the authenticity of the visited objects are complementary (Wang, 1999).

The authenticity related with the object is not the conceptual approach defended by all researchers, many suggest that the original never existed. According to some researchers authenticity is the one built by society over time or never existed (Cohen, 1988; Hughes, 1995).

### **Authenticity Related with the Activity – Existential Approach**

Existential authenticity refers to a potential state of mind that can be activated by tourism activities. The authentic experiences in tourism help tourists to achieve this state of existential spirit and they have no relation to the visited object authenticity. Instead of evaluating if something is or is not authentic, it is more appropriate to ask tourists what they value as authentic and if they face inauthenticity as a problem (Wang, 1999).

This perspective suggests that there is nothing inherently authentic, that authenticity is a observer's creation. This view is opposed to the objectivist and constructivist perspectives since the authenticity is felt it doesn't exist in the object, involving only the individual subjectivity (Wang, 1999).

The existential experience involves personal or subjective feelings activated by tourism, in which individuals feel more authentic and express themselves more freely than in their everyday lives, not because they consider the visited objects as authentic, but because they are involved in a different activity, without the daily constraints (Wang, 1999). In this sense the existential authenticity is understood as "authentic good time" associated with the activity and logically distinct from the object (Brown, 1996).

The studies that give special attention to the relationship between heritage and existential authenticity (Handler, 1986; Kellner, 1995; Plant, 1993), conclude that individuals look to the past to find their identity and to understand themselves (Steiner & Reisinger, 2006). The heritage is a personal historical experience, of learning and education. The notion of "getting closer to history" is very important to experience the heritage authenticity, as well as the feeling of pleasure (Goulding, 2000).

### **Conclusions and future research**

Western societies have museums, art galleries, historic parks and professional interpreters to show them the meaning of the places, even though it may involve the stimulation of selective memory or nostalgia. The tourist experience is considered as authentic according

to the interactions that shape it, with the actors' originality and the social and spatial context in which this interaction occurs (Mantecón & Huete, 2008).

Over the years researchers tried to clear authenticity concept in tourism, and explain where the authentic is rooted: in the visited object and site or in the tourism activity, deriving to three different perspectives: the objectivist, constructivist and existential authenticity.

The assumptions of authenticity related with the object were criticized and replaced because they are unable to explain the motivations and experiences in tourism (Wang, 1999). In fact, the existential authenticity approach is conceptually more useful to understand how contemporary tourists attribute meaning to their travel experiences (Steiner & Reisinger, 2006; Reisinger & Steiner, 2006; Wang, 1999). This is more important when is based on the idea that modern society creates individuals' alienation creating the desire for tourism experiences identified as authentic (MacCannell, 1999; Olsen, 2002; Wang, 1999).

More and more tourists will desire authentic experiences and not false ones, this because they will be more educated, more sophisticated, and more environmentally conscious (Yeoman, Brass, McMahon-Beatie, 2007) claiming the difference and alienation of societies (Cohen, 1988; MacCannell, 1999). Authenticity must be examined from the individual tourist perspective - what is real or not depends on what the tourist wants to experience (Olsen, 2002).

In addition to the reflections on the authenticity concept use and conceptual approach, researchers continue to explore the analysis of authenticity in tourism experiences (Reisinger & Steiner, 2006; Steiner & Reisinger 2006; Wang, 1999). However, there is much to be done. Authenticity continues to provide interesting discussions about tourist motivation and experience and gives an alternative analysis on how and why tourists have experiences that are described as authentic (Olsen, 2002; Taylor, 2001).

Past research highlight the tourism experience importance, focusing on the tourist, meaning the authenticity on the consumer side. However several questions remain: what is needed to a tourist experience to be considered as authentic? Or what is an authentic heritage reconstruction? Or would it be better to ask: Who benefits from the authenticity? Who are the players interested in achieve an authentic historical past or culture representation?

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## **Cultural tourists: Authenticity perception in World Heritage Historic Centres**

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### **Abstract**

There is a clear ‘cult of authenticity’, at least in modern Western society. So, there is a need to analyze the tourist perception of authenticity, bearing in mind the destination, its attractions, motivations, cultural distance, and contact with other tourists (Kohler, 2009). Our study seeks to investigate the relationship among cultural values, image, sense of place, perception of authenticity and behavior intentions at World Heritage Historic Centers. From a theoretical perspective, to our knowledge, no study exists with a focus on the impact of cultural values, image and sense of place on authenticity and intentions behavior in tourists. The intention of this study is to help close this gap.

A survey was applied to collect data from tourists visiting two World Heritage Historic Centers – Guimarães in Portugal and Cordoba in Spain. Data was analyzed in order to establish a structural equation model (SEM). Discussion centers on the implications of model to theory and managerial development of

tourism strategies. Recommendations for destinations managers and promoters and tourist organizations administrators are addressed.

**Keywords:** *World Heritage Historic Centres, cultural tourism, authenticity perception, cultural values, behaviour intentions.*

## **Introduction**

Tourism is a social phenomenon that happens at a specific location (Poria, Reichel & Biran, 2006). A place can correspond to an intense personal experience which evokes memories with specific meanings (Herbert, 1996). Cultural tourism is a kind of tourism motivated by the desire to experience places: the authentic natural, historic and cultural resources of a community or region (NCDOT, 2000). Nowadays cultural tourism in World Heritage Sites is an important market especially to urban tourists. An effective way of addressing research is to understand some features of cultural tourists in World Heritage Sites, their motivations, behaviours and desired experiences (Pedersen, 2002).

Tourists want to experience new things and enjoy the sensation of being where things are real and original. They want to be able to say “I was there”. The search for authenticity reflects the needs of urban tourists from industrial countries; when these people travel, they seek something outside their daily lives, something innovative and different, an escape (Pauchant, 2006).

The importance of authenticity in sustainable tourism is clear: “Authenticity is synonymous with tourism that is done well” (Pauchant, 2006). A growing number of cities and regions are basing their tourism development strategies on the promotion of cultural heritage, and the number of cultural attractions is growing rapidly (Richards, 2005). The search for authenticity and difference becomes essential to make World Heritage Sites differentiated from any other tourism places and attractions (Turok, 2009).

This study analyse an important experience and feeling to cultural tourists – authenticity perception. Future tourists will desire an authentic rather than false experience because they will be better educated, more sophisticated, globally aware and environmentally conscious (Yeoman, Brass & McMahon-Beatie, 2007). Authenticity as an evaluative judgment may enrich the understanding of tourist experience and behaviour and serve for marketing management purposes (Kolar & Zabkar, 2010). Our aim is to analyse what influences the search for authenticity in cultural tourists visiting World Heritage Sites.

## **Theoretical framework**

Over recent years, a great effort has been put into adapting cultural resources as products for tourism, in preparing heritage destinations, in expanding the range of museums and in

strengthening the tourism's cultural dimension. Therefore, cultural tourism is a phenomenon of interdependencies and its relationship with historic cities is multifaceted, with both positive and negative aspects (Vinuesa & Torralba, 2010). In this research we try to analyse some issues that link cultural tourists with World Heritage Sites, namely, cultural values, image, sense of place, authenticity and behaviour intentions, as follows.

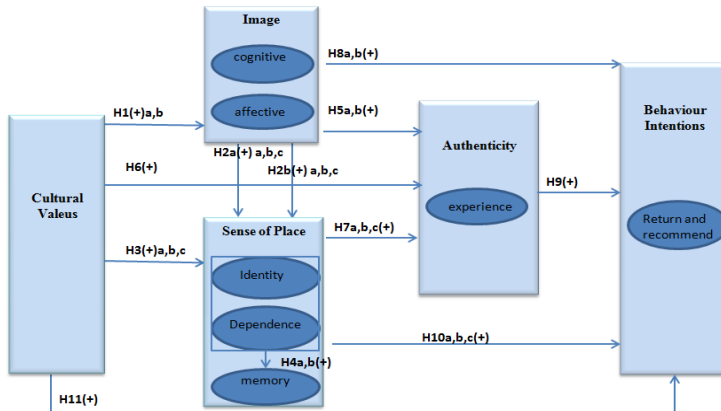


Figure 1: Conceptual Model

Culture can be defined as the interactive aggregate of common characteristics that influence a group's response to its environment (Hofstede, 1990). Many aspects of culture form patterns of beliefs, attitudes, norms, values, and social behaviours (Kim, 1998). Values are psychological variables that characterize people within the same culture. Therefore, people with similar values belong to a similar culture. The values that permeate a culture are called "cultural values", and they conform what is good or bad, right or wrong, true or false, positive or negative (Reisinger, 2009). Cultural values are powerful forces that shape perception and individual behaviour (Triandis, 2000).

Destination image is defined as "an attitudinal construct consisting of an individual's mental representation of knowledge, beliefs, feelings, and global impression about an object or destination" (Baloglu & McCleary, 1999, p. 870). Or, as a global perception that an individual holds of a destination (Alhemoud & Armstrong, 1996). This concept is identified as a key issue in the travelling decision making process (Um & Crompton, 1990) and is associated with a subjective interpretation of tourists' feelings and beliefs towards a destination (Baloglu & McCleary, 1999).

The destination image perceived in the mind of the tourist is mediated by the person's identity – cultural background and social, personal and psychological characteristics (Govers & Go, 2005). Tourists develop both cognitive and affective responses and

attachments to environments and places: the cognitive component refers to the appraisal of physical features of environments while the affective component refers to the appraisal of the affective quality of environments (Baloglu & McCleary, 1999). Several studies suggest that tourist's cultural values are preconditions to the destination image (Kim & Prideaux, 2005). Based on this, the following hypothesis is developed:

*H1 - Tourist's cultural values positively influence the World Heritage Historic Centres*

*a) cognitive image*

*b) affective image*

Sense of place refers to the emotional and physical bond that an individual has towards a place. It is a feeling that may be derived from the natural environment, but is more often made up of a mix of natural and cultural features in the landscape. People develop a sense of belonging, identity, and dependence on certain places (Korpela, Hartig, Kaiser & Fuhrer, 2001).

The concept of place identity carries two different meanings: the first means a set of place features that guarantee the place's distinctiveness and continuity in time; the second means "genius loci", used to describe the impalpable but agreed upon unique character of a place (Lewicka, 2008). Place dependence, in contrast to place identity, refers to connections based specifically on activities that take place in an outdoor, recreational setting. It develops out of the fit between one's intended use of an area and the area's ability to adequately provide that use, especially relative to alternative sites. Place dependence is recognizable in the concept of resource specificity common in the recreation literature (Farnum, Hall & Kruger, 2005). Place memory can be measured by expressed interest in place history, place historical knowledge, and ethnic bias (Lewicka, 2008).

Recent research shows that the concept of sense of place facilitates the comprehension of leisure behaviour. Consequently, many studies have been done to determine what precedes sense of place as an activity and leisure involvement (Kyle & Mowen, 2005) and destination image (Prayag & Ryan, 2011).

Destination image is an antecedent of place attachment (Prayag & Ryan, 2011). It influences significantly and positively the attachment to a destination (Veasna, Wu & Huan, 2012), to international tourists (Prayag & Ryan, 2011) and residents that visit cultural sites (Hou, Lin & Morais, 2005). So, it is expected that a favourable image of a destination leads to a strong cognitive attachment to that destination (Veasna, Wu & Huan, 2012). Based on this, the following hypothesis is developed:

*H2a - Cognitive image of World Heritage Historic Centres positively influences tourist's**a) place identity**b) place dependence**c) place memory*

When tourists select some places and not others to visit, it is fairly obvious that some predictable factors - distance, accessibility, type of activities provided, destination image, or social influence - come to mind (Farnum, Hall, Kruger, 2005). The new paradigm in tourism research emphasizes the understanding of emotional and symbolic subjective meanings associated with places and also the connection of people to those places (Williams & Vaske, 2003). Based on this, the following hypothesis is developed:

*H2b - Affective Image of World Heritage Historic Centres positively influences tourist's**a) place identity**b) place dependence**c) place memory*

A place can correspond to an intensely personal experience which evokes memories and allows them to be relived and acquire a specific meaning (Herbert, 1996). The main motivation for heritage tourists visiting a place is based on the heritage's characteristics of the place (Poria, Reichel, Biran, 2006). Places that have genuine links with culture can develop them, with clear advantage for the place and its visitors. Cultural meanings and values of the tourist attach themselves to similar meanings and values of the place (Herbert, 1996). The relationship between the individual values and places has been mentioned as important in heritage management. Cultural tourists that visit cultural places have a sense of meaning or emotional attachment with them (Herbert, 1996). According to this, the following hypothesis is developed:

*H3 - Tourist's cultural values positively influence**a) place identity,**b) place dependence**c) place memory*

In a tourism context, place dependence is described as visitors' functional attachment to a specific place and their awareness of the uniqueness of a setting, which contributes to meeting their visitation goals (Williams, Patterson, Roggenbuck, & Watson, 1992). "Urban reminders", the leftovers from previous inhabitants of a place, may influence memory of places, either directly, by conveying historical information, or indirectly, by arousing curiosity, and increasing motivation to discover the place's forgotten past. People aware of the place's history express more interest in the place's past and in their own roots than people with fewer emotion bonds to a place (Lewicka, 2008).

This mode of being is based on events that happened during our life, one can develop a connection to a destination due to activities that he/she develops or to what the place itself symbolizes (Yuksel, Yuksel & Bilim, 2010); or that took place before we were born and therefore belong to the history of the family, ethnic group, state, or the world. In the latter cases, what we remember depends not on personal experience but on oral traditions, cultural transmissions or own motivation to do the detective work in discovering the past (Lewicka, 2008). So, we advance the following hypothesis:

*H4 - The tourist's place memory of World Heritage Historic Centres is influenced by**a) Place identity**b) Place dependence*

Authenticity is a complex concept that is central in tourism research. Authenticity can be approached in different two perspectives: object based (Steiner & Reisinger, 2006) and events considered as real and genuine (Steiner & Reisinger, 2006); and based on the touristic experience like a human being's attribute meaning one's true essence (Steiner & Reisinger, 2006).

Image, as said before, is an important component of tourism destination marketing because it influences tourists' behaviour by stimulating multiple creative activities and experiences (Nicoletta & Servidio, 2012). Image, as one of the most influential factors affecting tourist perception and consequent behaviours, is a mixture of various feelings about attitudes toward and ground for an overall evaluation of an object (Lee, O'Leary & Hong, 2002).

Heritage, tourism and authenticity become a powerful part of the destination image (Frost, 2006). Tourist may enter in World Heritage Sites with some predetermined conception encouraged by the area's destination image (Farnum, Hall & Kruger, 2005). So, we advance the following hypothesis:

*H5 - Tourist's perception of authenticity experienced at World Heritage Historic Centres is influenced by*

*a) cognitive image*

*b) affective image*

Values give some things significance over others and thereby transform some objects and places into heritage. Labelling something as heritage is a value judgment that distinguishes that object or place from other objects and places for particular reasons, and as such, the labelling adds new meaning and values (Avrami, Mason & Torre, 2000). An important characteristic of heritage is authenticity that identifies traditional cultures and their origins as genuine, real and unique, establishing a strong connection with the communities' heritage. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories (ICOMOS, 1994). Typologies of tourist experiences have shown that the quest for authenticity on vacation is a function of stratification and emphasizes the multiplicity of personal identities (Waite, 2000). Based on this, the following hypothesis is developed:

*H6 - Tourist's cultural values positively influence the perception of authenticity of the touristic experience on World Heritage Historic Centres.*

Places involve meanings and values that facilitate intimate connections with particular geographical areas. Especially in high-profile places/World Heritage Sites visitors may come to areas with preconceived notions of what their experience should consist of, and what types of encounters are needed in order to have an authentic experience (Farnum, Hall & Kruger, 2005). So, we propose that:

*H7 - Tourist's perception of authenticity who visit World Heritage Historic Centres is positively influenced by*

*a) place identity*

*b) place dependence*

*c) place memory*

The concept of human behaviour is multidisciplinary and as a result it has different meanings in each discipline. In tourism, some concepts that define tourist behaviour have been borrowed from several disciplines, such as from recreation, geography, urban and regional planning and education, among others (Reisinger, 2009). Behaviour intentions in tourism refer to the set of tourists' attitudes after their visit experiences. Thus, each distinct and favourable experience will positively influence future behaviour, for example in the subsequent evaluation of the destination, the future intentions to return or to recommend the visited place (Bigné & Sánchez, 2001).

"Images guide and shape behaviour" (Barich & Kotler 1991, p.95) provides a cue for information processing (Nadeau, Heslop, O'Reilly, Luk, 2008). They are knowledge structures that can be used as mental short-cuts for processing information in decision-making processes (Kotler & Gartner 2002). Destination image exerts a significant influence on destination choice but also preconditions tourist destination behaviours and attitudinal consequences (Lee & Lee, 2009). So a broader conceptualization of image can show the way to greater understanding of touristic intentions on recommendations and on visiting it again (Nadeau, Heslop, O'Reilly, Luk, 2008).

Image of the destination positively affects an intention to revisit it in the future (Court & Lupton, 1997). The more favourable the image of a destination is, the higher the probability that the tourist will return and will recommend it (Bigné & Sánchez, 2001). Based on this, the following hypothesis is developed:

*H8 - Behaviour intentions towards World Heritage Historic Centres is positively influenced by*

*a) cognitive image*

*b) affective image*

Authenticity is a subjective experience and deals not only with facts but also with myths and imagination (Jewell & Crofts, 2001). Authenticity as an evaluative judgment may enrich the understanding of tourist experience and behaviour and serve for marketing management purposes (Kolar & Zabkar, 2010). Tourists' authentic experiences are not "object-and-context-free" (Reisinger & Steiner, 2006). So, cultural and heritage tourists are looking for experiences, based on the tangible remains of the past (Herbert, 2001). According to this, the following hypothesis is developed:

*H9 - Tourist's Perception of experienced authenticity positively influence the behaviour intentions towards World Heritage Historic Centres.*



A place can be valued by an individual because it is a good place to undertake a particular activity, or it is seen as special for emotional or symbolic reasons (Kyle & Mowen, 2005). Cultural and heritage tourists are looking for a sense of place, a connection to a place, with their traditions and customs (Jewell & Crofts, 2001). Sense of place is a significant predictor of skiers' loyalty and allows establishing the intentions to return and recommend a specific touristic destination (Prayag & Ryan, 2011). A strong place attachment may lead to repeatedly returning to a special place (Farnum, Hall & Kruger, 2005). In line with this, we can advance that:

*H10 - Behaviour intentions towards World Heritage Historic Centres is positively influenced by*

*a) place identity*

*b) place dependence*

*c) place memory*

Cultures represent a value systems complex that potentially affects tourist's behaviour intentions. The background of each person provides them with different culture. So, understanding people means to consider their background, from which their present and future behaviour can be predicted (Hofstede, 1990).

Values are related to decision making, further, there is evidence that values impact behaviour (Parks & Guay, 2009). Some tourists like to travel to destinations that share the same cultural background, but the opposite is also true, cultural differences, rather than similarities, can also attract tourists to different destinations (Reisinger, 2009). In consequence, the tourist's culture influences and contributes to explaining the tourist's behaviour (Reisinger, 2009). According to this we propose:

*H11 - Cultural values positively influence behaviour intentions towards World Heritage Historic Centres.*

The authenticity conceptualization discussion, mainly related to the historical heritage preservation, began with the Charter of Venice in 1964. This document supports the safeguarding of cultural heritage and ancient monuments as a common heritage. Also states that all communities have the duty to preserve heritage, with all the richness of its authenticity. This statement reveals the perspective in which the authenticity was traditionally designed: authenticity viewed as an approach to "object" (Starn, 2002).

## Methodology

A survey was applied to collect data of French tourists, in two Europeans historic centres, Guimarães in Portugal and Córdoba in Spain, classified by UNESCO as World Heritage Historic Centers. A structured questionnaire was developed and applied to collect data of French tourists, in two destinations classified by UNESCO as WHHC, Guimarães in Portugal and Córdoba in Spain. The data is composed by 400 questionnaires collected between July and August 2012. This final sample allowed us to have a proportion of 5 observations for each indicator - 78 variables (see Bentler, 1989 in Westland, 2010). The final model represents a 16:1 proportion - 24 observable indicators.

Measurement scales: 28 items were operationalized from Hofstede, Minkov and Vinken (2008), 21 items of cognitive and affective image were operationalized from Kim and Richardson (2003); 15 items of sense of place were adopted from Williams and Vaske (2003) and Lewicka (2008); 10 items of experience authenticity were operationalized from Kolar and Zabkar (2010), Poria, Reichel and Biran (2006); 4 items of behavior intentions were adopted from Kolar and Zabkar (2010). The measured was based on a 5 point Likert scale – 1 = strongly disagree to 5 = strongly agree.

## Results

The conceptual framework was simultaneously estimated in a structural equation model using FIML estimation procedures in LISREL 8.80. Specifically; this model contains five constructs, 24 observable indicators, measurement and latent variable errors, and intercorrelations between the latent constructs. This model has a chi-square of 585.56 (239 df,  $p=0.00$ ); the fit indices suggest a good fit of the model to the data (NFI=0.91, NNFI=0.96, PNFI=0.81, CFI= 0.96, IFI= 0.96, RFI=0.93, RMSEA=0.060).

Several factors were eliminated from the conceptual model presenting Cronbach's alphas less than .65 and / or for revealing no significant values when tested to incorporate the final model. The hypotheses relating the constructs fixed in the CFA model were tested with significant results. This model has a chi-square of 585.56 (239 df,  $p=0.00$ ); the fit indices suggests a good fit of the model to the data (NFI=0.91, NNFI=0.96, PNFI=0.81, CFI= 0.96, IFI= 0.96, RFI=0.93, RMSEA=0.060). The following are the results (see Figure 2) through measures of standardized coefficients and t-values.

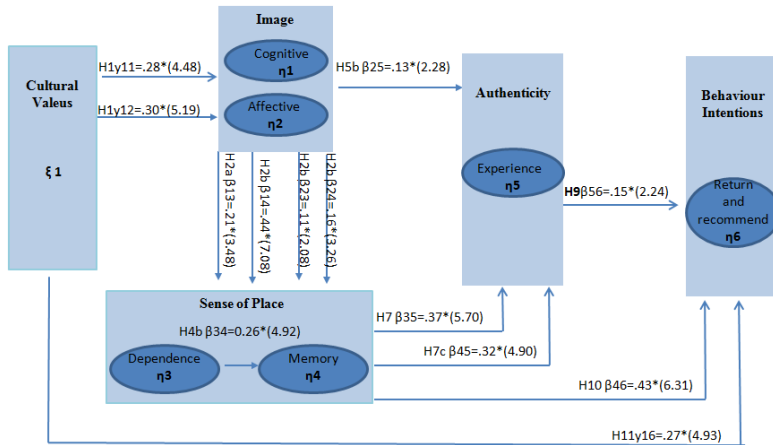


Figure 2. – Final Model

### Conclusions and implications

This study analyses the factors that influence cultural French tourists' perception of authenticity and the future intentions to return or recommend the visit at World Heritage Historic Centers. The empirical investigation revealed that tourist's cultural values influences cognitive and affective image of World Heritage Historic Centers. Affective and cognitive image impacts sense of place, specifically place dependence and memory. An important conclusion of this study is that French tourist cultural values don't influence directly the experienced authenticity. Cultural values do influence authenticity indirectly through affective image. Behavior intentions are impacted by cultural values, sense of place and authenticity.

Our model gives an extended and integrated vision of what influences authenticity perception and behavior intentions. When marketers understand how cultural tourists react to authenticity, they can create more effective campaigns to influence consumers' expectations and decisions.

From a theoretical perspective, to our knowledge, no study exists with a focus on the impact of cultural values, image and sense of place on authenticity and behavior intentions. Now, that marketing researchers are challenged to provide research with practical implications, it is believed that this theoretical framework may be used as a basis to pursue service-oriented destination and business strategies.

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## **Making Oenotourism Sustainable: Experiences from Switzerland, South-Africa, France, Portugal and China**

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### **Abstract**

Drawing from a comparative study of oenotourism developments in Switzerland, South-Africa, France , Portugal and China, the paper develops a set of critical factors for the sustainable development of this type of tourism. It demonstrates in particular how the economic functions of the wine sector (i.e. to produce and sell wine) get entangled with different tourism cultures and place-related imagineries. The paper argues that in order to create conditions for sustainable development, the forms of oenotourism products eventually take need to follow the functional logic of the overarching wine business strategy. Accordingly, three types of oenotourism formats can be observed, variably aiming at (a) CRM and branding ; (b) direct sales and/or (c) profit-making tourism products. Based on these observations, the paper will make recommendations addressing policy, civil society and private sector stakeholders.

**Keywords:** *Oenotourism, Economic viability, Sustainable Development, China, Switzerland, Portugal, South Africa*

## 1020 years old heritage - Pannonhalma and its environs

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### Abstract

In Western Hungary an outstanding asset dominates the landscape, fitting neatly into its environment: the 1020 years old Benedictine Arch-abbey of Pannonhalma. The monastery – together with its harmonious natural environment – was put on the World Heritage List in 1996. The monastery hill is highly exceeding from the region, it can be seen from hundreds of kilometers. The Abbey together with its wider ambience (farmsteads, fields, villages, etc.) recalls a time when the monks were self-sufficient. The cultural and architectural values are strongly connected with their environs, the monastery is surrounded by a 7052 hectare Landscape Protection Area, a not yet fully transformed remain of the limy sand plains of the Small Hungarian Plain. The sustainment of the world heritage area must be planned and managed in quite a prudent and complex (agrarian, urban, archeological, natural, etc.) system. The goal of the management is to create the World Heritage Area's land use structure, based on the natural and cultural values of the region.

**Keywords:** *Pannonhalma, World Heritage, landscape, land use, nature protection*



## Cultural landscape: a promising category

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### Abstract

Cultural landscapes belong to a most promising world heritage category that has much evolved since 1992. Through the study of cultural landscapes characteristics and their conceptual affirmation over the time, the objective would be to find the best way to identify cultural landscapes typologies in order to undertake a further thorough review of either listed cultural landscapes or of the ones presenting similar values and which could have been listed as such, as well as of those figuring on the tentative lists. This could be achieved thanks to a semiotic analysis of the SOUV: the idea being in particular to test the TROPES software.

**Keywords:** *Cultural landscape, typology, category, nature-culture, ICOMOS, semiologic analysis.*

### Introduction

A cultural landscape is rather difficult to conceive since the examples are so different. What do a vast rural area, an industrial landscape, a man designed garden or an archeological site have in common? Understanding this hybrid category, necessary complex, half-way between nature and culture rather than “mixed”, is not easy for the public which, as some experts, remain committed to the traditional differentiation between cultural and natural heritage. Heritage properties, when they are listed as cultural landscapes, embody an interlinked and holistic character, mixing natural, cultural and intangible values, which is the very specificity of this new kind of heritage...

If, in France, the Val de Loire is a famous world heritage landscape, well known and understood to the public, the inscription of Causses Cévennes or Nord-Pas-de-Calais Mining Basin came as huge surprises and got an important impact. When Saint-Emilion and Champagne have been listed as cultural landscapes, “Climats de Bourgogne” had been proposed by the project promoters as a cultural property, but the World Heritage Committee, following the advice of ICOMOS, inscribed it as a cultural landscape. Does that mean that the concept is still rather loose and difficult to determine?

It is necessary to define this new UNESCO category, which appeared in 1992, and also to present its developments and its strengthening in the long run, since it has much evolved. We may wonder whether the success of this category, representing nowadays 95 properties, is due to a change in the very meaning and approach of various heritages. And another question arises: why some cultural landscape types are more successful than others?

The methodology we wanted to test was proposing a cluster analysis of all the listed cultural landscapes thanks to a semiologic analysis of the OUV (the Outstanding Universal Values justifying the world heritage listing), using in particular the TROPES software. The idea being to test the feasibility of a method allowing to highlight the key words which characterize the studied properties, by pointing out their recurrences or, on the other hand, their exceptionality. This semiologic analysis would enable to compare and enrich the official UNESCO cultural landscape categories analysis through a typology resulting from the TROPES method.

Our analysis could also enable us to compare this cultural landscape category with other natural or cultural properties in order to see in which way they differ or not.

Future research avenues raised by this communication include an analytical grid for the cultural landscapes selectable to fill the gaps on the UNESCO list. Methodologically, it would also enable us, on the basis of the studies carried out by ICOMOS and ICOMOS France<sup>1</sup>, to analyze the tentative lists.

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<sup>1</sup> ICOMOS, internal surveys, 2002, 2005, 2014, 2015

## 1. Should the cultural landscape typology be revisited?

### 1.1 Official typology and criticism

UNESCO cultural landscapes mark an important turn in categories and types of spaces inscribed on the world heritage list. The emergence and the development of this new category started among experts at the beginning of the nineties. UNESCO Heritages definition is both political and societal. It also comes from a collective work of local field-specialists, managers, officials, as well as national authorities and experts. It is a response to changes, an adaptation to influences coming up from « labelled » or average territories, which adjusts themselves to collective memories.

The Cultural landscapes category<sup>2</sup> is divided into three sub-categories: « intentional », « organically evolved » and « associative »<sup>3</sup>. Even though gardens and parks enter the first, the more represented, prolific and diverse is the second one. In the inscription files, they refer more to the use value than to the aesthetic one (Roger's "artialisation" - Roger, 1997) or to the symbolic one (associative).

According to Peter J. Fowler, in his 2003 analysis, « cultural landscapes refer to rural landscapes and to unknown agricultural workers », stressing their living character... (Fowler, 2003). This point of view seems nowadays rather reductionist. It applied to a specific type of landscape, among the organically evolving cultural landscapes, which were, at the beginning, imagined as everyday landscapes, rural, agricultural and living. This expert's analysis also underlines that this new category, then very recent, still remained partly unclear or, as he wrote, "rather clumsy". The concept, at the time, was emerging and had not been stabilized. However, the objective of allying nature and culture in a holistic approach has been present since the beginning. The concept, and thus the category, has developed over the time, it has been enriched from a bottom-up reflection, through constant exchanges between theory and practice, and from local managers' and various stakeholders' experiences<sup>4</sup>.

<sup>2</sup> According to the UNESCO Operational Guidelines for the implementation of the WH Convention, "The term "cultural landscape" embraces a diversity of manifestations of the interaction between humankind and its natural environment" "Cultural landscapes are cultural properties and represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal." ...

<sup>3</sup> UNESCO Operational Guidelines, 2015, Annex 3, p.77

If to-day we still work on the initial cultural landscapes categories and sub-categories, their typology has much diversified over time. Which ones have most developed? Which have remained on the sidelines?

1.2 State of play

Since, the doctrine has evolved thanks to constant theory enrichment through new inscription on the world heritage list, it is now time, 25 years after their launching, to assess the cultural landscapes situation... The map of World cultural landscapes shows the geographic imbalance, some areas being much underrepresented.

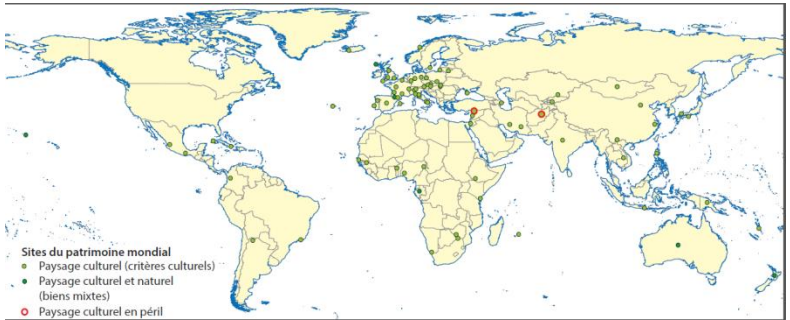


Figure 1: map of CL in the world (E. SALIN, source UNESCO, 2013)

Cultural landscapes criteria are diversified, with a strong predominance of criterion iv: “to be an outstanding example of a type of.../ landscape which illustrates (a) significant stage(s) in human history” (figure 2). Most of the cultural landscapes are cultural properties, fewer are mixed. (figure 3), and, for the moment, among those, but for the Natural Tongariro Park (New Zealand) which allies criterion vi alone (associative criterion) with natural criteria, all the others mix several cultural and natural criteria.

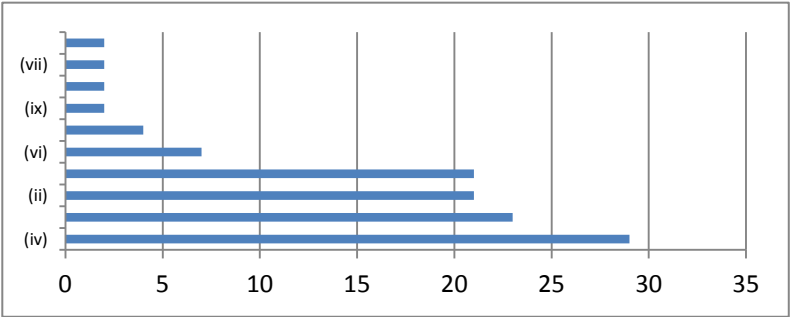


Figure 2: European cultural landscapes criteria (UNESCO, 2013)

Cultural landscapes are heterogeneously distributed since, as for Cultural properties, Europe is overrepresented (53%, in 2015). It is a paradox, since, at the origin, the cultural landscapes inventors had mostly in mind oral civilizations. One notices, however, that this trend is nowadays reversing towards a better balance in favor of cultural landscapes in Africa (13%), and above all, Asia-Pacific (23%).

Inscription dates are rather homogeneous, as well as the extent of the listed properties. Anyway, one may notice that their size tends to decrease, since it has been understood that the vaster they are, with a greater number of local authorities and stakeholders, the more difficult they become to manage. For instance, the Champagne inscription file, a serial property, initially concerned 6 main sites, largely distributed in the whole Champagne area, on 7910 ha and a Buffer Zone of 7200 ha; on the ICOMOS France expert's and State demand, it was drastically reduced to 3 sites, which were closer one to another and more representative as well as in a better state of preservation. Its size was thus reduced to 844 ha and 3448ha for the Buffer zone. Thus, the core area of the final property "Coteaux, Maisons et caves de Champagne" became just above 10% of the first proposal...

### **1.3 For a detailed typology of cultural landscapes (TROPES methodology)**

We tested a software, namely the TROPES methodology, thinking it should enable us to point out the Cultural *landscapes main characteristics*.

The fact that the cultural landscapes notion is in constant enrichment and development has led us to the following tree structure, realized after Fowler's characteristics, enriched with two new ones (memory sites and underground landscapes) and the corresponding key-words allowing to create a tree structure for TROPES program. TROPES methodology: aims to build a complex arborescence with concepts (e.g.: rurality) and associated key-words  
Typology: vineyards and sub-typology, e.g. for pasture: meadows, mountain pastures, dry grasslands...

Table 1: Cultural landscapes characteristics Table

Fowler's characteristics	Synthesis	Key words
Signifiant aesthetic Quality	Esthetic	Esthetism, Beauty, architectural Quality
Generally large size building	Large territory	(Small) scale , extent, space,
Continuity (way of life/ land use)	Continuity (long term)	History, Geology
Breeding, Agriculture	Rurality	Terroirs, vineyards, olive trees, fields, pastures, dry meadows, meadows, forests, moors, wet-lands, fishing, food-processing...
Gardens and ornamental parks	Gardens and ornamental parcs	Intentional landscape (art), row trees, trees, ponds, fountains, promenades, lawns, flower-beds, flowers, ornaments, statues, rock-gardens, fabrics, bowers, alleys...
Industrial	Industrial	XIX / XX centuries, modern, concrete, studs, warehouses, factories, iron, steel, coal, mines, structures, railways, trains, train stations, bridges, infrastructures, mining village, heaps, cranes, headframes, lifts, tramway, ports, quays, dockyards, quarries, ... ..
Mountains	Mountain	Hills, summits, peaks, slopes, piedmont areas, valleys, gorges, stones, rocks
Significant residents	Local Communities	Inhabitants, autochtones, indigenous, local people, populations, communities, résidents,
Religiosity, sainthood, sacradness	Sacred	Spirit of the place, religiosity, sainthood, sacred, religion, churches, mosques, temples,
Important survival factor, physical and/or social	Resilience	Local identité, résilience, survival, subsistence economy
Towns or villages	Towns or villages	Urban, architecture, houses, buildings, palaces, housing, urban planning, street, avenues, squares, urban fabric, materials,

<b>Predominant water</b>	<b>Water</b>	Aquatic landscape, marshes, rivers, rice-fields, streams, waterways, river mouths, deltas, lakes, sea, sea side, river banks, islands, archipelagos, fish, valleys, cliffs, dunes, beaches, foreshore, erosion, river forests, mangroves, humid areas,
<b>Memorial</b>	<b>Memory sites</b>	War, cemetery, tombs, graves, monuments, dead, tranches, shoah, holocaust, atomic bomb, bombs, graves, contemplation, remembrance, memorial, mausoleum,
<b>Underground</b>	<b>Underground landscapes</b>	Caves, decorated caves, cellar, rock art, rupestrian churches, troglodyte housing, monolithic churches, mines necropolis, natural caves, rock shelters, caverns, tombs, hypogea, mushroom caves, cheese caves...

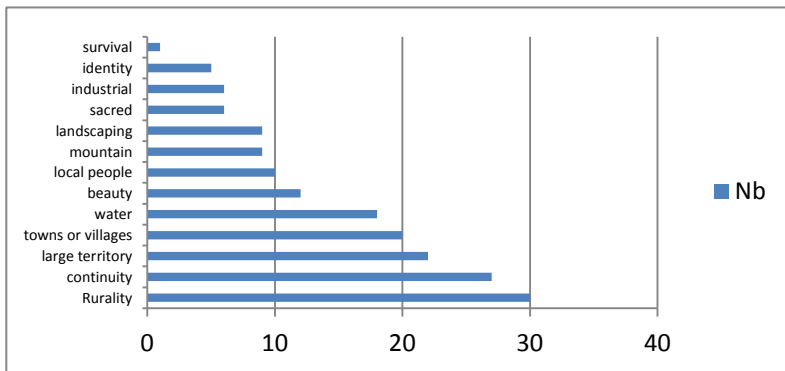


Figure 3: Concepts frequency in the 46 European cultural landscapes (TROPES analysis)

The following analysis concerns the European cultural landscapes. From the TROPES concepts analysis we may deduce various specificities:

- European landscapes are mostly rural. The term “rurality” appears in 30 landscapes, on 46
- They represent the long run, and can be understood through a geo-history stressing the continuity of landscape shapes, techniques...
- They concern wide territories: implying a change of scale regarding more classical cultural properties, apart from some urban areas (but the urban notion is also evolving towards Historic Urban Landscape...).
- The presence of water is here important

- Intentional landscapes, where aesthetics, gardens shaped by human, beauty and the emotion it arouses are put forward

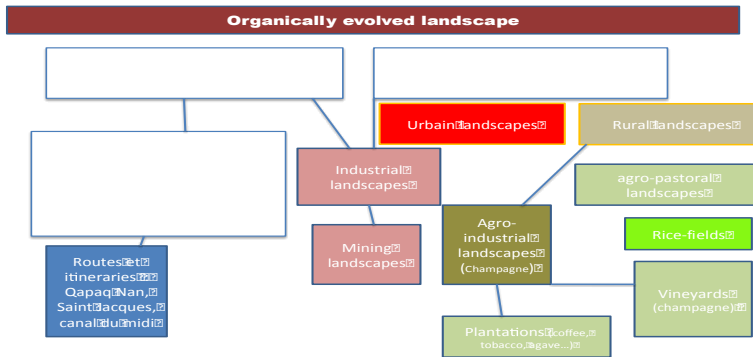


Figure 4: Living cultural landscapes

While in 2003, Fowler noted that the intentional landscapes were rather present among the first listed cultural landscapes, it has to be said that it is not anymore the case, since, very soon, the prevailing category has become, by far, the “evolving and living landscapes”, most of them being rural or complex, especially in Europe, whereas, the number of industrial landscapes, which were initially rather scarce, is also increasing.

One also may notice that the identity dimension, though linked to communities integration, is not much present. In Europe, the sacred dimension, corresponding to the concept their authors had first intended, seems scarcely put forward in the cultural landscapes OUV. UNESCO definition, though, defines their specific spiritual relationship with nature, as many examples attest, such as sacred mountains, places, and pilgrimage routes, sacred forests or woods, and, more generally, special links with nature, fauna and flora.

This spiritual link to nature and places may also appears through « the spirit of the place », a notion that many listed sites managers defend.

We may now detail living cultural landscapes, which are most represented on the list. Though we mention them, we won’t take into account the Historic urban landscapes, a concept which has appeared in 1987 (historic Centers and Towns), with the 2005 “Vienna Memorandum” and was adopted the same year by the WHC, but which is considered by 2011 UNESCO guidelines as a distinct category.



## 2. Which kind of cultural landscapes is more promising?

### 2.1 Cultural landscapes in disguise

These are inscribed properties which are not recognized as cultural landscapes, but which are acting as such, or would do so if they were extended or their OUV revised.

The Giant's Causeway (North Ireland) could illustrate it: a natural property listed in 1983 that is acting to-day as a true cultural landscape, even though its category, for the moment, is not questioned. On the other hand, UNESCO experts have agreed that many cultural properties listed before 1995 could perfectly enter the cultural landscapes category, such as in France: Mont-Saint-Michel and its Bay (1979), Palace and Park of Versailles (1979), Palace and Park of Fontainebleau (1981), Route of Santiago de Compostella in France (1998)<sup>5</sup>. Some have been changed since the beginning: Tongariro National Park (New-Zealand, inscribed in 1990, revised in 1993), Uluru-Kata Tjuta National Park (Australia, 1987/1994) St Kilda (RU, 1996/2004)...

The finding is based on the analysis of properties inscribed on the world heritage list during the first 5 years (1978 to 1983), compared with the last 5 years (2010-2015), in order to detect hidden or potential cultural landscapes, by defining which of them contain holistic characters.

Comparison of the first wave (1978-1983) of listed properties with the second wave (2005-2015) shows that about 1/3 of these sites, whatever their date of inscription<sup>6</sup>, are in fact holistic properties, where cultural, natural and intangible elements are mingled.

Of the 135 more evident properties listed during the first 5 years, 30 could reveal themselves to be cultural landscapes. Mixed properties are those which correspond more closely to this definition, and then « complex heritages », often listed as cultural properties:

- Important archeological sites (such as Egyptian sites or the archeological site of Tikal in Yucatan, Mexico, a testimony of the Maya civilization)
- Mining landscapes as the Royal salt mines in Wieliczka and Bochnia (Poland)
- Natural property having played an important role in the story of sciences such as the Galapagos islands
- Potential associative landscape, as the Island of Gorée (Senegal)

<sup>5</sup> Though, being able to be conceived and managed as a cultural landscape, this itinerary which is under revision for not having a SOUV and Buffer zone, is now considered as a "cultural route" which as is a new category

<sup>6</sup> About 22 % of the first period properties could be Cultural landscapes, and 27 % of the second wave ones.

- Clearly designed cultural landscape, as the Palace and Park of Versailles.
- Or the iconic example of Mont-Saint Michel and its Bay (1979), the OUV of which perfectly fits with the non-yet invented category of Cultural landscape.

The question of natural properties which could be, in fact, cultural landscapes is less evident. The case of Tongariro National Park, inscribed in 1990, then revised in 1993 to become a cultural landscape, only adding the associative criterion vi, remains an exception. Nevertheless, some natural properties have been transformed in cultural landscapes by adding several cultural criteria, such as the ones already mentioned of Uluru-kata Tjuta national Park in Australia (with the Ayers Rock monolith) and St Kilda. One may notice, besides, that for many native communities natural properties have often a cultural dimension too, through myths and faiths.

Similarly, the question arises of a natural property being requalified as a cultural landscape when it holds an important role in sciences history, such as the Galapagos, for instance.

Of 120 properties listed between 2011 and 2015, 27 have been inscribed, i-e 22%, showing the growing importance of the category. To this list one could have added the Inca itinerary Qhapaq Ñan (Andean routes web) inscribed in 2014. As a matter of fact, cultural routes, as well as canals, could be considered as cultural landscapes sub-categories, but they have been isolated as two distinct new categories by UNESCO.

It is more difficult to systematically analyze the SOUV<sup>7</sup> first wave of listed properties (1978-1982), since all the results of the 2010 compulsory retrospective Statements of OUV are not accessible yet. Anyway we may take the example of two first French listed properties, which were considered as iconic and inescapable, Versailles, (Park and Palace), and Fontainebleau, (Palace and Park).

Even though their retrospective SOUV, completed in 2012, are not yet public, it is rather easy to clearly define both landscape values. Versailles Buffer Zone, created in 2007, as a green screen, constituted by the Versailles Plain (a “classified site” in 2000, according to the French legislation). The case of Fontainebleau is rather similar, but the local authorities have requested to revise the limits and the content of the dossier, in order to include the surrounding hunting Royal forest, thus conferring it an important cultural landscape dimension.

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<sup>7</sup> SOUV Introduced by UNESO in 2007, the “Statement of Outstanding Universal Value” defines the characteristics and attributes of a property proposed on the world heritage list, justifies the chosen OUV criteria, authenticity and integrity, on the basis of a comparative analysis, objective and thorough. It must not have more than two pages.



## 2.2 Cultural landscapes on the World tentative list

This paper aims also to define basis for a more complete and prospective analysis of the world tentative list, correlated with the identify gaps of the present world cultural landscapes list. Our ambition would be to analyze the whole tentative list sites likely to be recognized as cultural landscapes and to classify them by categories and sub-categories, in order to try to identify those which could be listed in the future (defining, on the occasion, the proposed category changes)....

We may draw upon a 2015 ICOMOS France intern survey<sup>8</sup>, established at the French National World Heritage Committee request, proposing a revision of the French tentative list in comparison with the world heritage lists and tentative lists on European and world levels.

Among the 1600 properties figuring on the tentative lists, one still notes a high proportion of cultural properties (66%), among which 13% mixed properties, which, for most of them, are potential landscapes. If the number of cultural landscapes is relatively low (46), mixed one are much more numerous (206).

But the first difficulty is the unreliability of the sources: according to UNESCO statistics, the 2014 European world heritage list totalized but 27 cultural landscapes, and no town; in fact, in France alone, one counted respectively 9 and 6 of them, when it is reported as having only 5 and none. On another hand, mixed and serial properties are counted several times, which distorts the results. And, when knowing that mixed properties could, for most of them, be listed as cultural landscapes, the amount, then, could become rather important:  $(27 + 66 = 93)$ , i.e. a total of about 18 to 20%.

The French tentative list, (38 properties, one of the most important in Europe, but nowadays, some, in Asia, are much more important), contains 15 sites, among which 4 proposed as such, 2 mixed with cultural landscapes and natural sites, but it also counts 6 mixed, 3 natural sites and 1 cultural property, which, if maintained on the list, should become cultural landscapes, which means a total of 15 potential cultural landscapes, i.e. about 43% of the whole French tentative list.

The survey has also shown that the tentative list was obsolete, since some of the sites figuring on the list had been proposed a long time ago, and before the emergence of cultural

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<sup>8</sup> It is still an intern document, but the figures are coming from public sources (UNESCO)

landscapes category: so, ICOMOS has proposed to discard some properties, either for lacking of local support, or because their OUV was not convincing, didn't fit to the evolution of the convention, or their category was already overrepresented on the world heritage list, or, even the site having been already refused by either the French or the World Heritage Committee. On an other hand, some of the other sites categorization or SOUV have been proposed to be reviewed by the local authorities before proposing a final decision, whereas, in the meantime, a certain amount of new sites have been already examined by the French WH Committee in order to figure on the new tentative list. So one may imagine that, finally, the future French tentative list won't be much lesser than the present one, and when one knows that the number of accepted candidature by countries will tend to decrease, at least from 2 to 1 a year, and that preparing a dossier takes about ten years, the list will last for a very long time...

The listed properties analysis would also help identify the different categories and sub-categories which are either absent or underrepresented on the list: it is what ICOMOS France is aiming to do now, in order to fill the gaps. It also turns out, through this analysis, that the cultural landscapes category is developing on the world heritage list, and is much represented on the French tentative list, as well as on the world one, though its potentialities are not yet fully exploited by emerging countries.

Cultural landscapes category, and especially the evolving one, is definitely a promising category: first, it fits heritages interpreting evolution, and a more holistic vision of world heritage properties, allying cultural, natural and intangible aspects. On the other hand, it places man and nature in the very heart of these changes, taking into account the living character of territories particularly by involving local people and stressing their role on natural and cultural environment; it also deals with the long term and may concerns large territories, and, last but not least, it tends to a better balance between man and nature, in a global and interdisciplinary approach.

### **3. Cultural landscapes, an important step in the Convention evolution**

In practice, one notices that when a property holds cultural landscape characteristics, though not being listed as such and without changing its OUV, its management tends to be more and more similar to those of cultural landscapes (Saint-Jacques). In the same way, some natural properties tend to integrate cultural and intangible aspects (Giants causeway). Therefore, one may wonder whether the next step in the Convention evolution wouldn't be a total integration between natural and cultural criteria. This development has been initiated in the 2005 Operational Guidelines, when cultural criteria 1 to 6, and natural criteria 1 to 4, have been merged into a single list of 10 criteria.

But it has stopped half-way: as a matter of fact, cultural criteria continue to be evaluated by ICOMOS, proponent of the cultural doctrine, while, IUCN supports the natural criteria and values, the only actual change having been Cultural landscapes creation, where, in theory, both organization work together... In practice, in many cultural landscapes with a high cultural content, ICOMOS is much more involved, and vice-versa. However, the distinction between cultural and natural criteria is ambiguous: thus, criterion vii “*to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance*” considered as natural is undoubtedly cultural: evaluation of Beauty, is a cultural and non-scientific process, nevertheless it is UICN which is the advocate and evaluator in charge of this criterion... It may be explained by the fact that, for a long time, ICOMOS has suffered from a complex, linked to a technologically driven approach which has long prevailed during the past decades, and has been accused of “a lack of scientific objectivity” in its proposals: one may even find it among the local proposals, which hesitate to enhance the aesthetic value of their cultural landscapes: thus, Lavaux, which is certainly one of the most beautiful viticultural landscape in the world, has never mentioned this aspect in its dossier...

In the end, it becomes obvious that natural sites often hold, in various proportions, cultural values, and vice-versa: since the last few years, a true methodological rapprochement between both organizations is on the way, as well as a noticeable change in ICOMOS practices, which has been saluted by the World Heritage Committee, in Bonn.

The last step of the Convention evolution would be to recognize this « double nature » and that every dossier be actually jointly evaluated by both organizations, with, why not, a later on merger between them...

## Conclusion

The TROPES analysis results have proved to be rather disappointing in terms of practical implementation, but for the main concepts recurrences, which could have been done through a word cloud program: one must particularly well know the files content to be able to make significant key-words and attributes emerging, according to the specificities of every dossiers. A more classical analysis, less technical and more intuitive, done by experts used to world heritage evaluating or who would perfectly know the Convention and its development, could certainly achieve better and more usable results, but it would take a very long time. Nevertheless, it may be possible to cross both approaches by creating a proper program, based on algorithms, adapted to world heritage, and, in particular, to cultural landscapes.

Nevertheless, by crossing and updating the various existing analysis, it should be possible to propose a list of eligible cultural landscapes on the world level.

Recognizing cultural landscapes and their success would have a triple effect:

- Widening heritage notion by integrating their natural, cultural and intangible aspects
- Influencing the management of natural and cultural properties
- Promoting a crossed influence between doctrine and management inside the territories

In conclusion, cultural landscapes have proved to be a particularly rich category, corresponding to UNESCO's doctrine evolution, embracing advances due to other new Conventions, such as the ones on cultural diversity or intangible heritage, and possibly premonitory of the World Heritage Convention future developments. It has been especially innovative in taking into account, since the files are now more and more initiated and promoted at local level, all the stakeholders' opinions, particularly local authorities, economic actors and inhabitants: those are, as a matter of fact, the actual day-to-day managers of the territories; they are those who make the sites evolve, so their involvement and understanding of the OUV is essential to the properties sustainability.

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## **Interpreting the Values of a Cultural Landscape: Case: Palakkad Gap, India**

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### **Abstract**

Cultural landscapes are continuing thresholds between nature and culture representing the tangible and intangible values and inter-relationships between local communities, their traditions and the indigenous landscapes. The objective of this study is to recognize the values of one of such native landscapes by looking into the role of natural resources in evolution of cultural landscape. Kerala, a small state to the south- western coast of India, is gifted with a tropical monsoon climate and unique topography that has moulded its diverse and biologically rich ecosystems and natural resources. The unique natural systems existed represented the harmony between nature and human societies which formed the basis for many self-sufficient living ways of a once robust society. The stability and sustainability of the society were thus closely linked with the stability and viability of its natural landscapes. However, these native landscapes are not well acknowledged today and are on the verge of desertion as a result of rapid urbanization, political reforms and socio- economic changes. The work presented owes its aspiration to Palakkad Gap, a very interesting geological formation in the otherwise continuous stretch of Western Ghats which resulted in the creation of a complex cultural fabric to natural landscape. The study tries to look at the some cultural units within this larger fabric and tries to understand the way of life and the many interactions they hold with their natural context.

**Keywords:** *Cultural landscape, mapping, natural resources, traditional settlements*

### **Chapter 1 – Overview of Palakkad Gap**

The natural resources of a region which comprises climate, geology, hydrology, soils and vegetation creates the setting for any human civilization to sprout and spread. Just as natural systems evolve and flourish adapting to geological, climatic or ecological changes and become stable and capable of supporting more and more evolution of life forms, human communities also grow complex social organizations and very specific niches that result in



the evolution of knowledge systems, skills and livelihood means. These inter-dependent systems give humans creativity, autonomy, social status, identity and meaning in life.

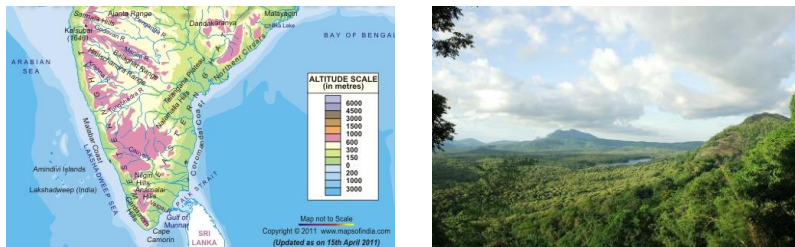


Figure 1: Map of Indian peninsula, Figure 2: The Palakkad Gap between Nilgiri and Anamalai hills

## Broad Context

The region is located to the southern peninsula of Indian sub- continent and comes under the political state of Kerala. This region is endowed with tropical monsoon climate and unique topography that has moulded its diverse and rich ecosystems. These unique natural systems are the basis of the dispersed and self-reliant life strategies of a robust society. As the natural systems were diverse the survival and evolution of human communities were more sustainable and viable. People with complex knowledge systems and livelihoods survived on the interdependence and co-operation of several units in the society and ecosystems. The harmony that existed between nature and time-tested traditions gave each individual the opportunity to be part of some livelihood means. This must be the basis of the depth and vastness of the survival wisdom and its influence on the lifestyle of its people. The destruction of the ecological foundations of this region, which had thrived on the living Web of inter-dependent and diverse relationships of life forms and natural communities, is one of the biggest crises it is facing today. Along with this crisis comes the destabilization of the diverse life strategies and livelihood. Taking this basic premise into consideration, the study further extended in search of specific cultural units within this broader context. The area studied here is located in Palakkad, one of the fourteen revenue districts of Kerala, a beautiful settlement in the foothills of Western Ghats and is known as the land of Palms (*Borassus flabelifer*) and Paddy fields.

## A glance into the study area

The story here begins with a Gap in the otherwise long and continuous stretch of Western Ghats. This major breach opened a connection of west coast with rest of Indian peninsula, resulting in amalgamation of various rich cultures to form one complex cultural fabric to the natural landscape. Steeped in history, Palakkad has settlements from the Paleolithic age;

a fact substantiated by the discovery of megalithic relics and urn and stone burials from this region. The natural landscape is believed to be comprised of impenetrable rain forests. These tribes used to wander around the forest and live in deep rock shelters to protect themselves from heavy rainfall. The political history of the Gap started with the invasion of the princely state kings and establishment of kingdoms in the hither to aboriginal territories later strengthened into smaller provinces by many inter family nuptials between royal descendants from south of the region between tribes. Over centuries the Gap being major breach in Western Ghats evolved into one of the most prominent migratory routes for the later day political and trade associations the region had and also became home to many wandering populations of diverse cultures who settled down and merged their way of living with the aboriginals to form a unique cultural fabric.

### Physiography of the Region



Figure 3: Physiographical features

Physiographically, the Palakkad Gap can be divided into two units. Viz. the high land and the mid land. The most important physiographic feature is the Palakkad gap, which is 30-40 km in width in an otherwise continuous mountain chain of 960 km long Western Ghats, with an average elevation of above 600 m. above msl.

### Climate and Rainfall

Palakkad gap is the largest convergence zone in the Western Ghats, it influences the orographic input on wind direction. The study area has a tropical climate with an oppressive hot season and plentiful and fairly assured seasonal rainfall. The study area receives on an average 1190 mm of rainfall annually, while it is 2398 mm for the district and 3000 mm for the state.

## Geomorphology, soils and landuse

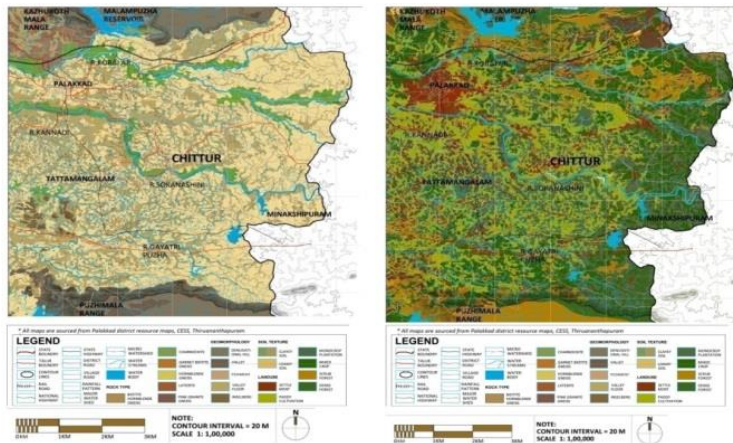


Figure 4: Geomorphology and land use maps

Three physiographic units – valleys, plains, undulating midlands comprise the gap. Gap area is an westward sloping old peneplain. Erosional remnants, inselbergs are found between 152m and 381m level. Around 50% of Gap area is covered by flood plain, followed by pediments. The soil types are Alluvial, Black Cotton, Laterite and Forest Loam.

### Hydrology of the Gap

The gap proper is drained by consequent, broad dendritic higher order rivers namely Kalpathi, Amaravathi (Chittur river), Kannadiar, and Gayathripuzha in east west direction, while margins are drained by closely spaced lower order streams. The major river courses are principally controlled by the shear fractures.

### Some salient cultural practices

A cultural resource comprises of the knowledge gathered from daily context in a particular cultural setting that is markers of the quality of life of the individual or the society. The study tries to find linkages between the way of living of people and their associations to nature. The study revealed that most of the rituals have been originated from an ancient agrarian society which had a deep-rooted stand in farming culture. It was also seen that these rituals, through myths and beliefs prompted the community to conserve the ecosystem.

## Cultural Association

Every matter is constituted of five elements of nature also known as Panchmahaboota as described in ancient Indian philosophy. Fire is the representation of the Ultimate source of energy source – The Sun, hence is represented in physical and spiritual realm together. A very similar instance can be seen in the daily life, the process of cooking in an earthen pot on a stone hearth with water as medium for cooking and fire and wind as source of energy. Association of Ether or space can be considered as the event itself and material that is cooked. A similar adaption is seen in the religious rituals of the study region – the festival icalled ‘Pongal’ or ‘Pongala’ and is considered to be an auspicious ritual to follow on a new year day or as a reverence to the Hindu Goddess Shakti (source of Power) .



Figure 5: Association to elements of nature - “Pongala” and Thara (The guardian god shrines)

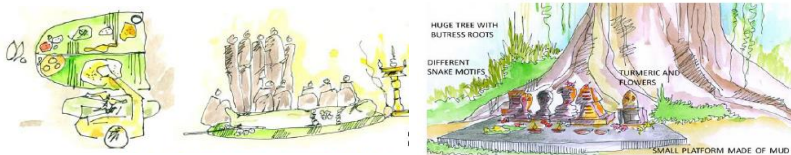


Figure 6: Tip of Banana leaf “Thump ila” on which the traditional feast is served and the entire leaf with stalk for laying the body for last rituals and Figure 7 :Snake motifs made of stone placed along the buttress roots of old trees clad with turmeric and flowers known as “Sarpa Thara”

There also existed the concept of guardian gods in many communities. These gods were symbolized by primary elements of nature such as rocks, big trees, and certain keystone species in ecosystems that prevailed such as snakes, kite etc. These shrines also were markers of territories with these ethnic groups and are often placed near sacred groves, ghats of river, or natural water bodies like lakes or pond. Association to native flora : Banana - called as Vaazha in the local language and fruit called pazham or palom is a common plant seen throughout Kerala, its fruit being a part of staple diet. The description of this plant can be seen in many ancient scripts and later stage literature and travelogues of many a scholars who had visited this region. Traditional feast is served on one forth portion of banana leaf from apex called as “Thump ila” forbidding the people from cutting the entire leaf from the plant. On the other hand the entire leaf is only removed when it is used for laying the dead body when offering last rituals. Association to Fauna: Similarly snake being the keystone species associated with sacred groves many myths and ritualistic values

are associated to it. SARPA THARA - Usually placement of serpent gods are seen between buttress roots of old trees most often Banyan (*ficus bengalensis*) or Peepal (*ficus religiosa*), which in turn is a home for many key stone species. Even today, 'deepam' a small lamp is lit by the virgin girls (considered to be bearers of the culture) of families at twilight, the girl will be chanting 'deepam' (means the sacred light) loud to probably avoid stumbling upon the snakes and to let family members know that she is going to the groves. This indeed signifies that every ritual followed had a deeper purpose to serve. Such idols are observed in many parts of Palakkad gap and acts as important elements of cultural identity throughout the Gap.

### The places of public interaction

Natural Ghats - Most of the rivers that are flowing in the Gap are in their meandering middle stage of growth. The natural levees and the riparian corridors are places of natural beauty. The people of this region still depend on the river that flow through their rear yards making it part of their daily routines such as bathing, washing or even casual chatting and play



Figure 8: Sketch representing natural ghats of river along the fertile natural levees, Figure 9: Hay drying areas



Figure 10: way side rest areas

The society being majorly agrarian the small open patches of land used for hay drying and thrashing seem to be another identifying feature of the cultural landscape. Mostly women from the agrarian communities gather here to take break from their daily work and relax, while some will sing an old folklore others will stomp the hay rhythmically to the music. Also another similar space typology identified are the way side resting places. Interestingly the occurrence of these tends to follow the ancient migratory routes of people through the forest areas. Located very close to the foothills and in fringes of settlements, these are temporary structures – “Chumadu Thaangi” ,a shoulder high wooden/ stone post and lintel frame anthropometrically convenient to unload weight from your shoulders or a small bamboo and thatch structure under huge trees to sit in shade and relax,

## Festivals

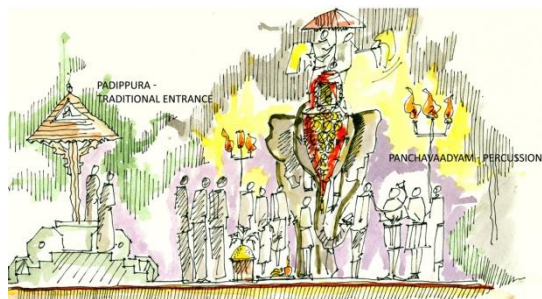


Figure 11: Illustration showing Temple procession - Elephant , god's idol, percussion and offerings

Most of the festivals are associated to the harvest of the major crops such as paddy and sugar cane. “Ezhunallippu” (The temple procession) a festival ritual include the following : Idol of god is taken over elephant in a procession all over the village to bless people and agriculture harvest. Rice along with coconut inflorescence and banana to elephant are given as offerings in a traditional measuring unit made of palm leaves called 'Nirapara'. The Maramadi festival is held post-harvest in the villages of the rural Kerala. This exiting Oxen race held on flooded paddy fields will churn the soft rich top soil back to the surface before the next sowing is done.

## The cultural resources- Ethnic groups and their way of life

The mapping of traditional settlements and their culture were based on site observations and statistical information attained from secondary sources. Also an attempt was made to evaluate the dependency and interaction of these communities with the natural settings so as to estimate the nature of change these cultural landscapes are undergoing.





enumerated by a lot of changes pertaining to nature, technology and socio- economy. This strong foothold in history is slowly being vanquished by the ravages of modern times.

A typical plan house hold plan has semi open verandah (Thinnai) opening on to the street. From there onwards there is a linear organisation of utility rooms one after another. Immediately after the entrance is the granary to store harvested paddy. The narrow corridor connects different spaces. Kitchen opens into the backyard consisting of well and a bath. The rear end of kitchen yard is cattle shed with a Tulsi planter .

### Agriculture community - Change in life style due to social and political reforms

*The study area: “Aryanpallom” Agriculture village (Sustainable communities to fragmented population)*



Figure 13: Documentation of the agrarian settlement 1. Visuals, 2. Plan grain, 3. Sections, 4. Typical residence plan, 5. Human- nature interactions matrix, 6. Handicrafts and raw materials

Usually the settlement shows a very scattered typology, Developed along valleys due to availability of water and wetlands for farming. The unawareness about scientific agriculture practices and large scale migration of population to other jobs of daily wages has resulted in the decline of economic status of these communities. Due to unequal and very small landholdings as a result of various land reform acts, many agriculture lands have turned into wastelands. A very temporary built form with walls and roof made of cadjan (matted coconut leaves) and bamboo, floor is just a mud base finished with cow dung. At the entry the roof is extended to cover the goat shed. The kitchen is extended to rear yard which is planted mostly with Yams, tapioca, banana and other herbs. Utensils are mostly of terracotta and some of stone. Together with agriculture many other traditional vocational skills like reed mats, handicrafts out of coconut husk, coir products, pottery etc, are also on its last legs due to non-availability of local market base.



## Weavers community – Transformations due to Technical invasion and trade revival

The study area: “Devangapuram” (Migrated communities to lost traditions)



Figure 14: Documentation of the weaver settlement 1. Visuals, 2. Plan grain, 3. Sections, 4. Typical residence plan, 5. Human-nature interactions matrix

The weaver community consist of people migrated from the east of the gap, a few hundred years back. Their living style has modified to meet the existing living conditions in Kerala even though rituals and customs have remained true to their origins. The religion followed being Hindu, their temple architecture is unique and very different from the rest of the state. Typical settlements are organized in a linear manner. The veranda in front of the every house has got a place for the spinning wheel, an extended work space promoting interaction among community. Most of the houses have a small garden consisting of one or two fruit trees and small flowering shrubs, with creepers over bamboo fence.

### Cultural resources and its present state

The region is presently under great economic stress and low development issues and hence facing large scale migration of the communities to other areas and hence the values associated with the cultural landscape is dissolving and disappearing. The community shows an intense and direct interaction and huge dependency to its natural resources in day to day life whether it being occupation, staple foods or religion and rituals. The changing attitude towards hither to systems of survival is leading to loss of traditional values attached to nature .E.g.: Conversion of rice fields to coconut groves are posing a threat to all the harvest festivals carried on the vast open cracked mud fields of paddy in summer and post-harvest seasons.

In the particular study area many of the traditional Tamil Brahmin settlements - "Agraharams" are locked up as the inhabitants have migrated to the cities for better education and job opportunities. Many sacred groves and temple tanks associated with such communities hence are in a degraded state due to lack of maintenance. Vedic schools associated to such communities are converted to community halls and in course of time locked up. Power looms that has come up in adjoining urban nodes has affected occupation of weaver community severely. The daily wages and profit of each produce has hence declined considerably. Economic crisis had forced many weavers to leave their occupation and chose to be daily wages labourers and are forced to migrate to other regions. This result in again stagnant infrastructure facilities as each housing unit in the weaver community used to be a weaving unit with individual looms and related facilities for storing raw materials and processed goods. Shifting agricultural practices mainly conversion of rice fields to coconut, mining of top soil from wetlands by newly sprouting brick industries and pollution are turning rich wetlands and paddy fields into wastelands and are posing huge threat to the associated festival, customs and even lifestyle of community. Economic crisis due to failure in agriculture practices is the resultant of ignorance towards the traditional knowledge and practices of sustainable livelihood and a revival based on these principles together with scientific management of resources will prove to be advantageous.

### **Proposal of some ideas are explored with respect to Tamil Brahmin settlements and weaver settlements**

#### **Case 1: Tamil Brahmin community**

In the study area many of the traditional Tamil Brahmin settlements - agraharams are locked up as the inhabitants have migrated to the cities for better education and job opportunities. This unique architectural setting can be developed as economic home stays as these residences in the present state are well equipped with kitchen. Living areas, individual well, good sanitation systems, old granaries and cattle shed flora rich backyards and well developed access routes. Most of the sacred groves are located on the ridges. The reason behind this was sacred groves contain a large number of medicinal plants and hence the runoff and recharge from this area will purify and add medicinal values to water in the ponds. Owing to the many traditional beliefs attached to the sacred groves they remain somewhat intact in this region. The Vedic school attached to the Tamil Brahmin communities can be developed as traditional Ayurveda centres promoting herbal dietary and medicinal tradition of Kerala. The sacred groves attached with these communities can be readapted for housing the ethnic medicinal garden for this centre and still hold ample amount of public interaction space along with the existing built structures.

## Case 2: Weaver community

They are people who migrated from Andhra Pradesh which is the neighbouring state of Kerala in around 1700s. The weavers of this region are very reputed as traditional handloom weavers with their unique products and designs. Introduction of silk weaving with high value products in these clusters can lead to value addition and the much needed product diversification. A way forward is to ensure availability of raw materials at low budget by utilizing the natural setting optimally. Example: Mulberry cultivation- The natural conditions prevailing in the region are much suited for mulberry farming. Mulberry leaf is a major economic component in sericulture since the quality and quantity of leaf produced per unit area has a direct bearing on cocoon harvest. Mulberry is a fast growing deciduous woody perennial plant. Community Joint ventures: The settlement grain of weaver community consists of many small niches of public interaction spaces. The rows of houses arranged opposite to each other with looms adjoining the veranda promote social interaction among community. Also most of their festival and rituals take place in the village commons and there is a sense of unity that prevails in the community due to this aspect. Imparting managerial and technical training to the required staff selected from the local community (educated unemployed youth) and make them accountable and responsible for executing the task entrusted to them can bring in great success to community silk weaving.

## Summary

Study of cultural landscapes will help to create awareness in indigenous communities to empower and grasp easily with the challenges of cultural resources management and conservation. Such studies which catalogue and analyse the natural and cultural resources of indigenous landscapes will help build intercultural dialogues about identity of cultural groups and its deep relation and dependency to the nature.

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## **The fencing of a heritage: approaching a landscape from its controversies**

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### **Abstract**

The landscape is a departure point to undercover the relations between a society and its environment, with its inherent controversies and conflicts. Considering that, researchers from the PAGUS Landscape Laboratory (in Porto Alegre, Brazil) have organized a seminar to experiment different theoretical and methodological tools focusing on a specific urban landscape. The group expected to stimulate public debate on the polemic proposal of fencing Porto Alegre's main urban park, and a protected heritage, Parque da Redenção. Based on security issues that idea has been raised by the city's legislative and by local media since the 1990s. In a green 37 ha. area with different settings, the park is an important attribute of Porto Alegre's landscape, as a provider of ecological services and historical landmark. Supposing the park was bounded, which landscape's aspects and correlated features would be modified? How to raise the population's awareness on the park's fencing, or not fencing, and on its different outcomes? These questions driven an ephemeral site intervention performed on November 8th 2014. Beyond its goals, the experience resulted in a prolific dialogue among researchers from fields such as architecture, arts, biology, geography, social sciences and tourism studies.

**Keywords:** *Landscape, Urban parks, Site intervention, Pragmatics of space, Parque da Redenção, Porto Alegre (Brazil).*

### **Introduction**

This paper reports the experience of a multidisciplinary research group that operates in the city of Porto Alegre, a regional metropolis in southern Brazil with 1.4 million inhabitants in 2010. The Landscape Laboratory – PAGUS<sup>1</sup> is hosted at the Geography Department on the

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<sup>1</sup> More information can be found at <https://pagusufrgs.wordpress.com>

Geosciences Institute (IGEO) of the Federal University of Rio Grande do Sul (UFRGS). Professionals from different backgrounds such as Architecture and Urbanism, Arts, Biology, Social Sciences, Geography and Tourism have as purpose to experiment the application of different theoretical and methodological references towards urban and/or rural landscapes' issues.

The group held the '*Ateliê da Paisagem*' seminar, or landscape workshop, where twenty-five researchers<sup>2</sup> have met during ten sessions between October and December 2014. The purpose was to create a multidisciplinary educational experience and an opportunity to explore, develop and discuss new methodological tools on landscape study. In Brazil the landscape protection is linked to the National Institute for Historic and Artistic Heritage (IPHAN) and its concept and research practices are peripheral to urban space and spatial planning discussions if compared to some EU countries agenda on the issue.

PAGUS pursued to take an existing problematic in Porto Alegre as basis for experimentation and as a way to raise the city's population awareness on the subject of landscape, stimulating its public debate. The chosen topic was the proposal to fence the city's main urban park: Parque da Redenção, a 37 ha. green open area in middle of its urbanized core. The fencing has been discussed at the city's legislative and at the local media at least since the 1990s. It is a current and polemical proposal that affords a deeper understanding of this society since its landscape study, and that dialogues with multiple issues such as: heritage, topophilia, topophobia (TUAN, 2005) and the use of public spaces. Emphasizing a pragmatic dimension of spatiality, the group performed an ephemeral site intervention as an approach to understand this controversy on the change of a city's heritage landscape.

### **The research problem: fencing of public urban parks and the Parque da Redenção**

Urban public parks gained prominence at cities space in the 19th century, with the existence of new patterns of working, the emergence of a 'free time' and a leisure class willing to enjoy it in public spaces (CORBIN, 1995). In a hygienist discourse the parks also were perceived as an opportunity for urban populations to have contact with nature, element that was until then largely absent of the cities and that became object to a new valuation. The

<sup>2</sup> In their acknowledge: Alexsandra Fachinello, Carine Raquel Heck, Carmem Lucas Vieira, Caroline Maria Cadore Borges, Cristiano Quaresma De Paula, Daniele Caron, Dilton De Castro, Geovane Aparecida Puntel, Helena Bonetto, Janice Martins Sitya Appel, João Luis Maciel Linck, João Paulo Schwerz, Keli Siqueira Ruas, Laura Rudzewicz, Lucas Manassi Panitz, Lucas Porfirio Schneider, Luciana de Castro Neves Costa, Lucile Lopes Bier, Lucimar de Fatima dos Santos Vieira, Luis Alberto Pires da Silva, Marina Cañas Martins, Mauricio Ragagnin Pimentel, Ricardo Hiroyuki Okido, Roberto Verdum.

use of public parks was seen as a healthy alternative to alcohol drinking, as so they provided an opportunity of reuniting families, to practice sports and to have contact with the outdoors. The existence of a public park as a place of public display is a requirement of modernity, and for the cities that have such an equipment it is a sign of alignment to urban ideals. As a place of public life, parks are a showcase that gives access to the society that is there displayed, and also symbolizes its identity.

However, one might wonder why the fencing of an urban park is the object of controversy, since this practice is adopted and accepted in different times and places around the globe. It's enough to mention the cases of St. James park in London, Luxembourg Gardens in Paris and Ibirapuera Park in São Paulo. Even in Porto Alegre, that has eleven urban parks, four of them are fenced and the barrier does not generate controversies.

Although just as there are examples of fenced parks, there are cases of open areas. In addition to Porto Alegre, other cities present examples such as those of Parque del Oeste in Madrid or Parque da Cidade in Brasília. There are also cases where intermediate solutions were proposed, such as the Central Park in New York. The permeability of these spaces seems to be more related to each park's design and to how it is placed in the urban context and in the daily life of its users. Nonetheless, the controversy over the fencing of urban parks is not exclusive to Porto Alegre. There are open parks whose fencing has been asked, as shows the discussions in Valencia, Spain (PARRILLA, 2013). There are also cases in which the population has battled to keep these spaces open, such as Huntington Park in San Francisco, USA (SABATINI, 2014). Those demands express changes in the relation between urban space and the society that produces it, and is embodied in landscape interventions.

This text is not an apology to the fencing or not fencing of urban parks. What the group aimed was a collective action to elucidate the implications of such a landscape intervention. In Parque da Redenção's case the fencing legitimacy by the government rests on the statements that this "uncontrolled" public space constitutes a threat to the population's safety; or that this park represents a city's important environmental and cultural heritage that needs to be protected and ensured by access regulation. The fence represents a physical barrier between what should or should not be conserved, and eventually ensured. Are the uses of a bound free space being considered? Do they constitute a heritage?

Over this controversy the *PAGUS* seminar's participants sought to collaborate in two axes. Axis A concerned: which intervention strategies on that landscape could be done to raise the population's awareness on the issue? How to stimulate and record the debate brought by that theme? Axis B, to reflect upon the hypothetical situation: if the fencing proposal was effected, which landscape's correlated aspects would change? If the fence was to be installed, how it would change the society's relationship with that heritage?

### Parque da Redenção, a landscape of diversity

To understand the fencing's controversy, one must understand how the urban park named Parque da Redenção, officially Parque Farroupilha, became an identity landmark of Porto Alegre. It is placed in dense and consolidated urban fabric next to the city's historic district and to lake Guaíba. The park carries the materialization of the successive social interventions throughout its history, as well as the immateriality of social representations and symbolisms at Porto Alegre's inhabitants and visitors' imaginary.

The park's landscape carries traces of the city's urbanization process. The changes in its toponymy witness these different spatial configurations. Porto Alegre was founded in 1752. In 1807 that swampy area outside its limits was donated by the governor to be used as cattle paddock. There it is the first denomination 'Campos da Várzea do Portão' (MACEDO, 1968), or city gate floodplain fields. Between 1835 and 1845 the area hosted a civil war between the Brazilian empire and the 'Farrapos', a rebel group that proclaimed the province's independence. The celebration of this uprising's centenary in 1935 gave the official name Parque Farroupilha (SMAM, 2016), or 'Farrapos' park. However, before that, the 1867 designation 'Campos do Bom Fim', refers to a nearby church reporting the city's urbanization towards that area. The Military School installed in the end of the 19<sup>th</sup> century used the fields for its exercises, which kept the area undeveloped. In 1884 the counsellors at Porto Alegre's legislative chamber suggest the name 'Campos da Redenção', or redemption fields, referring the slavery abolition date in the municipality. The very toponymy of this space points to freedom and to the assertion of multiple identities expressions. Even nowadays it is by this name that the population refers to the park, despite its another official name.



Figure 1: three moments of the Parque da Redenção area 1901, 1935 and 2015.

Porto Alegre grew relatively concentrated in a core where the park was included (figure 1 to the right in 2015). In the late 19<sup>th</sup> century there was a significant population growth due to immigration, especially from Germany and Italy. In 1890s, as Pesavento (1990) suggests, the floodplains use as a recreational area started (figure 1 to the left in 1901). The first interventions to the park's infrastructure and landscaping were made to fulfill the needs of two exhibitions in 1901 and 1935. In the latter, there was the French architect Alfred Agache proposition that conceived the area as a park (figure 1 in the centre in 1935). The



park has a central alley around which there were installed thematic gardens in 1941. There is also an artificial lake with paddle boats, as well as kids' yards, sports courts, an athletic track, and an auditorium for concerts and events. In 1978, the park's traditional Sunday's cultural fair and flea market, Brique da Redenção started. In 1997 the Parque Farroupilha is listed as Porto Alegre's historical, cultural, natural and landscape heritage (SMAM, 2016).

To consider Parque da Redenção different uses we have to account for the multiple territorialities asserted there that affirm the park's status as public space. Other than its aesthetics, air renewal provider and a place for leisure, parks are a field for creation and for the reproduction of domination mechanisms. The park's large open space is used for expressions such as the 'Parada Livre', a gender proud parade; the city's anniversary bowl; marketing, health and social issues awareness campaigns; strikes and demonstrations of different organizations' agendas (CACCIA, 2011). The park's landscape is meant as a 'stage' for Porto Alegre's social life expression, specially to the surrounding neighbourhoods whose residents perceive it as their 'home garden'. Parque da Redenção is a public space that the population envisions as free, democratic and open to diversity. This landscape imprint and matrix, to use Berque's (1998) terms, is evident when compared to other city parks, such as Marinha, characterized as a place to practice sports, or Moinhos de Vento, regarded as charming and frequented by the city's bourgeoisie.

Despite being an important landmark, the recurring social concern about public security and the successive media reports on vandalism, robbery and drug dealing in the park and its surroundings made Porto Alegre inhabitants question: should this green area be fenced or not?

It is interesting to note that since the 1980s a new urban context emerges in Porto Alegre. With the outsourcing of its industries in an urban sprawl, the city has remained a service hub. There is the emergence of new centralities and poles of attraction throughout Porto Alegre's territory. The result was a reorganization of the city's historic and also central business district area, where some places have maintained its importance, and others have gone through a certain obsolescence, which is visible when compared to these new centres of attraction. Part of the urban sociability that previously occupied primarily open public spaces such as parks, squares and streets was transferred to these semiprivate or semi-public spaces, such as shopping malls and condominiums, signs of a new urbanity. Souza (2008) points out a discourse about Brazilian cities reality that has been prominent in recent decades: it is the 'phobopolis', the cities of fear, where the search for security and safety has implications on public spaces' uses and on the urban landscape. To him there is an ongoing urban fragmentation phenomenon, which undermines the idea of the city as 'unity in diversity'.

Both the formation of criminal territorial enclaves [...] and the proliferation of "exclusive condominiums" are weakening the everyday public life, either by direct access and mobility interdiction, or by the fear of attending certain places at certain times under certain circumstances [...]. Due to fear public spaces are being or 'abandoned' (how often they are visited decreases dramatically), or 'enclosed' and 'monitored', neither those favours a free, dense and spontaneous public life. Public spaces increasingly become victims of what one might call the 'guarded city syndrome'. (SOUZA, 2008, p. 84, translated by the authors)

Given this process, Souza realizes that a public space's 'anemia' is undertaking Brazilian metropolises. These arenas become depleted of its role as society's expressing and meeting place. In an unequal society like Brazil's, much of this 'anemia' is justified by the violence increase and a self-segregation yearning, which is embodied at the landscape on the shape of gated communities, walls, surveillance cameras and watchtowers. These elements state a landscape of fear (TUAN, 2005), or a phobopolis (SOUZA, 2008). Another city park in Porto Alegre that expresses this new context is Germania. Built in 2005, in a city's new expansion area, east to the central business district and close to a number of recent shopping malls, this fenced park kept by a private corporation can be seen as the Parque da Redenção, or Redemption Park, antithesis.

### **PAGUS and the site temporary intervention as a methodological tool for landscape study**

*PAGUS* understands the landscape as an interesting starting point to unveil the relations between a society and its environment, with its inherent controversies and conflicts. In an intuitive sense, landscape is the expression of a specific spatial ensemble. However, the term has a double connotation. In a way, it refers to the materiality of geographical spaces' elements. In another, it can be understood as a reference to the representation of a spatial ensemble. A unity is formed through a multifaceted composition, an ensemble that is named landscape. In this mosaic are impressions about shapes, colours, rhythms, but also sounds, smells, kinesthesia whose composition into landscape is a collective and personal expression of being in the world. Landscape is also key to geographical space structures and functions understanding. It is the expression of multiple temporalities cohabitation, as it brings traces of past interventions, expresses present trends and supports future's manifestations. The implication of these contrasting temporalities and the crossing of distinguished aspects and dynamics makes the landscape a unifying theme that raises interest to various knowledge areas and brings together arts and sciences. Considering the space aesthetics, but not restricted to that, the landscape is a spatial analysis category that stimulates the search for a multidisciplinary comprehension and cooperation.

Through a site ephemeral intervention performed at Parque da Redenção the research group aimed to acknowledge the arguments, opinions and feelings of park users about that public space fencing, or not fencing. It was an attempt to stimulate the debate by creating a situation that would enable them to personally experience access deprivation, as the real fence would, even if only temporarily and in a small part of the park.

The concept of intervention used here is from the field of arts: "the intervention can be considered an aspect of urban, environmental or public art, aimed to intervene in a given situation in order to promote some transformation or reaction, in a physical, intellectual or sensory realm" (ITAU CULTURAL, 2012, translated by the authors). Nevertheless it also relates with Lussault and Stock (2010) proposal of a pragmatics of space, in the sense that the group created a situation that changed an elements' assemblage at the aim to see how people 'dealt' with this 'new' spatial configuration. That approach differs from the traditional data gathering through structured interviews as it addresses more to people's (re)actions and feelings raised by actually being in a situation, rather than to their representations or preconceived opinions.

The intervention was discussed and organized at the seminar to be carried out in three stages. First, there was the conceiving of posters to be exhibited simulating a real estate development in the park, a reference to the private leisure areas in gated condos, which is a trend in expansion (figure 2). Another step was to organize how to proceed a temporarily isolation of an area, in which passers-by could not access. People would not be able to go through that alley, only accessible to the *PAGUS* seminar's group who, as if in a private area, performed sports and leisure activities. The third step was group choice to video record as a way to approach and get to know people's impressions on the ephemeral change to that public space dynamics, as well as on the municipality's intent to actually fence that area. The video can be seen as a relational device (APPEL, 2010) that provided a way to relate with the passers-by, but also a database for the research group discussions and it resulted in a short film<sup>3</sup>.

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<sup>3</sup> The short film is available at <https://pagusufgrs.wordpress.com/2015/07/19/parque-farroupilha-redencao-ou-prisao>



Figure 2 :signage proposing to fence the park.

The intervention began at two p.m. on November 8<sup>th</sup> 2014. First step was to simulate the launch of a new private enterprise proposing to isolate certain areas within the park. Colourful balloons displayed the fictional ads posters at the park's main alley, where the greatest public flow is located. The group watched the passers-by reactions. Some people were approached and asked to leave a video testimonial. The guiding question they should answer was: "are you against, or for, the fencing of Parque da Redenção?"

The second stage of the intervention was to restrict the mobility of pedestrians on the park's central alley by using a yellow ribbon (figure 3) to sign the unauthorized access. The area's isolation caused strangeness and perplexity, and the reactions were mixed. Some people lifted and trespassed the tape, never minding its existence. Other sought an alternative path to follow to their destinations. A third group was outraged about that blockade, some even searching the park's authority to complain and know what was that about. At this stage people's statements about the park's enclosure were also recorded. Particularly questioning their experience of going through a blockage on their mobility. At the end of the day there were 19 interviews, four of these testimonies recorded in writing, and 15 with audio-visual recording, properly authorized by the informants.



Figure 3: on the left hearing the opinions about the fencing, on the right reactions to the area's isolation.

The group assembled the audio-visual testimonials, with photographic records and written reports about the people's reactions to discuss on the seminar. Some emerging themes appearing in the speeches were categorized. The outstanding ones among respondents were: the fence's influence on the park connectivity to its surrounding neighbourhoods; the issue of unsafety in the park; the possible effects of fencing in their daily lives; as well as alternatives to physical enclosure that could address the current problems on the park.

### **Dealing with the 'new' landscape**

When faced with the experience of a fenced scenario most interviewed park users felt uncomfortable. Overall, 16 respondents showed aversion to the fencing, while the three favourable to its installation agreed under certain conditions. The answers can be summarized on the following arguments: upon the intervention they felt that the park's fencing reduces their sense of freedom, that it breaks their natural relation with that heritage. The fence could lead to a gradual extinction of the diversity of people and of uses that makes the park a landmark. Some respondents understand that in the popular imagery there are no boundaries on Parque da Redenção, and thus the park should be free for its uses and for the surrounding neighbourhoods' mobility. Another issue if the fence were to be installed is its aesthetics. Some understood it as an obstacle that makes the landscape looks ugly. They suggest that the cost of installing the barrier would be better used if invested in public lighting, policing and other improvements.

Those favourable to the fence, agreed to the installation if the costs would be entirely public, with no private concessions, no admission fees or access restriction to certain groups, which could lead to segregation. Some people also told they did not have an opinion yet because the fencing lacks a detailed project showing where it would go through, how many gates it would have, which materials would be used and who would pay for its installation and upkeep. There was also a tourist from Rio de Janeiro who referred the well-kept fenced parks in her city, referring to its cleaning and security, but that she did not feel any danger that justified a fence around the Parque da Redenção.

The feeling in a landscape dominated by a physical barrier like a fence is also ambiguous. For some people, it is an element of protection that gives them a sense of safety. For others, its presence refers to a violent space, to the impossibility of moving freely, and to the suffocation of their contact with nature at green areas such as Parque da Redenção. The interviewees' statements also showed the intimate experiences that each person has with the place. When reporting about the fencing respondents started to give meaning, to evoke memories and to attach values to the park. The perceptions range from those topophilics, highlighting the pleasure to be there and how the park is part of their personal identities, to

those topophobics, reporting its security and safety concerns and the feeling of fear, especially at night.

Although safety and security were a frequent subject in the interviews, the fence did not appear to be a solution. Most respondents argue that the fence does not act at the problem's source, and so it is not enough to ensure security. The current violent events in the park are perceived as a lack of police personnel effect. The park constitutes itself on the interaction with its surroundings, the violence that exists inside the park is also in the city. Thus, respondents consider that the fence would only displace the violence elsewhere, perhaps to the surrounding neighbourhoods. Some even believe that fencing could worsen the problem, as it could lead to a decrease in the parks use, creating a sense of vulnerability. The boundary is also an element that confines users and criminals into the same territory, making it easier for organized plunders to happen there. Finally, respondents indicated that like other park's equipment the fence, after installed, could also be vandalized, leaving it pointless in its intention.

The improvement of lighting and the installation of surveillance cameras are suggested as some of the alternatives to physical barrier. The respondents did not feel the cameras to be as invasive to landscape as the fence is, since it does not affect the users' mobility and is less harming for the park's aesthetics.

## Summary

The landscape alteration suggested by Parque da Redenção fencing proposal materializes a broader controversy. The park's condition as a cherished public space should be consider to understand the desire, or repeal, towards this new landscape element: the fence. As peripheral area which was gradually incorporated in the city's urban space the park became a historical reference, a tourist attraction, a host to different activities (fairs, markets, concerts, plays, etc.) and a place where the city reveals itself and its conflicts, which surely overpass the Redenção's limits. It is a landscape-imprint and a landscape-matrix (BERQUE, 1998). Through an ephemeral site intervention, *PAGUS* wanted to emphasize the role that a park, placed in dense and consolidated urban environment, plays in the city's landscape, as well as the issues that affect the population's relation with that ordinary and living heritage.

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## **Wine Landscapes: The Time of the New World**

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### **Abstract**

The earliest evidence of winemaking was found in China and in the Fertile Crescent of the Middle East, at the Mesopotamian and Egyptian lands. Here, the activity was projected to the Minoan and Mycenaean civilizations in the Aegean islands, moving to Greece and later to Rome, whose territorial conquests spread it to Europe. Winemaking found it's main place in the Mediterranean regions, soils and climates, which were favorable to the cultivation, and from there, centuries later, accompanied new colonial expansion into America, Africa and Oceania. There, where the wines called "New World " were developed.

However, if we analyze the scenery of vineyards declared World Heritage by the UNESCO, all of them are in Europe. It is evident that the proportion of vines is much higher in the Old World, but this unequal distribution denotes an Eurocentrism in selecting landscape for a possible lack of values and the quality of the wines of the New World and landscapes from which they come. The general conception is that the vineyard is a Mediterranean product, which for thousands of years has been cultivated on the shores of the inland sea, without concession to other world vineyards. This has created an undeniable culture, which often shadows the rest of the spaces of production. Usually nobody remembers that there were vineyards in 1494 in America, which actually are the oldests vines of the world, although this is unknown, as they are, in areas not attacked by phylloxera, which destroyed the entire European vineyard, except from ones, between 1864 and 1915. Therefore Europe should speak of a modern culture on an American carrier.

This paper aims to describe some peculiarities of the Latin American vineyard's landscape, of extraordinary value, with some examples. The imprint of the different cultures were reflected in each of the wine regions. Emphasis is placed on the landscapes of the vineyard and wine of Argentina and the possibilities, as well as the difficulties to overcome, for the registration of some of its most emblematic regions as World's Heritage.

Just keep in mind that only the landscape of the Mexican agave and Colombian coffee has been awarded so far with such a recognition, as productive cultural landscapes in Latin America.



## **Discovering the Ripa Pannonica – Innovation in interpretation and visitor management at the Limes heritage sites along the Danube**

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### **Abstract**

The Limes represents the border line of the Roman Empire at its greatest extent in the 2nd century AD. The Ripa Pannonica, the outer frontier of the Roman Pannonia province lies in the Carpathian Basin along the Danube. This heritage, as Frontiers of the Roman Empire – Ripa Pannonica in Hungary, was submitted in 2009 on the Hungarian World Heritage tentative list by the Secretariat of the Hungarian World Heritage Commission and the National Office of Cultural Heritage, as an extension to the Frontiers of the Roman Empire World Heritage Site. Due to the physical obstacle of the Danube, hardly any man-made obstacles like earthworks, walls or forts needed to be built: consequently, the site mainly takes shape on regional planners' and educated potential visitors' mental maps, a virtual product of their collective historic awareness.

In recent years, although major efforts have been made to develop the heritage of the Limes as a cultural route, and to create the network of stakeholders necessary to create and maintain a visible and feasible tourist product, progress has been relatively slow and difficult. Since the area along the Limes has been redeveloped countless times during the last 2000 years, it is an additional challenge to visualise the Roman theme as the core of the planned cultural route, as opposed to developing a non-thematic linear tourist product along the river Danube.

Based on expert interviews and site visits, the proposed paper aims to analyse the interpretation and visitor management techniques used at selected sites of the Ripa Pannonica, with special emphasis on their contribution to awareness-building as well as their effectiveness and efficiency in visitor experience creation.

## **Representation of nature by tourists: a method using the social networks. Case study of Center Parcs**

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### **Abstract**

Center Parcs is a tourism concept, which is oriented towards the connection, the closeness with nature. But this “nature” is a nature, which is managed, maintained, artificial. Thus this concept questions the nature perception. More generally, what is the representation of nature by the customers, which stay in this kind of tourism structure? To answer this question, we decided to focus on the comments written by these customers on sharing sites. This study was conducted in the framework of a research program, NaTour, which questions the nature tourism, thanks to the financial support of the French Region Centre-Val de Loire. We used georeferenced digital database, which compiles comments posted on TripAdvisor website (Chareyron, 2014). This main source was completed by observations *in situ* and by the analysis of the website and brochures of the studied spot. The study concerned the Center Parcs Hauts de Bruyères, which is located in Sologne area, in the center of France. The aim was to define a method to use this kind of sources, which are interesting to understand the tourist representation but constitute a significant mass of data. We would like to extract quickly the main information, that’s why we used a textual analysis software. We thus obtained the occurrence of each word. We kept the more meaningful ones, associate the synonyms and classified this group of words by great categories. We note that the comments are often positive. It can be considered as a bias but which is accepted. It also reveals that the families, who

stay at Center Parcs, enjoy and we can thus suppose that they find the “nature”, which they seek. The most frequent adjectives, which are linked to the feelings, are “pleasant”, “quiet” and “great”. But the number of words relating to the provisions (activities) is largely higher than those, which are related to the nature. It leads to wonder, if the tourist really seek “nature”. The first adjective, which is associated to this one, is “quiet”. But the customers also have the feeling that this nature is “preserved” and “luxuriant”. They thus confirm what is written on the website: Center Parcs is described as located in “a unique preserved site in the heart of the regions, which are rich in natural and cultural heritages”. Nevertheless, two parts can be distinguished in the field: a noisy one, which is dedicated to the activities (games, shops) and a quiet one, which is dominated by forest but where are located the cottages, where the families stay. Finally, nature seems to be only a setting. It’s only a landscape to contemplate, thus a landscape, which should be green, nice and quiet.

**Keywords:** *nature tourism, social networks, representation, Center Parcs, TripAdvisor*

## Introduction

Center Parcs is a Dutch tourism concept, offering tourism residences in vacation villages. It was devised in 1968 by Piet Derksen and it now includes 26 forest domains in Belgium, Germany, England, the Netherlands, France. Center Parcs concept is oriented towards the connection, the closeness with nature. On its French website, the group includes nature in the “Center Parcs spirit” and it insists on the fact that it offers “stays at the heart of nature”. But this “nature” is a nature, which is managed, maintained, artificial. Indeed, these vacation villages mix nature with cottages and activities. Thus this concept questions the nature perception. More generally, what is the representation of nature by the customers, which stay in this kind of tourism structure? What importance do they give to nature? These questions guided the present study (Issa, 2016), which was conducted in the framework of a research program (NaTour). This one was interested in the nature tourism, thanks to the financial support of the French Region Centre-Val de Loire. To know the nature representation, instead of questioning tourists in the field, we decided to use a more innovative method and we thus focused on the comments written by Center Parcs customers on a sharing website. After clarifying this method, we will present the main results. The analysis of customers comments reveals the importance they give to nature and the representations, which they associate to this nature.

## Chapter 1 - A method based on the use of the social networks

Five Center Parcs domains are established in France. We decided to focus on the one located in French Region Centre-Val de Loire, because it’s the area studied by our research program about nature tourism. The Center Parcs Hauts de Bruyères, which was open in

1993, is located in Sologne area, in the center of France. It stretches on 111 ha, consisting mainly in pine forest. As mentionned, to know the nature representation of the customers of this domain, we decided to use an innovative method, using a sharing website. More exactly, we used georeferenced digital database, which compiles comments posted on TripAdvisor website (Chareyron *et al.* 2014) about tourist spots in French Region Centre-Val de Loire – this database was created in the framework of Imagitour research program, funded by the French Region Centre-Val de Loire. TripAdvisor is a recent website, where the Net surfers can post their comments about tourist spots, restaurant or accommodations. Thanks to this database, we studied all the comments posted by tourists on this website about Center Parcs Hauts de Bruyères in 2013 and 2014.

Center Parcs is a tourism concept, which is concentrated on families. The Net surfers confirm this focus. Because we would like to study the nature representation of the main customers, we only consider the comments of families, according to their statement – they can declare to be families, couples, single travelers or professional. We thus studied not less than 2.118 comments. The main advantage of this source is here demonstrated: to question a so sizeable panel in the field would be more time-consuming. But this source is not without limit. Indeed, we thus have only the point of view of the Net surfers<sup>1</sup> and not the one of all Center Parcs customers. Moreover, when we study the comments, we can consider that this source is biased: a large majority of Net surfers are satisfied (more than 70% of them assign a grade of 4/5 or 5/5). It's not necessarily the opinion of all Center Parcs customers. Indeed we can think that the satisfied customers are more inclined to post a comment about their stay than the disappointed ones. But this bias is accepted. It also reveals that some families, who stay at Center Parcs, enjoy and we can thus suppose that they find the “nature”, which they seek. Our purpose is exactly to identify this “nature”. Moreover, this source has another advantage. It allows having the journey story at the end of the stay and not during this one, like it would be for the interviews conducted in the field. For G. Simon (2015), these journey stories at the end of the stay consist in “a restitution of different highlighted times of the tour experience” (transl.). Thus, taking into account the comments posted on TripAdvisor by tourists at the end of their stay allows analyzing what marked tourists during their stay and knowing if nature is concerned.

This main source was completed by observations *in situ* in order to have an objective approach of the “nature” inside the studied domain. We also take into account the point of

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<sup>1</sup> For example, we know that a majority of French people posting comments on TripAdvisors live in Paris [1].

view of Center Parcs group, to know the way it mentions the “nature” in its tourist offer. We then analyzed the website of the studied spot<sup>2</sup> and three commercial brochures:

- the press file dated from 2015, which inventories the activities offered inside Center Parcs domains in 2015: it gives a general view of the tourist offer of the group;
- a brochure, which dated from 2011 and was addressed to the investors, who want to become owner of cottages in Hauts de Bruyères domain: it presents the cottages and it also summarizes the different elements of the domain (nature, activities, etc.);
- a brochure, which provided a general presentation of Center Parcs and distinguished the specificities of each domain in 2015,

We only gave attention to the text relating to the general presentation of Center Parcs and the specificities about Hauts de Bruyères domain.

We were faced with a significant mass of data, especially with the 2.118 comments taken from TripAdvisor website. Moreover, the use of numeric data raises questions around the methodologies and practices in human and social sciences (Casilli, 2014). The analysis of big data, numeric tracks, including comments on social networks, is still at an experimental stage (Desvignes and Jacquot, 2014). Consequently, our purpose was also to define a method to use this kind of sources, which are sizeable but interesting to understand the tourist representations. We conduct a textual analysis, which pertains to the commentography method. This one was used by others like Y. Cinotti (2015), who intended to understand the tourist experience in bed and breakfast from sharing websites comments. We thus decided to draw one’s inspiration from this proven method, by using a software, which is specialized in textual analysis – AntConc. It allowed us to know the frequency of each word in the whole of comments and to also know the words, which are adjacent to each one. We kept the more meaningful words and associated the synonyms. We also defined some categories to focus on the associated words and to know their importance. These categories are about feeling and four of five elements promoted by Center Parcs, pertaining to the “Center Parcs spirit”: nature, cottages, activities and “Aqua Mundo” (the aquatic and tropical area). A particular attention was of course paid to the “nature” category. A complementary analysis was conducted on this word and its adjective to know what word is associated by the customers.

We conducted the same textual analysis on the text of the website and the three brochures of Center Parcs. The purpose was to compare the presentation of the domain by the group and the representation the customers have, focusing on our research object: “nature”.

<sup>2</sup> [http://www.centerparcs.fr/fr-fr/france/fp\\_CH\\_vacances-domaine-les-hauts-de-bruyeres?pl=nav](http://www.centerparcs.fr/fr-fr/france/fp_CH_vacances-domaine-les-hauts-de-bruyeres?pl=nav)

At the end of the processing, it appears that nature belongs to the tourist offer of Center Parcs, which is appreciated, but nature is only secondary in this offer, letting us think that it's only a setting.

## **Chapter 2 - Nature like a setting: an element of an appreciated tourist offer but secondary**

The nature is highlighted by Center Parcs, which offers “stays at the heart of nature”, “green stays” to answer an “urge wish of greenery” (French website of Center Parcs, transl.). It's particularly true for the Hauts de Bruyères domain. Indeed, its brochure underlines that “The Hauts de Bruyères domain, which is located at the heart of the forest of Chaumont-sur-Tharonne, is really turned toward nature” (transl.).

Globally, as mentioned, the Net surfers are satisfied. The grades they gave to their stay prove it but this idea is also confirmed by the words they use in their comments. The terms relating to feeling are positive. The most frequent adjective is “pleasant”, which is mentioned around 750 times in the 2.118 studied comments. This positive feeling concerns not only nature but also the cottages, the activities, etc. Some negative adjectives can be mentioned (like sad, disappointed) but, in this case, nature isn't concerned. Thus nature seems to be appreciated but what is its importance in the opinion of customers about their stay?

To know the importance given by the customers to nature in the tourist offer of Center Parcs, we inventoried the number of words mentioned in the comments relating to each elements of this offer, of the “Center Parcs spirit”: nature, cottages, “Aqua Mundo” and activities (fig. 1). To compare the point of view of the Net surfers families and presentation of its offer by Center Parcs, we also take into account the frequency of these words in Center Parcs website and in the three studied brochures.

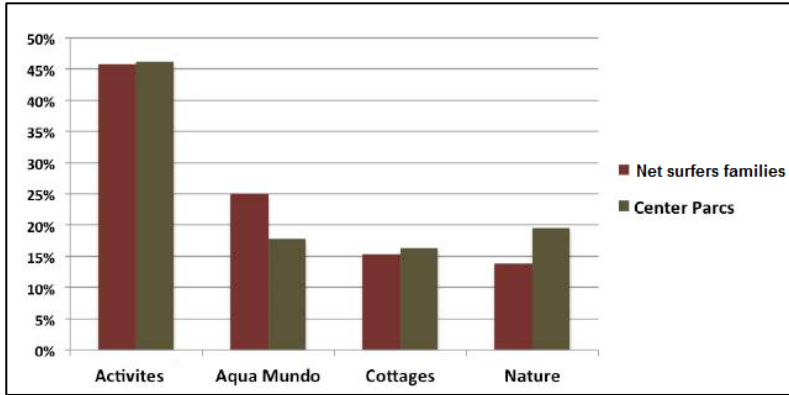


Figure 1: Percentages of words relating to each main element of Center Parcs offer, mentioned by the Net surfers families (on TripAdvisor in 2013 and 2014) and by Center Parcs (in its website and the three studied brochures) – Realization: E. Issa, transl.

In Center Parcs offer, even if the closeness with nature is highlighted, this nature is not the main element mentioned by the group on its website and brochures. The priority is largely given to the activities the customers can practice in its domains. Nature is in the second rank, followed by “Aqua Mundo” then cottages. For the Net surfers families, the higher importance in their comments is given to the activities. As for nature, it’s the last element mentioned, coming after “Aqua Mundo” and the cottages, with only 13.8% of words. We can conclude from this analysis that nature is only secondary for the customers staying in Center Parcs, even more than for the group.

Nature isn’t the only element of an appreciated tourist offer. Moreover, it isn’t the most mentioned. This result lets us think that nature is only a setting, a landscape to contemplate during the stay, for Center Parcs, even more for tourists. But what is the representation associate to this nature? How tourists speak about this nature?

### Chapter 3 – The representations of nature: a nature first quiet

In Hauts de Bruyères domain, two parts can be distinguished: a noisy one, which is dedicated to the activities (games, shops; photo 1) and a quiet one, which is dominated by forest but where are located the cottages, where the families stay (photo 2).



**Photo 1: The noisy part of Center Parcs, dedicated to the activities – the “wild river” of Aqua Mundo - Shot: E. Issa, 2015**



**Photo 2: The quiet part of Center Parcs, dominated by forest, scattered by the cottages, where the families stay - Shot: E. Issa, 2015**

The nature in Center Parcs is managed, even forest, which is largely scattered by the cottages. It's interesting to underline that the most managed part of the area is considered as “wild” by the group (the “wild river” of Aqua Mundo; Photo 1). This is the point of view of Center Parcs, which want to give an image of a “preserved” nature and highlights its commitment in the sustainable development (Center Parcs website). But what is the representation of the customers? How do they speak about the setting and particularly about nature?

If we focus on the words relating to nature, a large majority is general, simply restricted to “nature” (344 times), which is followed by “forest” (136 times). There is no detail given about this nature, except for animals. The only word about vegetation is “tree”. According to the frequency of “forest”, nature is more associated to this quiet part of the domain. And indeed, only 28 comments on the studied 2.118 ones speak about nature of the aquatic



space, which consists in tropical vegetation. This one is clearly considered as a setting, “a superb plant decor” (according to a Net surfer).

We also considered the context, in which nature is mentioned (fig. 2). We can observe that the most important is the immersion in nature and the link with nature, which are highlighted by Center Parcs and taken up by the Net surfers families. Then some differences can be noted between the group and its customers. First one is that the activities in nature are only mentioned by Center Parcs, like if tourists dissociate activities and nature – distinguished also in the “Center Parcs spirit”. Even more, conversely, tourists prefer associate nature with rest, which isn’t mentioned by Center Parcs. The respect of nature, which is a declared value of the group, appears not essential for tourists. Some of these ones mention a criticism, almost to deplore the lack of nature but they represent only a very small percentage of customers.

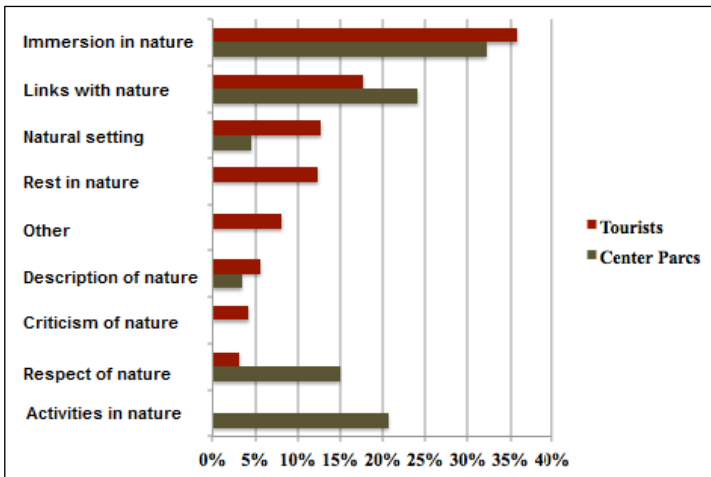


Figure 2: Context in which nature is mentioned, in percentages of the total number of the nature mentions, in the comments posted on TripAdvisor by families in 2013 and 2014 and in the Center Parcs website and studied brochures – Realization: E. Issa, transl.

In a large majority, the opinion about the nature of Center Parcs is positive. When we analyse the associated adjective, we find again the link between nature and rest. Nature is considered as quiet, restful or relaxing for a large majority. This nature is also appreciated for its aestheticism: it’s considered as pleasant, magnificent and even friendly. The nature in Center Parc is a nature, which is managed, maintained, artificial but it’s thus appreciated. It’s not surprising, since the same observation can be done for the urban nature: city-dwellers show a wish of nature but they want a managed nature and not a “wild” one (Robert and Yengué, 2015). Even some tourists associate this nature to a preserved nature,

a luxuriant nature. The idea is in fact highlighted by Center Parcs, which qualifies the nature inside its domains as “preserved nature”, located in “a unique preserved site in the heart of the regions, which are rich in natural and cultural heritages”. This idea is of course questionable and in fact it’s criticized:

“Center Parcs sell a dream of a preserved nature but the reality is an urbanization with a creation of leisure activities. The “nature” aspect can be summarized as an immersion in forest.” (Dubromel, 2014).

Nevertheless, this managed nature seems to be appreciated by Center Parcs customers. It’s seems to be the nature they seek: a nature, which is nice and quiet; a “nature landscape” to contemplate.

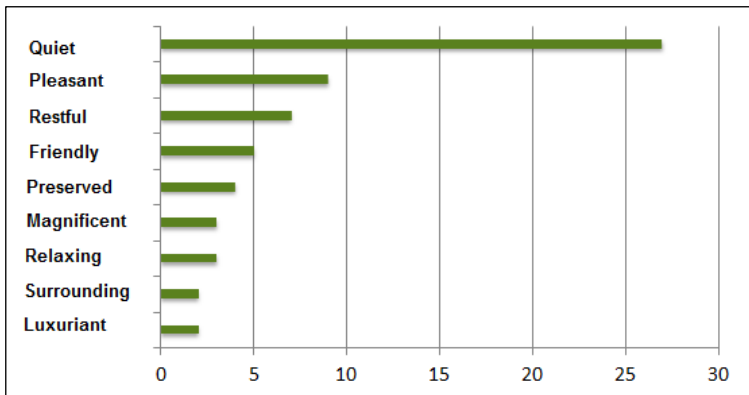


Figure 3: Adjectives associated to nature in the comments posted on TripAdvisor by families in 2013 and 2014 – Realization: E. Issa, transl.

## Conclusion

Center Parcs is a tourist concept, which is concentrated on families and offers them “stays at the heart of nature”. The concept seems to be appreciated: the opinions of customers are globally positive. What is the importance of nature in this opinion and what is the representation of nature? Behind this question, we want to know what kind of nature is sought by tourists coming in this kind of tourist structure. To answer these questions, we decided to use an innovative method, with several advantages: having a sizeable number of accounts and having stories after stay to know what customers reminder. The bias is that we only have accounts of a part of customers, the one who use sharing websites. But it’s accepted. We thus use comments posted by families on TripAdvisor website. This main source was completed by observations in the field and by the analysis of Center Parcs communication (website and brochures). This study thus reveals that, even if Center Parcs

highlights “stays at the heart of nature”, the importance of nature is not so high. The group, like customers, has a higher interest for the activities. Nature appears only like an element among others in the tourist offer and in the customers stay. It’s even secondary, letting us think that nature is only a setting, a landscape to contemplate. This nature is managed, maintained, artificial but it’s thus appreciated by Net surfers. They consider it as quiet, nice and even preserved. It’s not surprising if we consider the kind of nature city-dwellers wish. We can thus assert that the method, consisting in using comments posted on sharing websites, seems to be relevant. At this stage of the research, we have at least the opinion of Net surfers families staying in Center Parcs. To be sure of the relevance of a generalization to all customers, interviews in the field have now to be conducted.

## Summary

Using comments posted on TripAdvisor, the study focuses on the representation Net surfers staying in Center Parcs have about nature, on the importance they give to this element of tourist offer. The results show that nature is secondary and appears like a setting. Customers appreciate this nature, which they consider as quiet and nice.

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## **A World Heritage Site: Diyarbakır under the Shade of Conflicts**

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### **Abstract**

Diyarbakır embodies different cultures, significant heritage properties and natural features. In 1990's to prevent deterioration on urban fabric, fortresses and cultural properties, some conservation attempts were started. After 2002, these attempts had speed up. In 2015 "The Diyarbakır Fortress and Hevsel Gardens Cultural Landscape" have inscribed in world heritage list. Progression has stopped with the armed conflicts at the end of 2015. This paper aims to examine the current situation and to question the future of the cultural landscape.

**Keywords:** *Diyarbakır, Cultural Heritage, Armed Conflict, Cultural Landscape, Safeguarding, Rehabilitation*

### **Introduction**

The Diyarbakır Fortress and Hevsel Gardens Cultural Landscape is located in southeast Anatolia which is a part of Mesopotamia region. The fortified city and the gardens are in the upper part of Tigris River basin and located on an escarpment. The cultural landscape comprises Amida Mound, the City Walls (including many inscriptions), Hevsel Gardens, Ten-Eyed Bridge, the Tigris River valley and the natural and water resources of the area.

Amida Mound situated inside Inner Castle where traces of first settlements are seen. Inner Castle embodies all stages of the urban developments. All civilizations used Inner Castle as a control and administrative center (Parla 2005). Gardens are located outside of the city walls along Tigris River and connect the city to the river. They are still used for fruit and vegetable farming. Ten-Eyed Bridge is situated above Tigris River. All these features are inscribed on the World Heritage List in 2015 by the means of being an outstanding example of combined works of nature and man.

The settlement which is surrounded by City Walls, still takes a part in daily life of Diyarbakır, functioning as residential, economic, touristic and cultural center. The fabric of urban settlement is formed by, monumental structures, traditional buildings and streets. Monumental structures are mostly religious and commercial buildings which belong to different dates, civilizations and religions. Remarkable examples of monumental buildings are St George Church (3<sup>rd</sup> A.C.), The Great Mosque (Ulucamii- 7<sup>th</sup> A.C.), Carvansaray inside Inner Castle (The Old Prison- 8<sup>th</sup> A.C.), Hz Süleyman Mosque (12<sup>th</sup> A.C.), Hasanpaşa Inn (16<sup>th</sup> A.C.), Fatihpaşa (Kuşunlu) Mosque (16<sup>th</sup> A.C.), Surp Giragos Armenian Church (17<sup>th</sup> A.C.) etc. Traditional buildings are configured around atriums, constructed with basalt, not directly opened to streets and organically positioned. Streets are narrow, green and open areas are limited (Revised Conservation Plan 2012) but the urban fabric deteriorated because of the pressures of inappropriate urban development.

Besides being a unique cultural landscape it has a critical importance in political arena. In the region where Diyarbakır is situated, multi-dimensional problems (terror activities, political struggles) are going on for three decades. To solve these problems State has announced ‘peace processes’ in the end of 2009.

Recently the future of peace process is unclear and unfortunately armed conflicts intensified since October 2015 especially in Suriçi which is the buffer zone of the cultural landscape. This situation has led to a destruction of invaluable cultural heritage. Experiences in Syria, Yemen, Mali, and Afghanistan show that cultural heritage is never more vulnerable than during times of conflict.

This paper aims to examine the current situation and to question the future of the cultural landscape also to raise the discussion at a base of international conventions, summarize the effects of political stability in safeguarding and tourism activities in cultural landscape. To do so all relevant data will be gathered and will be analyzed. Also interviews will be realized with Central Government and Municipality agencies. Additionally paper will contain suggestions to recover economic and tourism activities by safeguarding policies right after the conflict finishes.

### **Summary of an Exalted Past**

Amida today referred as Diyarbakır is a distinctive area which has prehistoric settlements dating back to 3500 BC. First settlements and early city walls belongs to Hurri-Mitanni civilization, situated in Amida Mound, today called Inner Castle (İçkale). The city was an important center in Roman Period. In two stages, it had remarkably expanded and reached to its final boundaries. Firstly walls were prolonged to east. After abandoning of Nisibis to Sasanian's, immigrants from Nisibis were placed to the western part of the city. Secondly, to involve the population inside, the walls were extended again. It became the metropolis of Roman Mesopotamian Region by the time. It was called as Amida in all Roman and Byzantine sources (Icomos 2015).

In seventh century the city was occupied by Islamic Forces. Then it became respectively a part of Marwanid, Seljukid, and Artuqid land. Ten-Eyed Bridge thought to be built during Marwanid period in eleventh century. Some traces are found from the Artuqid Palace in Amida Mound (Parla, 2005). City had been invaded by Timur in fourteenth century. While leaving Anatolia, Timur left the city to the founder of Aq Quyonlu State, who will make the city capital. Soon it became an important center where trade route from west to east passed (Icomos 2015). In the beginning of sixteenth century, city was conquered by Ottomans. It was governed by Ottoman Empire till twentieth century. When the Empire collapsed, the city became a land of Turkish Republic and in 1937 its name has changed as Diyarbakır.

All the periods the walls were repaired, reconstructed and some new bastions and castles were built also inside the city walls new monuments were constructed. For centuries, whatever the domain was, Diyarbakır was an important administrative and symbolic center of the region.

### **The Republic Period and First Safeguarding Activities**

The Ottoman Empire had a heterogeneous population consisting different religions, nationalities and languages. Armenians, Jewish, Muslim, Kurdish, Turkish people lived together in peace at Diyarbakır. Also these communities shaped Diyarbakır by constructing their own spaces, living their own culture and speaking their own language. Unfortunately the multi-cultural structure altered during the 1<sup>st</sup> World War (Management Plan 2014).

After the foundation of new Republic in 1923, municipal activities had been tried to be modernized. On behalf of modernization sometimes heritage properties were discounted. Diyarbakır Fortresses received its share by means of the demolishment of walls located in the north and south part in 1930. But the city continued its entity without any important change till 1960's. After 1960's, the population growth and urban development that could

be seen overall Turkey, affected the physical appearance. People had to move to urban areas from country sides and they mostly chose Diyarbakır for economic reasons. Migration deepened in late 1990's, due to increasing conflict between PKK<sup>1</sup> and Turkish State in rural regions. Most of the inhabitants of Suriçi, are populations whom do not have good economic conditions. So those who live in traditional buildings not only have the opportunity to respond the urgent need to implement restoration but also they spilt the buildings and built new squatters. Squatting expanded to the entire city, built adjacent to walls and spread to inner castle also multi-storey buildings caused physical fragmentations (Kejanlı & Dinçer 2011).

The physical deterioration of Suriçi increased day by day. This migration also entailed a rise on Kurdish Political Movement. In 1999 the party which rises from this movement won Municipality elections. Hence the tensions between Municipality and Central Government, which continues until today, have started.

Just before 1990's independently safeguarding activities was arisen in Turkey and fundamental terms were introduced, like conservation plan, conservation councils, funding mechanisms, by the entrance of Law on The Conservation of Cultural and Natural Property<sup>2</sup> in 1983. Same year Turkey also subscribed UNESCO's Convention Concerning the Protection of World Cultural and Natural Heritage.

Such developments and the need of prevention from further deterioration; the Suriçi was registered as a historic urban settlement that should be preserved in 1988. The first conservation plan was approved in 1990. The plan favorably proposed green belt around the walls and re-function the Inner Castle for touristic and cultural purposes. But on the other hand, because of limited awareness of relevant agencies on safeguarding, plan had some failures. It authorized six storeys for commercial use which is higher than the city walls disturbing the skyline and fragmenting Suriçi. While re- adapting the morphology and proposing new roads it also did not pay much attention to the original locations of traditional houses, atrioms and water sources (Conservation Plan 1990). As it was expected, the plan could not prevent the raise of population and the condensation of built environment. In the period of 1990's very few conservation attempts on city walls had failures for similar reason. The implementation had been made without any survey and it had been done locally with inappropriate materials especially grey-cement (Icomos 2015).

<sup>1</sup> PKK, Kurdistan Workers Party, takes place in 'European Union list of persons, groups and entities involved in terrorist acts and subject to restrictive measures.' (European Union 2015)

<sup>2</sup> This law is the major law on heritage conservation and it is still in force with some improvements.





Figure 1: Restoration of Fortresses, Before- After (26th Buttress and 47th Buttress)

### Political Situation after 2002 and Peace Process

When AKP (Justice and Development Party) came to power in 2002 elections it was a turning point for Turkey. AKP committed to make Turkey to be a part of European Union. To insure that it announced its political program as; economic growth, democratic improvement, solution for terror. Economic growth constituted on construction sector. On behalf of democratic improvement they claimed to widen the rights of different ethnic, religious societies. For solution of terror peace process had been started.

These developments, which are experienced overall Turkey, affected Diyarbakir deeply. After setting peace processes, primarily conflicts in the region had decreased. Also Municipality and Central Government had worked more coherently. The region becomes secured for investments. Construction sector was risen rapidly and supported by both Municipality and Central Government. Economic value of land become more substantial than all other values including cultural ones. Safeguarding and conservation activities were considered as a part of construction sector without any accuracy about its values. New housing area built on Kırklar Hill which has a direct effect to the view of cultural landscape, indicates this phenomenon clearly.

Although the economic value of land became primarily, nevertheless the heritage economic value took a fundamental role in city's life. Tourism-based income had risen and heritage properties had re-functioned for touristic activities. The growing interest in the area has resulted in a rise of State allocation. A considerable budget (39 million Euros after AKP come to power) was reserved for project development and restoration of the cultural properties and safeguarding of Suriçi (Governorate of Diyarbakir 2016).

In 2007 and 2008 an urban regeneration protocol was signed between Housing Development Administration, Metropolitan and District Municipality and Governorate for Inner castle (İçkale) also for the southwest part of Suriçi. In the content of this protocol squatting expropriation was carried out and demolishment has started. In Inner castle a 218 illegal structures and in southwest part of Suriçi 361 illegal structures, which totally correspond to the half were removed (Housing Development Administration [TOKİ] 2016).

But the work could not be finalized because of disagreements between Municipality and Central Government till today.

In 2012 two major situation, which have a direct effect to the property, have occurred. Firstly the conservation plan, which is on force today, was revised to avoid problematic issues that have been mentioned. As 1990 dated plan proposed, the squatting around the city walls were removed in a limited area and green belt could be arranged, also conservation works started in Inner City; some historic buildings arranged as touristic and cultural spaces. In revised plan in addition to these implementations it brings new regulations about building heights (buildings could not exceed the wall heights), reconfigures the morphology according to original locations of traditional houses, atriums, water sources, streets etc., projects lots for public use (green areas, playgrounds for schools or bazaars) and proposes to reduce population and development pressures (Revised Conservation Plan 2012).

Secondly, the “Law on Regeneration of Places under Disaster Risks” (2012) entered into force. This Law determines the principles of rehabilitation, discharge and renovation of places and buildings which are under natural disaster risks. Suriçi was announced as “Risky Area” by Central Government. Because of being a Risky Area the Ministry of Urbanization and Environment get a Master Plan prepared in 2013, which was luckily done by the planning company who worked on the conservation plan. It has been designed as an operational guideline for conservation plan (Master Plan 2013).

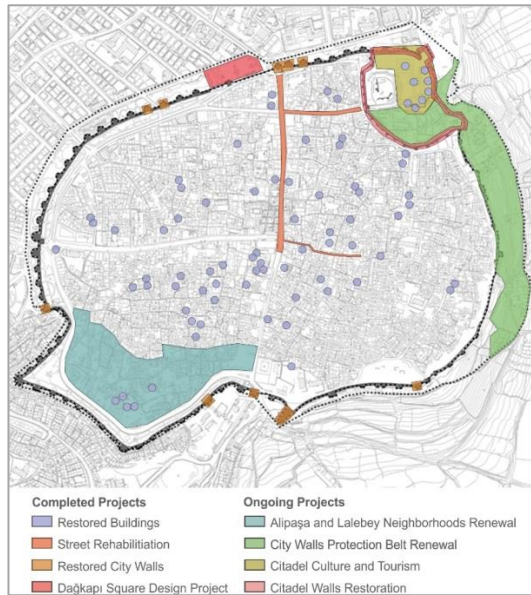


Figure 2: Maps of Conservation Projects

In 2014, the preparation of nomination documents to be included in UNESCO World Heritage List had started rapidly. In nomination period the Municipality and the Central Government worked coherently. In 2015 “The Diyarbakir Fortress and Hevsel Gardens Cultural Landscape” has inscribed in world heritage list. Also two buffer zones have determined; Suriçi and a protection border outside the cultural landscape (Unesco WHC 2015). Although Suriçi has significant values; the urban development in lacking quality and squatting disrupted the authenticity and integrity of the city. So it could not be included to world heritage. Within the nomination process management plan has been developed. In the context of the plan, nominated property has divided into two major management components which are Fortresses and the Gardens. It consists of six themes that focus on restructuring economic activities, conservation processes (for tangible and intangible heritage), planning activities, administrative improvements and risk management (Management Plan 2014). After the declaration of world heritage the investments and allocated resources increased.

From 2003 to 2015 totally 9.5 million euros was used up for survey and restoration of Fortresses (Governorate of Diyarbakir 2016). Although the attempt of preservation increased yet the works carried out did not succeed. Besides specific problems to Diyarbakir (owing to the large scale of properties, lack of an effective planning) also general problems on safeguarding and conservation in Turkey (limited competent technical

restoration personnel, the absence of traditional craftsmen etc.) the implementations could not be satisfactory. ICOMOS reported the inconvenient works in Advisory Body Evaluation in 2015.

Additionally, lack of conservation precision among people, miss-uses of cultural heritage have been another problem especially properties which are used for touristic and commercial purposes. For example the 9<sup>th</sup> Buttress is functioned as café and the user attached inappropriate wet spaces and architectural elements. With the rising profits, buttresses occupied by unauthorized people.

In all probabilities the problems mentioned above were surmountable but with the armed conflict things have become complicated.

### **Armed Conflict Since 2015**

With the invasion of Iraq in 2003 turmoil have started in the Middle East. The turmoil expanded by the conflict in Syria and the gaining power of ISIS. This changing balance affected Turkey's domestic and foreign political situation. Strategies of Turkish State and PKK has veered and peace process eased off, with the general elections in 2015 it totally frozen. Within this period, operations started in some districts where PKK is strongly organized. One of these district is the buffer zone of the World Heritage Property; Suriçi. It was announced that operation aims to remove ammunition storage areas, ditches and barricades in Suriçi. In September and November, 2015 a sequence of short term curfew was ordered and low intensity conflict emerged. Most of the inhabitants moved outside of the area. After December, 2015 a long term curfew began especially in east parts of Suriçi (more than 100 days) and conflicts intensified (Governorate of Sur District 2016). Some heavy weapons like mortars, explosives used in conflicts. To overcome the situation Military forces used massive vehicles like tanks. Six district, which embodies 84 monumental and 268 traditional houses, affected more deeply. In March, 2016 although State announced that operations were completed, still search operations are going on, so some districts are close to unauthorized access including Site Manager (personal communication with H. Aksoy and N. Soyukaya 17 April 2016). Because of limited access it is not possible to detect the latest status of the area mentioned and cultural properties. But to put a general view of the situation, there is going to be a summary about what appeared in the media, statements of authorities, on site survey and interviews done with two important actors representing Central Government (Governor) and Municipality (Site Manager) by authors.



Figure 3: Smoke rises from Suriçi during conflicts (Milliyet 2016)

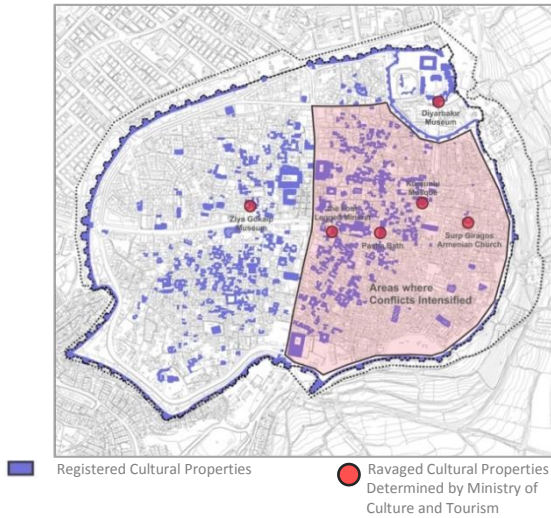


Figure 4: Maps of Conflicts Intensified Areas and Ravaged Cultural Properties

## Observations

After an on- site survey done in April, 2016 by authors certain observations could be made like; the existence of security points installed to gates, the accessibility to main streets are open, the proceeding of usage on commercial buildings and normal daily life is going on. Security check points in the crossing of streets are added and streets are closed with barriers and coverings. East part of Suriçi and Inner Castle are not accessible for common people. The police whom on the watch are well armed, not allowing pass and taking picture.

Interviews made with Governor (Nevin SOYUKAYA) and Site Manager (Hasan AKSOY) in April, 2016 by authors, is summarized below.

Both of them pointed out that; there are damages in cultural heritage properties, some security measures have taken in the site. For this; the schools and some buttresses are turned to police stations. And the demolished buildings removed outside. After with the remark of Site Management Directorate in the case of rubble belonging to cultural properties a commission is set from Central Government experts to distinguish and reserve these materials. A special rubble disposal facility has specified and it has taken under preservation for re-examination. Damage assessment works have not started comprehensively. After each short term curfews site management experts have accessed and documented the current situation (5 times) but after the long term curfew Governorate does not allow the entrance to the area.

But there are different explanations between two actors. Mainly site manager's argument is that cultural properties are unconsidered for security, implementations and demolishment are done destructing the urban fabric. Site manager claims that the streets are widened and some new streets and squares are opened to connect police stations to each other. Functioning of buttresses and schools as police stations, makes cultural heritage as a target. Although these implementations are approved by regional conservation council, these are not appropriate to conservation law and plan. The site is closed to independent conservation specialists (personal communication with N. Soyukaya 17 April 2016).

On the other hand governor claims that security and preservation are sustained at the same time. The implementations done by State are legal, appropriate to conservation law and approved by regional conservation council. Demolishment was occurred because of the terrorist attacks and bombings. The heavily damaged buildings are determined and their demolishment decisions are taken by commission. Rubbles of cultural properties are preserved in-situ. None of the cultural properties are damaged consciously. In walls and buttress there are no significant damages. The reason for not letting the site management and independent conservation specialists to six districts is the problem of providing security. Primarily Central Government experts are preferred for damage assessment; site management will be included if needed (personal communication with H. Aksoy 17 April 2016).

### **Statements of Authorities**

Before operations finished prime minister declared that they wanted to make Suriçi to look like Toledo in Spain. This analogy has started some discussions about the process. Operations finished at 9th of March 2016 after that time, discussions started at local and national level for rehabilitation of the area. Most of the estates which were private ownership were expropriated by "urgent expropriation decision", which restricts objections of property owners, at 21<sup>th</sup> of March 2016.

At 1<sup>st</sup> of April 2016 prime minister declared more comprehensive rebuilding program of Suriçi. There were important emphasizes at this declaration. First of all prime minister announced that revision of conservation plan which was approved at 2012 would be complied. Property rights will be protected. Religious motifs emphasized. City walls will be repaired and demolished parts will be completed. Government would sustain encouragements and grants for the tradesman and owners of the properties. A long term credit mechanism was developed for tenants to buy their own houses which were built by Housing Development Administration in the city periphery (Hürriyet 2016).

Firstly, these declarations show that directing tenants to city periphery will change social fabric of Suriçi. There is a contradiction between decision of urgent expropriation and declaration of prime minister about property rights protection. This contradiction was clarified by governor that decision of urgent expropriation would be used at necessary conditions to accelerate rehabilitation process. In addition to this, Tender Law was changed at 14th of April 2016 so administration can negotiate for tender with the selected firms. A holistic project was not presented yet.

### **Summary and Suggestions**

Diyarbakır which hosts many civilizations in history embodies different cultures, significant heritage properties and natural features. Today the city which is surrounded with Fortress, Suriçi, is still an important center. Migration and urban development affected Suriçi in many aspects especially on safeguarding. In 1990's to prevent deterioration on urban fabric, fortresses and cultural properties some conservation attempts were started. After 2002 with the political and economic changes also rise in conservation consciousness, these attempts had speed up. Properly revised conservation plan, increase in the budget allocation for restoration works, cleaning of squatters are some examples of improvement. With the inscription of "The Diyarbakır Fortress and Hevsel Gardens Cultural Landscape" in world heritage list at 2015, it received its real value. This progression has stopped with the armed conflicts at the end of 2015.

At this point, the future of the landscape is flue. The announcements about rehabilitation show that there is an intention for safeguarding; but due to lack of clearness on what and how is going to be held makes the process suspicious. Legal modifications show that there will be an overdose intervention and uncontrolled transformation.

Addition to this, the political situation do not led all actors to work coherently about safeguarding and rehabilitation. Central Government do not entertain Municipality to all processes due to the thought of: "Municipality is under the effect of PKK". Municipality do

not trust to Central Government due to the thought of: “the things are done for security and raise of land rent”.

It should not have been like this.

One of the fundamental regulation in international area about armed conflict is Geneva Convention which consists of different kind of topics including protection of cultural heritage. It has prohibited hostility directed against the cultural heritage, to use of cultural heritage in support of the military effort, to make such properties the object of reprisals. PKK, at 1995, stated to undertake to respect the Geneva Convention (Sivakumaran 2012).

This regulation also references Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention which was signed in 1965 by Turkey. It gives responsibility to prepare in time of peace for the safeguarding of cultural property against the foreseeable effects of an armed conflict. It indicates that cultural heritage cannot be used for purposes which are likely to expose it to destruction or damage but it can be used in cases where military necessity imperatively requires. This means that if a side uses cultural property for its military purposes the other side can interfere even the conditions that cultural property can be damaged. In such conditions, cultural property shall be open to international control. Especially part of the convention which is titled ‘conflicts not of an international character’, article 19; sides of the conflict shall be bound to respect for cultural property. If it is possible by means of special agreements, sides shall endeavour bring in the force all part of the convention and the application shall not affect the legal status of the sides.

Before armed conflicts Turkish State must take precaution against this situation and in conservation plan and master plan the effects of armed conflict should be foreseen. Risk management plans considering man-made disasters should be developed.

By using cultural properties for its military purposes like storing ammunition, diking the streets and making barricades PKK did not act according to these conventions.

After operations finished, Turkish State must not make such properties the object of reprisals with using them as security points.

Whatever the struggle between Turkish State and PKK is, the cultural properties and landscapes etc. should not be the arena of the armed conflicts. According to these conventions by means of special agreements sides of the conflict shall be bound to protect the cultural property.

From now on, the rehabilitation process should made pellucid. It should be established a reliable environment for the actors related with conservation (Ministry of Culture and



Tourism, Governorate, Metropolitan and District Municipalities, non-governmental organizations, independent experts). The landscape should be handled with a holistic project concerning economic, social, spatial, cultural aspects. Cultural heritage are never more vulnerable than during times of conflict, the destruction of them causes irreversible damage to precious values. So rather than economic and political sensibilities conservative perspective should be featured.

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## Visitor Perceptions of Cultural Ecosystem Services in Landscape: The Challenges of Evaluation

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### Abstract

Ecosystem Services research has so far focused more on economic and monetary values and perspectives rather than socio-cultural ones (Raymond et al., 2014; Scholte, van Teeffelen and Verburg, 2015). Musacchio (2013) and Plieninger et al. (2015) suggests that adding a better understanding of Cultural Ecosystem Services (CES) can inform landscape planning. CES are the non-material benefits and notions of well-being connected to ecosystems (e.g. aesthetic value, spirituality, sense of place, inspiration, heritage, education, recreation) and are closely related to socio-cultural attitudes and values. However, Norton et al. (2012) point out that few studies have attempted to provide measures of cultural services as they relate to ecosystems or landscapes. The majority of CES studies have been quantitative because CES tend to be abstract and intangible and therefore difficult to qualify leading to a gap in scientific research between what is measured and what actually matters to people (Milcu et al. 2013). Intangible and experiential dimensions like aesthetics, spirituality or inspiration tend to be neglected (Plieninger et al., 2013; Hernández-Morcillo et al., 2013; Pleasant et al., 2014). The researchers in this study therefore devised a questionnaire on CES consisting of 20 statements with a Likert scale of 7 which was translated and distributed in seven countries (Germany, Hungary, Israel, Macedonia, Netherlands, Poland and Romania) and distributed to visitors in several different kinds of landscape (e.g. forest, seaside, mountains, desert). As well as presenting preliminary results, the paper reflects on the challenges of defining and translating CES terminology and the difficulties inherent in devising appropriate statements that accurately convey the abstract nature of CES categories. Comparing our methods with other studies (e.g. Pleasant et al., 2014; Scholte et al., 2015; Szűcs et al, 2015), the article illustrates how quantitative data may be applied to gain a qualitative understanding of visitors' perceptions of CES in landscapes. Following Gould et al. (2014), we found that the process used to study CES is as important as the findings themselves.

**Keywords:** *cultural ecosystem services, evaluation of questionnaires, socio-cultural attitudes, landscape planning*

## **The railway heritage in Mexico and its role in the configuration of industrial and cultural landscapes.**

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### **Abstract**

The construction of the railways in Mexico was an event of national importance, not only for its role in the economic history, but for their contribution in shaping cultural landscapes of industrial character. The railway system made many cultural exchanges possible in various regions, setting an important natural, social and cultural environment. In recent years most of the vast industrial railway heritage has become obsolete and unused, and has suffered rapid and alarming deterioration. Jalisco is located in the west of the country and has the largest lake in Mexico. Two trunk railway lines and many branches communicating the haciendas and towns passed through the region. Some of these routes have been abandoned.

The projects, “*Vía verde del Mariachi*” and “*Vía verde de Chapala*” seek to recognize the importance of the cultural industrial landscapes created by the railroad in this part of México. Aims to recover the memory of the railway routes and the design of a network of more than 200 kilometers of non motorized routes along 11 municipalities have included projects to rescue and conserve the tangible and intangible heritage of these regions. These constitute integral conservation projects focused on recognizing the value of the natural, cultural and industrial landscapes linked to the railway history in Mexico.

**Keywords:** *railways, cultural industrial landscapes, greenways, heritage, cultural routes, regional development*

## **1. A brief history of the railroad in Mexico**

The first grant for the establishment of the railroad in Mexico is given in 1837 and with it begins the long process of the construction and consolidation of this transport in the country. Thus gradually opening trunk lines and branches which contribute over the years to detonate the political, economic and social development of the regions where they passed. The railway system became one of the most important means of transportation in Mexico and the railway drastically changed the country's economic situation and especially of those regions they crossed, as they integrated isolated areas into the national economy. It also facilitated the circulation of people and goods and allowed new markets for local products to open as they shortened distances allowing them a faster crossing. The importance and impact of the railroad cannot be understood without taking into account the close links with the haciendas in the rural areas. The haciendas were productive units that are considered an architectural phenomenon, with an economic, social and ideological impact, which involved a multiplicity of circumstances and relationships that contributed to their development, peak and decline. In Mexico we would not be able to understand the importance of the haciendas and their production, without considering the fundamental role of the railway offering the possibility of transporting their goods to the markets and distant cities.

Thus, for the haciendas, the railroad creates greater inter-regional trade, mainly due to the speed of the transportation of goods and the communication between haciendas and other places, thereby giving greater access of products and services to towns and cities to which previously they had no access. Also, during the peak of this system, the railway stations played a key role, as they became centers of social gatherings, meeting places between communities, a gateway to news from other places, through the mail, the telegraph and visitors. They were therefore, the meeting point for people from various parts of the country who represented, in turn, the focal points of interchange in regional trade, as well as the access to different regions.

Of the entire rail network that was built in the country in the late nineteenth century and part of the twentieth century, the state of Jalisco, in central Mexico, has 665 Km. of railways, of which there are three trunk lines and three branches (Secretaría de Comunicaciones y transportes. 1995. p. 194). or supplying pathways, that comprise the short lines and which branch off from the above. (CONACULTA, 2005)

In 1994, the process of the restructuring and privatization of the railway system begins. This takes place through the reform of article 28 of the Political Constitution of the United Mexican States whose objective was the transformation of the national railway system, with the intention of having an efficient, reliable, secure, competitive and above all profitable

rail system. From this moment on, the Mexican rail system is opened to private investment through concessions and a regime of permits, and passenger transport by rail is progressively limited to the point of completely disappearing.

When the passenger service is suspended, the railway stations, which have a particular architectural value, because of their constructive typologies, begin to gradually be used only as warehouses and points for the exchange of goods along the routes. With this, the abandonment of these buildings begins. Consequently, this situation causes the accelerated deterioration of the stations across the country and changes the economic and social dynamics in many regions, significantly changing their role as the centers and nodes of activity and exchange of goods and products between the towns and regions. Based on this, the projects *Vía Verde del Mariachi* and *Vía Verde de Chapala*, seek the recovery and enhancement of the territory and its comprehension as part of a system that based on the arrival of the railroad, form the industrial, cultural and natural landscape in vast regions of Mexico. As part of their study subjects and with an integrated view of all, for their recovery and valorization, the projects presented in this article, always take into consideration the close link of the rail system with the various communities where the train passed. Also, the link with the production units, such as; ranches and farms that were in the rural area, in addition to the old systems of navigation in the lake area and the Santiago River, today nonexistent. All this without losing sight of the binding element among them that was undoubtedly the railroad, which played a key role in shaping the rural space between the nineteenth and twentieth centuries and which largely has determined the industrial cultural landscape today in many regions of our country.

## **2. Criteria for the conservation of the railway heritage and its cultural landscape.**

One of the criteria underlying the Greenways projects, has to do with the intention that they fulfill a target with a social function in addition to preserving the symbolic and significant part of the territory and its components. We agree with the idea that cultural heritage and integrated conservation in the various cultural landscapes must play a definite role in the economic productivity of the communities or regions, generating resources or benefits that enable the development and improvement of the quality of life of its citizens, providing employment opportunities and at the same time what is necessary for the maintenance and enhancement of those cultural heritage resources. (Chico Ponce de León, 1995, p. 36)

Cultural heritage is undoubtedly one of the key elements that determine the identity of people, because in addition to covering the economic, functional and environmental needs, society also has cultural, ideological or psychological needs which can be satisfied by preserving or spreading cultural heritage. When this heritage has a defined role in the economic productivity of a community, it can generate resources (or benefits) that

contribute to the development and improvement of the quality of life of its citizens, providing employment opportunities and at the same time what is necessary to maintain and enhance those cultural heritage resources. (Chico Ponce de León, 1995, p. 36)

The Industrial heritage consists of the remains of the industrial culture which are of historical, technological, social, architectural or scientific value. These remains consist of buildings and machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transport and all its infrastructure, as well as places used for social activities related to industry such as housing, religious worship or education. (ICOMOS. 2003).

From this standpoint and with the aim of preserving the cultural landscape in an integrated manner including the cultural, natural, industrial, tangible and intangible heritage, the projects presented in this article are seeking the recovery of the abovementioned, as well as to contribute to improving the quality of life of the communities in which they exist, encouraging the re-appropriation of the territory, the resignification of it and therefore help strengthen the sense of local identity.

### **3. Conservation projects of industrial cultural landscapes. The “Vía Verde del Mariachi” and the “Vía Verde de Chapala”.**

Since 2010, the ITESO, Jesuit University of Guadalajara, has developed two recovery projects of abandoned rail routes as an element of the industrial heritage and as a linchpin of the new dynamics of the integrated conservation of the territory and its heritage and the cultural landscape in Jalisco. These projects named "Greenways" promote a broad view of integrated landscape conservation, the concept of greenways covers all aspects of ecology, flora, fauna, geology and landscape. It also includes architectural, archaeological heritage, industrial heritage including rail and nautical elements, in addition to cultural aspects such as; history, folklore, customs, traditions and names of places. (Asociación Europea de vías verdes, 2000, p. 13)



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As a reference for these projects, the examples and good practices of other greenways projects, which are common in European countries mainly in Spain, but which in Mexico are barely developed. Alongwith the projects presented in this article, we seek and promote the recovery of the heritage and enhancement of the industrial cultural landscape, social

development, touristic opportunities and the economic development of regions where there are roads and railway heritage, and a clear understanding of the sites and their preservation.

The added value of the projects, *Vía Verde del Mariachi* and *Vía Verde de Chapala*, is that in addition to the non motorized mobility projects for the recovery of the abandoned railway routes as a pretext for the enhancement of the landscape, we seek the understanding of the territory and its landscape in a broader sense and more integrated manner with the different elements that compose it. The projects aim, among other things, to the conservation of nearby urban contexts, integrating both relevant cultural and natural sites, focusing on the recovery of traditional elements, activities and dynamics of each place, also for the recovery of local and regional traditions and customs, as well as the promotion of new territorial dynamics for the valorization of the site with an overall view. These two projects of greenways consider linking railway routes or pathways as the main articulator of the territory, as it was when the railroad worked on a regular basis.

For the development of the project, three main categories are integrated of articulated paths: a) the first of the "greenways", which are those that rigorously recover the old or disused railway lines, b) the "blue routes" which are those paths that develop along waterways such as rivers, streams, canals, lakes, etc., and c) the connecting roads branching out of greenways or blue routes and are those that allow to link or relate the territory and nearby sites as part of an interconnected network. These connecting routes allow the territorial connection linking haciendas, urban complexes, dams and water bodies, old rural facilities, among many other sites.

Therefore the projects for the recovery of the industrial cultural landscape presented here, take as its main objective the recovery of rail routes and the landscape associated with it and also integrates the sites that were benefited or were linked to the railway routes when it worked regularly. All this landscape resulting from the industrial activity from the railroad is what shapes the cultural landscape we have today, and in an integrated manner is what we seek to preserve and to value, as an important vestige of a significant period in the economic life of our country.





Figure 1: Location of greenway projects

The Master Plan *Vía Verde del Mariachi*<sup>1</sup> seeks to recover the memory of the old railroad route whose aim was to reach the port of Chamela in the Pacific Ocean. The construction began in 1917 completing only a stretch of 31 km., which partially ran for a period of about 10 years, between 1928 and 1929 the service was canceled and then the track dismantled. The original route is composed of roads and trails and crosses plots of land in 4 communal regions, involving three municipalities of the State of Jalisco, located to the west of the Metropolitan Area of Guadalajara. (See figure 1)

The name, "*Vía Verde del Mariachi*" seeks to show the essence of the region, considering that one of the places of origin and destination of the greenway is the city of Cocola, Jalisco. This city was declared as "World birthplace of the Mariachi" on September 6, 2009. In November 2011, the Mariachi was enrolled on the Representative List of Intangible Heritage of Humanity by UNESCO, with the name, "*Mariachi, string music, song and trumpet*".

This project involves the holistically development of several specific projects for landscape conservation. With the rail route as articulator, diverse geographic and topographic surveys were made for the recovery and upgrading of paths where the railroad originally passed and included the design of 3 bridges to ensure continuity in the 32 kilometers of the route.

<sup>1</sup> See the website: <http://viaverdemariachi-masterplan.weebly.com>

In addition, several projects were developed, among others, of conservation and the improvement of the urban image in communities near the route to preserve their identity and characteristic typology. Several studies and projects were carried out for the conservation of the architectural heritage that included the restoration and conservation of the railway station of Santa Ana, the restoration of the Aqueduct of the El Verde dam, the restoration and adaptation of a hacienda as a hotel and the restoration of the old railway station of Cocula, among other projects. All these studies are complemented by a detailed environmental study and the integration of a plan of reforestation and conservation of the natural environment with a catalog of proposed species. In order to make decisions in the planning process of the project, a market study was conducted to identify relevant data of the inhabitants of the region, based on this; important decisions that determined the characteristics of the project were taken. Also, this recovery project of the industrial heritage and its landscape is presented as a comprehensive project and primarily as a cultural product, which will help to promote cultural tourism. Because of this, it was designed as a fundamental part of the project, a portfolio of graphic identity to show and position it as a cultural tourism product, which is intended to preserve and promote the industrial cultural landscape, but taking advantage of this as an element generating resources and benefits for the region. For the proper management of the site, it was essential to integrate a study on the ownership of the land along the route that was to be recovered, to identify the owners of each parcel, in the lands where the railway originally passed, with information from the National Agrarian Registry. This information and joint studies and projects, enabled the design of the management plan of the route, to ensure its proper operation, maintenance and management.

In 2012 this project was awarded the National Award by the National Institute of Anthropology and History as "The best strategic project of planning and management of cultural heritage " in Mexico that year.

From this experience, the second project developed is the Master Plan, Via Verde de Chapala<sup>2</sup>, in which the first stage is the recovery of the historical memory of the railroad route to Chapala, nonexistent today. Also, the project is developed linking various connection routes to the Metropolitan Area of Guadalajara, capital of Jalisco, and also connecting various municipalities by diverse paths in the region where the largest lake in Mexico exists. This route is relevant because in the early twentieth century Chapala was destination on more than one occasion, of then President Porfirio Diaz who traveled from vacation to this place. (Cosío Villegas, 1998, p. 980)

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<sup>2</sup>See the website: <http://viaverdechapala.weebly.com>

The railway was built thanks to the initiative of the Norwegian Paul Christian Schjetnan, who arrives in 1908 and marveling at the natural attractions of Lake Chapala, the largest in Mexico, he decided to stay and spend there the rest of his life. He becomes one of the main promoters of Chapala, and responsible, among other things, to develop, build and manage the railway which runs from 1917 to 1926 approximately.

The "*Vía Verde de Chapala*" project, aims to recover the original railroad route that was dismantled several decades ago, and intends to apply the same criteria for the intervention and development that was used in the "*Vía Verde del Mariachi*" project, but in this case involving the creation of three non-motorized communication paths which are: a) the "greenway" that recovers the original line of railroad of 26 km., b) the "blue route", which follow the borders of the river Santiago passing by four abandoned railway stations in an approximate length of 59 km., c) the bike path on the riverbank, which borders lake Chapala to achieve connectivity of the route to the railway station in Chapala, with an approximate distance of 34 km. to one end of the greenway, and d) connecting routes arising from the abovementioned routes and linking with other existing bikeways, with the various haciendas, urban complexes and sites of cultural and natural value of the region. In addition to the above, the project included the realization of diverse studies and specific projects for road engineering, including among others, records and calculation of routes, path analysis and conflicting crosses, and the characterization of soils through studies of soil mechanics to develop proposals for trails and the materials for these, among others. In addition, the context was enhanced by developing conservation projects for the urban image of the towns, including various architectural intervention projects in buildings as former haciendas, railway stations, ruined temples, etc. additionally some projects for the adaptation of docks on Lake Chapala that are underused and in poor condition, which link the lake to nearby islands. In some of the sites, cultural management proposals for the promotion of cultural activities and recognition of intangible values of the site were also developed. This is the overall vision that we propose for the full recovery of all these elements that make up the site and its landscape throughout the country where there is industrial heritage such as abandoned railway stations. At the same time, some other proposals of other cultural routes within the route of the "greenway Chapala" were also developed. Thus, the identification of a specific route to see the existing religious architectural heritage throughout this landscape, which includes a route of Franciscan temples and various religious sites that exist in the region. A proposal for a route to visit natural attractions such as waterfalls, rivers, streams and sites important vestiges of petroglyphs and rock formations existing in the region was developed. Complementing the above routes, the parties and traditional celebrations at sites along the route have been registered and identified, which allows us to know the different intangible aspects of the territory that are taken in consideration for the design of the Management Plan accompanying this study.

## Summary

With the projects presented in this article, we seek to achieve the goal of raising awareness in the recovery and valorization of industrial and cultural landscapes and territory, in this case structured from the railway lines. We emphasize how this industrial element contributes to the configuration of cultural routes and itineraries, and taking advantage of its landscape to link towns and municipalities, and the consideration within its area of influence, the value of the various cultural and natural elements existing in it to promote its preservation

In addition to the above, it facilitates the development of local training programs with an active and participatory pedagogical scheme, which promote the economic characteristics of the region, and that should work in collaboration with the agencies linked to economic and social development. This is done through a series of activities focused on training and job-training programs to benefit the local population, with emphasis on the most vulnerable sectors, such as youth, women, the disabled, and the elderly population.

These projects besides adding value to the land and preserve the heritage and landscape, are opportunities of new labor markets that offer economic returns to its inhabitants, generating direct and indirect employment and entrepreneurship of family businesses linked to the Greenways, as well as improving the environment in municipalities involved in these routes.

This is a great opportunity and challenge to guide and facilitate the generation of companies related to greenways, whether to provide services and sale of local products such as restaurants, hotels, craft shops, small shops and businesses active tourism or as a generator of either permanent or temporary jobs or for specific activities or for the maintenance and improvement of infrastructure. These projects can stimulate the influx of visitors from neighboring municipalities and the metropolitan area of Guadalajara, as well as domestic and foreign visitors and can encourage economic development in the region.

In addition to the added socioeconomic benefits, the transmission of cultural and environmental values through sustainable forms of transport, will contribute to healthy habits for the better physical and mental health of the population, while the non-motorized mobility in the region will be promoted with universal accessibility. Finally, and as an extraordinary resource for these projects, the regions where the Greenways of Jalisco have been planned have extraordinary climate year round ideal for outdoor activities. For all the above, there are countless benefits generated with these recovery projects and valorization of these industrial cultural landscapes in Jalisco. Such initiatives are a pending issue for the rest of the states of Mexico.

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## **New Tools of Sustainable Tourism Education. Case study of European project: “Boosting development of sustainable entrepreneurial tourism activities in the mountain and border areas in Bulgaria”**

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### **Abstract**

Tourism is one of the driving forces for the economy growth of every territory by giving access to work opportunities and creates a direct income. This economic sector is essential and vital for many regions in Europe, since it offers them possibility for progress and riches. The actions resulting from the different European programs (like Erasmus) have an important impact for the development of many member countries. These programs, widely spread in Bulgaria, offer the opportunities to stimulate sustainable competitive sphere. At the same time these programs, created and developed in Western Europe, import changes and transformations of the local east way of thinking, of the cultural and natural landscape. Bulgaria is one of the European regions, which have touristic potential that is still at an early stage in its development as tourist destinations. One of the reasons for that delay is the demographic problem, (declining and aging population) and the lack of adequate tourism education and training for the tourism specialists and young professionals. The European founding programs have been playing a key role for the last few years and are one of the financial solutions of these problems (Diagram 1).

**Keywords:** *Bulgaria, European Union, funds programs, sustainable tourism, cultural landscape, heritage*

### **Introduction**

Bulgaria is now ready to introduce a number of measures, including education and training for the tourism professionals to meet the challenges of the international new tourism trends. The main actions in the sector are the improvement and the development of the training system for meeting the needs of business skills, promoting youth employment and improving the employability of workers in the sector. In the current context of tourism in Bulgaria, the importance of education is well established. The management of training provision is a key issue, given the priority of the tourism sector and also looks to rising

unemployment (21, 9% in 2015 for 15-24 years. Source: National Statistic Institute of Bulgaria), (Diagram 2).

The current scientific article aims to present one of these projects (entitled "Boosting development of sustainable entrepreneurial tourism activities in the mountain and border areas in Bulgaria", Erasmus+ Key Action 1), financed and achieved entirely with financial help of the European programs, like a case study, implemented by a national Bulgarian consortium "Free element" and realized with the collaboration of "Departmental Committee of Tourism of Gard" and "The League of Trainning for Youth of Gard" in South France. The project demonstrates the ability to affect the ideas for positive change for the employment of a young people in Bulgaria in the tourism sector and helps to reinforce the role of tourism in building a more sustainable future.

This project has been achieved under my thesis that addresses the issue of conditions for the development of sustainable tourism in Bulgaria.

## Objectives

- Project objectives: The project aimed to stimulate the entrepreneurial thinking among young people, creating prospects for improving their professional skills in tourism, to provide opportunities for the implementation of best practices and innovative methods for creating a small business in mountainous and border areas in Bulgaria and thus provide an alternative to the local population to create an alternative economy based on sustainable small entrepreneurial initiatives.
- Thesis objectives: The need of fieldwork is essential for the successful implementation of a thesis in the field of geography of tourism. The main purpose of participation in this project was the gathering of information by the direct participants, the observation of explosive and very present phenomena in Bulgaria as the realization of almost all the initiatives with the financial support of the EU, an analysis of results and achievement of conclusions.

## Hypotheses

- In one of his books ("A qui profite le développement durable?", éd. Larousse, 2008) the French geographer Sylvie Brunel expresses the hypothesis that the rich countries (such as western EU countries) have a "sustainable" way of thinking and government, while the poorer countries have their "developing" way of management. In this sense, Bulgaria is developing a lot of European learning programs, initially thought as economic development tools for different institutions (including tourism schools), have become a model of uniform learning and are not adapting to the context and the

real necessities of the students and the complexity of the regions where they will exercise what they learned.

- A second hypothesis is committing the process initiated by the Union European like a method for transformation and influence in some regions in Bulgaria.

### **Project Presentation**

The project "Boosting development of sustainable entrepreneurial tourism activities in the mountain and border areas in Bulgaria" was accomplished in March 2015 in south of France and conducted a mobility internship of Bulgarian students in tourism schools located in mountain areas, for training and exchange of best practices, new tools and methods of sustainable tourism.

- The EU recommends the development and the creation of instruments to support tourism SMEs, particularly with regard to the training of the staff. Furthermore, much of the knowledge acquired in the tourism sector should be directly transferable to other economic activities (foreign languages knowledge). The companies in tourism sector are primarily SMEs and micro enterprises that target boosting productivity, competitiveness, training and quality and can play a very important role for the development of some Bulgarian regions.

### **Methods and Tools for the realisation of the project**

Methods used for the accomplishment of the project are: theoretical lectures, observation on the landscape, field practice, interviews with professional tourism actors and local institutions. Creation of program for two weeks: theoretical part in the morning and practical part in the afternoon.

- **The awareness-raising** of the students due to long work in the field and direct contact with the local social, culture and economy landscape, to understand the concept that the cultural and natural landscapes are a representation of the evolution of the local population.
- **The training.** Theoretical lectures every morning by French tourism professionals. The students are trained of the role of tourism and his ecological and sustainability approaches, the conservation and management of the cultural heritage. (Photo 1).
- **The new tools and methods used** during afternoon practice training. The students work directly with the tourism professionals and participate actively in the tourist activities. (Photo 2).
- **The evaluation** of their new knowledge and creation of good future professional's contacts. (Photo 3).



- **The quality objectives of the cultural heritage and cultural sustainable landscape.** The students learned that the landscape reflected the process of evolution of the local community and it's important to protect it. The organisers of the project demonstrated and make aware of the fragility of the natural and cultural heritage and to acquired knowledge of the principal idea of the construction of the cultural landscape as a “combination of work of nature and of man” designated in Article 1 of the World Heritage Convention”. (Photo 4).

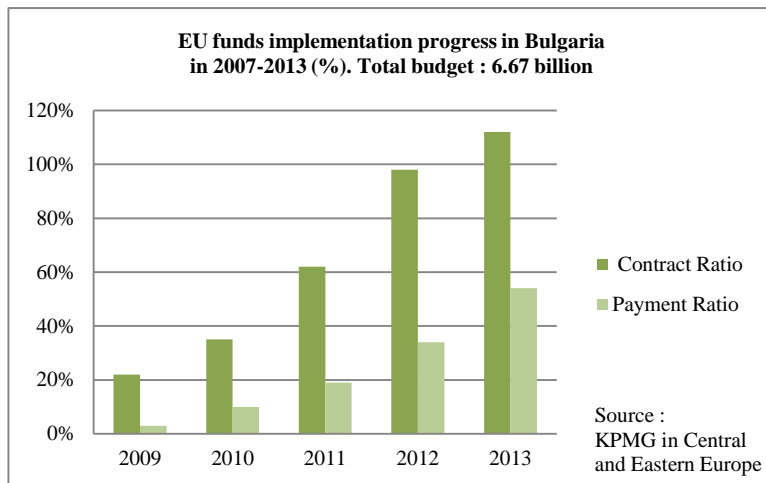


Diagram 1: EU funds implementation progress in Bulgaria

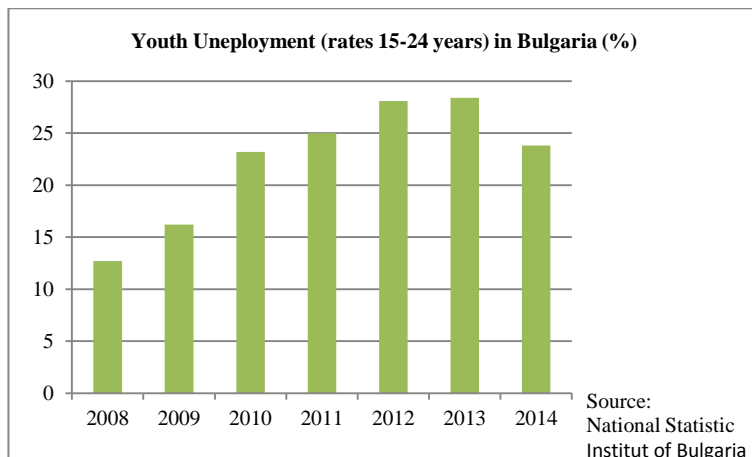


Diagram 2: Youth Unemployment in Bulgaria



Photo 1: Photo of the group during the theoretical lecture of the Mme. Marie-Calley, Director of the Hosting Association "Gîtes de France de l'Aude")



Photo 2: Photo on the group during a hike in "Gorges du Gardon"



**Photo 3: Photo of the group in the prestigious tourism school "George Frêche" in the city of Montpellier**



**Photo 4: Photo of the group in the city of Nîmes. Visit also "Pond du Gard" – World Heritage Site UNESCO.  
Understand the relations between people, nature, culture, landscape and architecture**

## Results and Conclusions

- About the project:
  - Implemented activities and strategies were: linguistic and cultural preparation of the participants, training and share of experience in the field of alternative rural, mountain and eco tourism in France, sensitization of the natural, cultural and ethnographic landscapes, organizing a round table for presenting and discussing the experience learned from the students in the both country, reporting, spreading results and evaluation of the impact of the project.
  - Creating long-lasting International professional relationships, opened new opportunities for young Bulgarian students in sustainable tourism. The mobility training finished with an evaluation test and a certificate. These documents validated their training and help them for better realization in their future career development. In the long term, the project would contribute to the creation of an alternative economy of small entrepreneurs in the field of alternative tourism and permanently reduce youth unemployment.
  - Development of human resources in quantity and quality in the tourism sector as a real need by the business demand.
- About the thesis:
  - The tourism exchanges programs and the culture as a possibility for the transformation of some regions, but also to their image. Following directly a process of transformation via education and the training of young Bulgarian in tourism. Analyze the impacts of this work.

## Acknowledgements and Contact Info

I gratefully acknowledge the “Departmental Committee of Tourism of Gard” in the South of France. For fieldwork assistance, I thank “The League of Training for Youths of Gard”. The project was founded by the Bulgarian consortium “Free Element” and I would like to thank especially the Tourism Consultant of the project for the professional work and patience. Special thanks to my Director of thesis Professor Sylvie Brunel from the “University Sorbonne Paris IV” for her dedicated assistance in the field, as well as the “Paris Institute of Geography” and the staff at “ENeC Laboratory” for their dedicated topside support.

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## **Design thinking as a tool for more sustainable cultural heritage tourism experience**

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### **Abstract**

This paper discusses the concept of design thinking in the business/management context, making a parallel with cultural tourism management, and attempting to portray it as a tool for a more sustainable tourism experience of cultural heritage. The main goal of the paper is to initiate a conversation of the design thinking concept within the tourism realm and show, on a practical example, how design thinking can be used as a tool for creation of an innovative tourism project, aimed at making a change in cultural tourism experience and making it more sustainable. The very concept of design thinking is discussed first, followed by its interpretation and usage in management sphere and the implications of its usage in cultural heritage tourism realm. Finally, a practical example of a project created in Porto, Portugal is used as a case study.

**Keywords:** *Design thinking, Cultural tourism, Heritage, Sustainability, (Customer/Visitor/Tourism) Experience, Innovation*

### **Introduction**

Cultural heritage is a legacy of entire nations, it surpasses its creators and generations to follow, it defies time and nature conditions. Thus, we all have an absolute duty to contribute to its preservation, longevity and sustainability, especially in case of cultural heritage of outstanding universal value, classified as such by the UNESCO. In order to do so, the education and awareness-raising about the importance and value of heritage are essential, both with visitors and the locals. Could new tools or methods for a more sustainable and, at the same time, different and innovative tourist experience be generated

as a result of design thinking? – it is the principal question that this paper tries to answer. Is design thinking either superior and more successful, or ‘messier’, if being interdisciplinary, i.e. being a result of networking and involvement of connoisseurs from different areas of expertise? In order to question this problem in a concrete, pragmatic case, a project involving Portuguese “azulejos” (traditional ceramic tiles, which are part of constructed cultural heritage) is to be used as a case study, in the setting of the Historic Centre of Porto, Portugal.

When it comes to the existing literature on the topic, it is concentrated mainly on examples of good practices, i.e. successful implementations of design thinking by companies and/or managers. In terms of scientific, academic literature, it is very scarce, practically non-existent, especially when it comes to tourism area. With this in mind, the paper tends to contribute to the state of the art in tourism, trying to make a parallel between cultural tourism in the managerial context and design thinking. Therefore, the main focus of the paper is two folded:

- Draw a parallel between design thinking and (cultural) tourism management context and open the door for further academic research of the design thinking concept within the tourism realm;
- Demonstrate, through a practical example, the indispensable contribution of usage of design thinking as a tool for dynamization of cultural heritage tourism experience, which makes it more sustainable.

### **Conceptualising Design Thinking**

Design thinking is a concept used in theory and practice, in both design realm, as well as the business/management realm (Johansson-Sköldberg, Woodilla & Çetinkaya, 2013). It is a whole creation system that goes from inspiration, through ideation, to implementation (Brown & Wyatt, 2010). It is intimately connected to concepts of creativity and innovation, a designers’ way of thinking and applying their sensibility and methods to concrete problem solving situations. It is based on people’s ability to be perceptive, innovative and creative, to recognise patterns and construct ideas that have emotional meaning, apart from being functional and purposeful (Brown & Wyatt, 2010). This form of thinking is rooted in how knowledge advances from one stage to another through the ‘knowledge funnel’ – from something we cannot explain (mystery), through a rule of thumb that guides us towards a solution (heuristic), to a predictable formula that produces an answer (algorithm) (Martin, 2009). Lockwood (2009) sees it as a human-centred innovation process, a methodology for innovation, which “[...] emphasizes observation, collaboration, rapid learning, visualization of ideas, rapid concept prototyping, and concurrent business analysis, which ultimately influences innovation and business strategy” (p. xi).

According to Martin (2009, p. 6), “the most successful businesses in the years to come will balance analytical mastery and intuitive originality in a dynamic interplay [...]”, that the author calls design thinking. The model for value creation requires a balance between these two – the analytical and the intuitive, used by the two opposing schools of thought that prevail in the world of business today. On one hand, we have the analytical thinking based on strategy that involves rigorous quantitative analysis encompassing deductive and inductive reasoning. At this extreme are analytical thinkers, who refine the already existing models, proven and established. On the other hand, there is the opposing school of thought which bets on intuitive thinking believed to be the generator of innovation and creativity, originality and invention. At this extreme are intuitive thinkers who use merely their instinct and deny to be using any logic. So what makes someone a design thinker? A design thinker is someone who bridges the two extremes and works towards the abductive logic – again, according to Roger Martin (Creelman, 2009). It is, certainly, risky to walk down the unestablished and uncertain paths, but being innovative and establishing something not just new, but better, often requires that. There is always a risk of failure and of things not turning the way we wished or hoped for even in case of using the already proven premises, and especially when the premises are unestablished. Great changes and inventions never came out as a result of something certain and conventional.

Countless authors (e.g. Beckman & Barry, 2007; Brown, 2008, 2009; Creativity at Work, n.d.; Johansson-Sköldberg, Woodilla & Çetinkaya, 2013; Lockwood, 2009; Martin, 2009; Verganti, 2009; Vianna, Vianna, Adler, Lucena & Russo, 2013; Wylant, 2008) repeatedly include concepts of design and design thinking in discourses on innovation, incorporating them into different contexts of innovation. Same goes for creativity (e.g. Creativity at Work, n.d.; Dorst & Cross, 2001). Being innovative and creative inescapably implies creating, i.e. designing something innovative and creative. ‘Being’ it, therefore, infers ‘designing’ it. Likewise, design per se is simply incomplete and unsuccessful even, if it is not creative and innovative, unique and different. However, Verganti (2009) warns that not any creative or innovative activity should be linked to design, which has particularly opened it to various ambiguous interpretations within the management context.

General innovation processes can be applied across multiple areas of design, from design of different technological products, through business models, processes and services, to institutions, constructions and working spaces (Beckman & Barry, 2007). Verganti (2009) argues that innovation in meaning of design is as important as technological innovations, extending Krippendorff’s semantic and philosophical approach to the meaning, which the latter author considers the core of every design process, where the object is simply a medium that communicates these meanings. As for creativity, even though there can be no guarantee that a creative occurrence will happen during a design process, there is a certain dose of creativity in every design project, if not in an evident form, then at least in the



evolution of a particular problem solution that possesses some degree of creativity (Dorst & Cross, 2001).

### **Design thinking in the context of management**

Apart from its usage in the design realm, design thinking is a term that is increasingly being used by non-designers and in areas unrelated to design, mostly business and management but also other social sciences, and applied to different kinds of problems – organizational, strategic, operational, etc. (Cooper, Junginger & Lockwood, 2009; Johansson-Sköldberg, Woodilla & Çetinkaya, 2013; Verganti, 2009). It is a term that integrates innovation, customer experience and brand value (Lockwood, 2009), aiming towards a distinctive, competitive position on the market. It can be seen as managers' way of understanding design practice and being curious about designers' way of thinking. Alex Osterwalder defines it as "Applying the methodologies and approaches of design to a broader sector of issues and problems in business and society" (Design & Thinking, 2012). This simple, yet clear definition shows the true nature and purpose of design thinking, which is far beyond the design area. However, we emphasize once again that not every creative, innovative or designerly endeavour should instantly be attributed/related to design, or be seen as a result of design thinking. Also, being a designer and thinking like a designer is not quite the same thing (Brown, 2009).

Design thinking can also be used as a tool in marketing realm (Cooper, Junginger & Lockwood, 2009), even though there has been a shift from a marketing-focused to user-centred designing, which, according to Tonkinwise (2011), "[...] was paralleled by the shift in branding from integrated visual identity to experience design" (p. 540). Companies dedicated to understanding their clients and clients' needs, such as IDEO (Brown & Wyatt, 2010), move away from designing consumer products to designing consumer experiences. Here we wish to emphasise how different authors draw attention to the importance of customer's experience in different business areas (in this case – marketing and design), and to the swing from a more traditional, industry-centred way of operating to a user-centred one, which is continuously emphasised throughout the study.

Design is nowadays shifting focus from products and brands towards a broader and more strategic range of organizational activities, in order to meet demands of the increasingly competitive marketplace (Cooper, Junginger & Lockwood, 2009). It is enabling people, who haven't previously been in touch with design, to apply designers' methods and techniques to idea-generation and problem solving, business transformation and reinvention, and the other way around – enabling designers to engage in business and management domains. According to Brown (2009), design thinking is an approach used by creative leaders for creative problem solving, which can be infused into different facets of

all sort of businesses, and even the society – from improvement of a visitor's experience at a hotel, through encouragement of a bank customer to save more, to development of a public campaign. Design thinking and business increasingly go 'hand in hand'.

### **Design thinking and cultural heritage tourism**

Design thinking is being increasingly used in reference to services and processes, apart from the most common reference to product<sup>1</sup> design (Brown & Wyatt, 2010; Lockwood, 2009). Service design, however, is not to be mistaken for a marketing activity (Stickdom & Schwarzenberger, 2016). Through embracement of design thinking, without exclusion of neither analytical nor intuitive thinking (Martin, 2009), organizations or individuals working in tourism area can, too, refine within the current stage of knowledge, and generate the leap beyond the existing practices, tendencies and possibilities, just like business companies or individuals do.

Tourism is an industry/activity so complex and multifaceted, that it comprises all types of products – both tangible (goods) and intangible ones (services and processes), and so competitive and changing, that it calls for constant changes and improvements. It is highly dependent on demand fluctuations, as well as the offer provided by the competition. Therefore, all tourism products need to be customer-oriented and designed with the objective to provide quality customer experience, and so it is natural that design thinking skills can contribute to their attractiveness and differentiation on the tourism market. Customer experience has come to play a central role in demand for certain products and, as such, has become a decisive factor of success for businesses in general, and not only (Stickdom & Schwarzenberger, 2016), but tourism businesses and activities, too. Tourism is an experience of culture, which assists in generating distinguished, new cultural forms, while tourism products can be seen as expressions of culture, in a way that culture is consumed by the tourist (Robinson & Smith, 2005).

When it comes to cultural tourism, in particular, it is an activity fully based on said experience, it provides experience, it is experience per se. ICOMOS International Scientific Committee on Cultural Tourism (2002, p. 22) defines it as “[...] that form of tourism that focuses on the culture and cultural environments, including landscapes of the destination, values and lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population or host community. It can include attendance at cultural

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<sup>1</sup> The term 'product' used here is further replaced by the term 'goods', since we do not delimitate the term 'product' to merely tangible products, as it is suggested here. 'Products' are seen by the authors as a wider term, including both tangible products (goods) and intangible products (processes and services).

events, visits to museums and heritage places and mixing with local people. It should not be regarded as a definable niche within the broad range of tourism activities, but encompasses all experiences absorbed by the visitor to a place that is beyond their own living environment". And there it is, something so beautifully complex and far-reaching, encompassing all experiences one lives while visiting a place. It includes the experience of both tangible cultural elements – that of landscapes, sites and museums, to experience of intangible cultural elements, such as traditions, values and lifestyles.

Heritage is a broad concept that encompasses a community's natural, indigenous, historic and cultural inheritance, landscapes, historic places, sites and built environments, biodiversity, past and current cultural practices, knowledge and living experiences, and all of the moveable articles that may be associated with a place, an activity, a process or a specific historical event (ICOMOS International Scientific Committee on Cultural Tourism, 2002). It is the main actor of cultural tourism and a powerful tool for international dialogue, interculturalism, miscegenation and exchange of values and experiences among peoples (Richards, 2005). It is something to be respected, admired and preserved, but yet 'dynamized' and actively participated in, spreading the word and educating both local and foreign visitors about its history and importance.

The constructed heritage, whether architectural, urban, or in a form of a landscape, is a powerful factor of social distinction and identification of nations and individuals, as well as an engine for qualification and development of places and territories (Instituto da Habitação e da Reabilitação Urbana, I. P. & Ministério da Agricultura, do Mar, do Ambiente e do Ordenamento do Território, n.d.). With the growing globalization nowadays the protection, conservation and communication of the significance of heritage and cultural diversity is becoming imperative worldwide, even more so since they represent major tourism attractions (ICOMOS International Scientific Committee on Cultural Tourism, 2002). And 'even more so', not because of the prolonged economic gain that comes with the exploration of well-preserved heritage sites through tourism, but because of the increased degradation and commercialization of heritage that comes with tourism.

Although tourism generates many positive impacts in terms of enhancing conservation, revitalization and protection of cultural heritage, some authors had argued over a decade ago (Smith, 2003, cited by Richards & Wilson, 2004) the linkage of tourism with the decline in cultural values and loss of local individuality, local customs and traditions. Following Smith's line of thought, Richards and Wilson (2004), consider that the marketplace already degrades culture, especially the globalised market which degrades it utterly, and have particularly picked out tourism as a major socio-economic and cultural force that carries the seeds of global destruction to localities worldwide. These are some very strong statements that, unfortunately, have a lot to do with the reality we live in

nowadays, and the ones that call upon the utter need for sustainability measures when it comes to cultural heritage tourism experience. This is where design thinking ‘steps in’.

So, how can design thinking contribute to sustainable (cultural) tourism experience? Even though it involves goods, services and processes, cultural tourism, just like tourism in general, is essentially considered a service industry. Stickdorn and Schneider (2010, cited by Stickdorn & Schwarzenberger, 2016) suggest there are five basic principles of service design thinking: (i) user-centrality; (ii) co-creativity; (iii) sequencing; (iv) evidencing; and (v) holism. Following these, though not necessarily rigorously, can surely contribute to success of projects within cultural tourism area, even though they were put together as general steps to follow in all sorts of service design thinking processes, not exclusively the ones related to tourism. However, the last principle was specially emphasized as crucial in tourism industry, in a way that perceiving the whole context of a tourism service is essential for high quality service provision.

### **Case study: Project “Tile your visit”**

In order to show how design thinking can lead to creation of a cultural tourism project, whose aim is to contribute to education and awareness-raising about the value and importance of heritage, a concrete example of such project is used as a case study. The project involves Portuguese “azulejos” – traditional ceramic tiles, which are part of constructed cultural heritage at the national level, and it takes place at the Historic Centre of Porto, Portugal, classified as the World Heritage Site by the UNESCO. “Tile your visit” is a project created as a pragmatic part of a PhD research, resulting from brainstorming, design thinking sessions of an interdisciplinary network of students and researchers from different areas of expertise (e.g. tourism, architecture, design, software engineering, etc.), but all focused on or interested in the area of cultural heritage.

It is an initiative aiming to allow the tourists to leave their mark on the city of Porto, through a mark that the city has so far left on them, to give something to the city through something the city has given them, and in that way contribute to sustainable dynamization of the cultural tourism experience. The project is still in its initial phase, though everything is defined and set for its application. The core idea of the project is for tourists to be invited to place a traditional Portuguese tile at the hostel they are staying – to “tile their visit”. Each traveller will choose one tile containing a QR code, which is to be linked to a story describing their experience/impressions concerning the city and its heritage. Each story is to be published on a Facebook page of the project, which will promote not only the project itself, but the city and its heritage (e.g. the history of tiles, facts about culture and cultural heritage, events related to it, etc.). At the moment, the negotiations are being made with a number of hostels at the historic centre, although we are also considering to expand the

project to a certain public space at the historic centre, once the project takes off. The role of hostels here is in providing the visitors with this experience, and doing something for their city, being the direct promoters of the initiative.

Could new tools or methods for a more sustainable, different and innovative tourist experience be generated as a result of design thinking? We believe that it undoubtedly can, and this project is the proof of that. Even though it is still in its initial phase, the project aims to include both the locals and the visitors, through a joint action of promoting Porto and its heritage as a tourism destination, but at the same time contributing to its sustainability, learning about it and being actively involved in a give-receive relation with the city and its heritage.

The approach to research of this topic, the manner we looked into it, is based on qualitative observations, informal conversations and brainstorming sessions with different partakers. The project is a result of an action research – an exploratory, empirical process using a participatory and collaborative method for accomplishing our goal. Put in simpler words, we identified a problem (a concrete situation where we wanted to make a difference) and decided to do something about it involving people that can, not only profit and learn from it, but contribute to the positive change of the problem itself. And how did we do this – using human-centred (as opposed to technology-driven), system-centred (as opposed to product-oriented) design thinking. And how can this project be considered a tool? It is a tool in a sense that it is used as an instrument to promote the importance of heritage and its sustainability, to bring the attention not only to the tiles that are just pieces of a puzzle, but on that puzzle too, inductively almost. Tiles are covering vast surfaces of historic, heritage, modern, private and public buildings all over Portugal. They are both purposeful and beautiful. Unfortunately, they are being increasingly pilfered by both locals (vandalism) and visitors (keepsake), therefore the need for educating both target groups of their importance and the importance of their preservation. And we believe that a non-formal education through active participation is the best way not only to learn, but to spread the message. We all learn best and apply more easily what we have learned, by doing it ourselves.

Is design thinking either superior and more successful, or ‘messier’, if being interdisciplinary, i.e. being a result of networking and involvement of connoisseurs from different areas of expertise? It can most definitely be superior, especially when used within the action research context, and in a collaborative way, benefiting with an input of not just people from different areas, but people from both academia and industry. In the concrete case of our project, we dare to say that the final idea would have never been shaped into what it is now, if it hadn’t been for all the people who ended up creating this informal interdisciplinary network. The input of each and every person added to the project and its

viability. The network is varying in a way that new new people are constantly being included, and the ones that are not as involved at the moment, as they might have been initially, are still available and open to dialogue and further contribution. With all this being said, we can nothing but conclude that design thinking can only turn into an even more powerful, more creative and more innovative tool if being interdisciplinary. Nevertheless, all parties need to be interested in making it work, dedicated and aimed towards a common goal.

We cannot yet analyse or evaluate the success of the project itself, but what we can do is evaluate the design thinking process as extremely successful and helpful in the creation of the project. Not only did it bring so many different people together, where each and every one of them contributed with their particular set of skills, but it proved how unconventional, innovative new approaches can create something beautiful, interesting and something to be proud of. We believe that making even a meticulously small difference, it still is a difference, nonetheless. And we believe that, within this project, there is one such difference in making.

### **Summary**

Design thinking is a concept used in both theory and practice, in the design realm, as well as the areas unrelated to design. It as a human-centred innovation process, a methodology for innovation. Design thinker is someone who bridges analytical and intuitive logics, and works towards the abductive logic. Apart from the usage in design realm, design thinking is increasingly being used by non-designers, and in areas such as business, management and other social sciences. Its indispensability in the management realm lays in the fact that design is nowadays shifting focus from products and brands towards a broader and more strategic range of organizational activities, in a human-centred way, in order to meet demands of the increasingly competitive marketplace. Customer experience has come to play a central role in demand for certain products and, as such, has become a decisive factor of success for different businesses, and tourism businesses and activities are no exception.

In order to show how design thinking can lead to creation of a cultural tourism project, with an aim to contribute to education and awareness-raising about the value and importance of heritage, a concrete example of such project is used as a case study. The project is a result of exploratory, participatory action research – brainstorming, design thinking sessions of an interdisciplinary network of students and researchers from different areas of expertise in Porto, Portugal. Its goal is to include both locals and visitors in a joint action of promoting Porto and its heritage as a tourism destination, but at the same time contributing to its sustainability, learning about it and being actively involved in a give-receive relation with the city and its heritage. The project is the proof that new tools for a more sustainable and

innovative tourist experience can be generated as a result of design thinking, and that design thinking can turn into an even more powerful, more creative and more innovative tool, if being interdisciplinary.

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## Hollókő village- the living heritage

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### Abstract

Hollókő is a well-known village in Hungary for its traditional Easter sprinkling ceremony. How come that most of people identify Hollókő with this image? And what more can be known about Hollókő? Firstly, Hollókő is a small village, secondly, the Old Village of Hollókő and its Surroundings are a world heritage site since 1987, due to their exceptional qualities.

The living village - living heritage is one of the main universal values of Hollókő world heritage site. It means that the tradition, the heritage is still alive in the form of architecture, folk customs, and gastronomy.

And what does a small - scale world heritage village, such as Hollókő contribute to the sustainable tourism? So many questions are arising, for example how did the village receive the world heritage title? How did Hollókő's population accept the fact that their living space became a World Heritage Site? How did they survive or rather suffer from the arrival of the first tourist groups? The locals were not the ones who created the increased tourism, neither the protection of values, nor the growing importance of tourism. Therefore, tourism is a completely new challenge for the village, although it is required from the locals to protect and live according to the traditional way of life, to serve the tourism industry and to make a living from it. And do all of this by not transforming the village into a reserve but cultivating the lands and cherishing their traditions. And all this should happen as if it wasn't happening in a shopwindow.

**Keywords:** *living heritage, Outstanding Universal Value, attributes, Palócz settlement, sustainable tourism*

### Hollókő, the Palócz village

First of all Hollókő is a small village, a Palócz settlement located in the County of Nógrád in Northern Hungary, about 100 km northeast of Budapest. The village of Hollókő (means raven stone) has two main parts, the old village and the new village. The older part has 55 traditional houses built in the 17th century architectural style of the Palócz (pr. pah-lotz) people, but after 1909.. The church of the village has written records from 1343, but the

well-known wooden church spire was built in 1889. Around the village there's a picturesque landscape with the hills of Cserhát and the old wine hill characterized by strip-field farming, orchards, vineyards, meadows and woods. These all are also the part of Hollókő Nature Reserve and UNESCO World Heritage Site as well. The property also includes the medieval castle ruins situated on the hill perched above the village, which is mentioned as early as 1310.



Figure 1: Hollókő landscape photo by Zsolt Batár

Old Village of Hollókő and its Surroundings is a world heritage site

Secondly, the Old Village of Hollókő and its Surroundings is a world heritage site since 1987, because it has exceptional qualities. The so called Retrospective Statement of Outstanding Universal Value of the property justified its inscription on the World Heritage List.

There are criteria and conditions for the inscription of properties on the World Heritage List, which have been developed to evaluate the Outstanding Universal Value of properties and to guide State Parties in the protection and management of World Heritage properties.

Criteria from the Statement of Outstanding Universal Value of Hollókő:

- an outstanding example of a deliberately preserved traditional settlement,
- The village represents the Palócz subgroup (which developed mainly during the 18th and 19th centuries)
- also bears witness to the traditional forms of rural life (which were generally abolished by the agricultural revolution in the 20th century.)

Attributes that carry the Outstanding Universal Value of the world heritage site:

- Land use and landscape - The appearance of the Old village landscape is in harmony with the general landscape and natural environment
- Settlement construction – The historic settlement structure, plot structure and the typical comb construction of the Old Village
- Built values – Unity of the traditional Palócz architecture, design and use of materials, the treasures of the Palócz architectural forms, weight training, ornamentation



Figure 2: Historic settlement of Hollókő by Zsolt Batár

Management:

The local municipality acts now as the World Heritage management body. The Minister responsible for culture through its institution (Forster Gyula National Centre for Cultural Heritage and Asset Management) Forster Centre, precisely through its Division of International Cooperation and World Heritage takes part in the implementation of the World Heritage Convention in Hungary.

Mid-term tasks of the management /Statement of Outstanding Universal Value /:

- rehabilitation of traditional land-use
- creating sustainable local economy building on traditions and becoming capable of sustaining the local population
- ensuring a good quality of life
- preventing Hollókő from becoming a museum village
- one of the means to attain the above mentioned objectives is sustainable tourism

The living village- living heritage, one of the main universal values of Hollókő world heritage site

In the Brief synthesis from Statement of Outstanding Universal Value we find: “The Old Village, which has been deliberately preserved, is a living example of rural life before the agricultural revolution of the 20th century. “ and “Thus, Hollókő is not a museum village devoid of any traditional activity, but a living community whose conservation includes farming activity.”

Hollókő is a live village, or rather a living example:

It means rather that the tradition/heritage is alive – tradition in architecture, folk customs, gastronomy, folk costumes.

- From village perspective –if it is livable
- Tourism perspective – if it is able to introduce the authentic traditions (culture, built heritage, land cultivation, livestock farming and life)

How is life in Hollókő:

By the end of the twentieth century as a result of the social and economic changes Hollókő finally lost its agricultural character. Only a few (people) were working in agriculture, and following the change of regime, due to the deindustrialization of the region, the service sector grew stronger in Hollókő as well. Previously undetected economic processes started in Hollókő from 1990, and the village has become better known as a tourist value.

As a result of decades of conservation work the architectural values of the village have remained well-preserved. The village buildings are a real tourist attraction; however, the outside help with the conservation works did not rely on the local society. Over the last fifty years heritage protection could focus only on the houses but not the people. Heritage protection has no license and no financial possibilities to shape the economic processes today. In other words, objects and assets can be preserved, but the life that created them cannot.

Therefore it is important to keep the architectural control, while to establish opportunities that allow for viable and even attractive life for the population in the old village. To provide an opportunity for the residents need for development and transformation, which can increase comfort but does not affect the heritage values negatively and takes the world heritage aspects of the site into consideration.



Figure 3: Hollókő - the living heritage by Zsolt Batár

What does a small -scale world heritage village such as Hollókő the sustainable tourism?

So many questions are arising, e.g. How did the village receive the winning of the world heritage title? How did Hollókő's population face the fact that their living space became a World Heritage Site? And how did they survive or rather suffer the arrival of the first groups of tourists?

The local society was not the one who created the increasingly stronger tourism, just like they initiated neither the protection of the values nor the growing importance of tourism.

Tourism is therefore a completely new challenge for the village, while it is required of them to protect their traditional way of life, live their everyday life accordingly [BZ1] and also to learn to serve the tourism industry and make a living from it

And do all of this by not transforming the village into a reserve but cultivating the lands and cherishing their traditions. And all should happen as if it wasn't happening in a shopwindow.

Recently completed tourism development:

- parking place in the New village
- renovation of the Castle Restaurant
- Traditional cheese workshop and store, bakery , dance hall have been established
- Smaller spaces are also renewed.
- IT exhibitions of new installations,

- Palots Workshop,
- a new stage, which will be the venue of traditional events.



Figure 4. Medieval castle ruins by Zsolt Batár

Plans for organizing tourism:

- Achieved tourism development:
- Replacing the old rundown village road,
- Castle preservation and reconstruction works
- New exhibitions will be established in the XIII. century old castle rooms and in the Oldtower
- reception building is being built

## **Summary**

The tourism is in need of the general local community, and service providers while the village population has grown older and the land use has changed fundamentally.

In order to meet the challenges of tourism, the village operates with a number of accommodation facilities, the community reconstructed the castle and the former dirt road and established numerous tourist services within the framework of a large-scale development:

Sustainable tourism shall mean that both service providers and visitors should benefit from the attractions generated in favour of the maintenance and presentation of values. So I would like to encourage you to visit Hollókő and watch how the inhabitants could make of the possibilities and how they can learn to handle the challenges of tourism due to popularity.

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## **How to catch the critical Generation? – The interests, and travel needs of Generation Y during cultural travels**

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### **Abstract**

The economic significance of Generation Y has been improving. The members of this segment are the so called „Internet aboriginals”, those who have high needs regarding technological solutions in their ordinary life and on their trips as well. Further on, they have greater focus on their special interests, the authenticity and the so called edutainment activities during their travels. Creating the best experiences fitting their needs is rather challenging. According to the propositions, cultural sites and landscapes must change their traditional perspectives regarding raising awareness and interpretation so as to catch the Generation Y and open up for technology, mobile applications, location-based services, interactive solutions and exciting interpretation. The main aim of the paper is to give a valid picture of the special needs of Generation Y to support the better understanding of their lifestyle and travel needs. Further on, the newest technological solutions are described in the area of online sales and communication, and interpretation tools could be useful for cultural landscapes. Finally, based on the results of a quantitative survey, recommendations are given for the two Hungarian cultural landscape, Tokaj Wine Region Historic Cultural Landscape and Fertő / Neusiedlersee Cultural Landscape so as to improve their attractiveness for Generation Y, by developing their online and mobile presence and interpretation through the newest technological solutions.

**Keywords:** *Cultural landscapes, Generation Y, Cultural tourism*

### **Introduction**

Cultural landscapes are those areas, which possess “the combined works of nature and man’ of ‘out- standing universal value’ (UNESCO, 2002). These are important entities regarding



heritage protection, as well as tourism, with the objective of interpreting and showing the universal values for the visitors in a sustainable measure. Basically, these entities are tourism destinations, as they are geographical areas and as to be an end of a journey for different type of tourists, they should possess the basic services and characteristics of a destination. In our article first of all, we discuss the changing trends in cultural tourism, then cultural landscapes as complex destinations, while focus on the experiences and requirements of a special segment, the Generation Y, and based on the results of our international research find out how known and interesting are Cultural Landscapes for these young travellers and what kind of developments are needed to meet their requirements.

### **I. Trends effecting tourism and cultural tourism**

In the tourism market one of the most important newest trend is the so called “New tourism”, the phenomena, in which the emphasize is laid to tailor-made packages and the individually organized trips (Poon, A. (2003) In: Sziva, I., 2010) The new tourist is motivated by higher-level motivations, driven by post-materialistic values and consciously seeks the experiences important for him. Instead of passive observation, the new tourists seek for active, involving experiences. (MacLeod, N., 2006. In: Smith, M. - K. Robinson, M., 2006)

Further significant changes were held by ICT (information communication technology) and internet for the tourism market: strengthened the impact of individualization on tourists. According to the newest researches the online sale of tourism trade gave the 65% of the total touristic market globally in 2014. (PhoCusWright, 2015.) Smartphones are one of the most important platforms regarding travel information gathering, and booking: in 2014. the 20,52% of the tourism destination’s website-visits were initiated by mobile devices (WWWmetrics, 2014 In: Kiss, F et al.,2015) Regarding social media, it must be mentioned that basically it used for posting experiences while travelling (35% of the UK travellers do that) and for looking for tourism deals on social networks (around 30%) (Phocuswright, 2014).

Regarding cultural tourism, one of the most important trend is the so called creative tourism defined by the UNESCO (2006). “Creative Tourism” is considered to be a new generation of tourism. (...) The first generation was “beach tourism,” (...) the second was “cultural tourism,” oriented toward museums and cultural tours. “Creative Tourism” involves more interaction, in which the visitor has an educational, emotional, social and participative interaction with the place, its living culture and the people who live there. They feel like a citizen.” (UNESCO, 2006.p.2.)

ICT reached the cultural tourism as well: the heritage sites, as well as other cultural attractions must be seen on the internet, and social media, mobile applications, as well as digital technology should be involved in the interpretation of the museums (Kiss, F. – Horváth, A.- Bassa, L. – Benkő, Zs.-Szanyi, I. ,2015). The innovative technological solutions can enhance the experience during and after visit of the cultural attraction (Strielkowski et al., 2012). It must be highlighted that UNESCO Vancouver Declaration supports all the digitalization activities, which help the authentic, reliable preservation of the heritage. (UNESCO, 2012)

## II. Cultural landscapes as destinations, and Hungarian Cultural landscapes

Cultural landscapes can be defined as destinations, as they are areas with very special attractions (cultural and natural), and could be the end of the journey. To attract new and returning guests, in a sustainable volume the so called 2 competencies should be developed: 1. Supply-competency: packing the touristic products creatively; 2. Communication-competency: harmonizing the communication and image (Piskóti, et al. 2002)

Regarding the supply-competency from the perspective of the cultural landscapes, we highlight the importance of attractions and amenities among the other important, but partly manageable supply-side issues e.g. accessibility and basic infrastructure). Attractions can be defined as all the main resources (tangible, and intangible ones as well), which can attract tourists in the. The amenities contain all the services needed for the touristic stay (e.g. lodging, restaurants, recreation services). Considering communication-competency, the aim of the tactical communication activity is to create a positive destination image and brand so as to reach the potential demand, and build loyalty among the returning visitors. Mainly the focus should be put on online and mobile sales, as well as social media, as these tools have a dynamically increasing relevance in the tourism market. Further on the innovative technological solutions (web appearance, mobile applications) can enhance the experience during and after the visit of the cultural site (Strielkowski et al., 2012). Below a brief analysis is introduced considering the Hungarian Cultural Landscapes, with a focus on the supply-, as well as the communication-competencies.

### 1. Tokaj Wine Region Historic Cultural Landscape - in Eastern-North Hungary

„The World Heritage property and its buffer zone together cover the administrative area of 27 settlements (13,245 ha and 74,879 ha, so 88,124 ha in total). The entire landscape, its organisation and its character are specially shaped in interaction with the millennial and still living tradition of wine production. Documented history of the wine region since 1561 attests that grape cultivation as well as the making of the ‘aszú’ wine (...)” (UNESCO, 2016a. 2.paragraph)

Considering the supply-competency of the region, it can be said that there are very attractive and special endowed resources (mentioned above), though the activities and programs assuring really authentic experiences (e.g. wine tours, active tours) are rare, seasonal and harmonized. Promising improvement has been started in the area of amenities: new, high dining restaurants and wine cellars assuring creative tours have been established, though the quality of the lodging facilities needs further development. (based on Kraft. A. et al., 2014.) The online communication of the destination is partly suitable. The territorial destination management organization's website (responsible for the tourism activity of the region; <http://www.tokaj-turizmus.hu/>) is well structured and informative (in English as well), though the experience-central viewpoint is problematic: there is a lack of clear messages and tourism package offers. The Facebook communication of the organization in point meet the expectations with interesting posts, quizzes. The destination possesses mobile application, which provides great offers for thematic tours (in English as well) but further developments are needed (e.g. more offline maps, better navigation and augmented reality). (Gáspár, B., 2014; Stumpf, Zs., 2015)

## 2. Fertő/Neusiedlersee Cultural Landscape – In Western-Hungary and Eastern-Austria

“Fertő/Neusiedlersee Cultural Landscape incorporates the westernmost steppe lake in Eurasia. This is an area of outstanding natural values and landscape diversity created and sustained by the encounter of different landscape types. It is situated in the cross-section of different geographical flora and fauna zones as well as wetlands.” (UNESCO, 2016b, 2.paragraph)

During our overall analysis we particularly focus on the situation-analysis of the area located in Hungary. Exceptional natural values (highlighted above), cultural attractions (e.g. Castle of Fertőd) are connected in the region, with active tourism and valuable local gastronomy. Among the lodging services B&B and apartments are regular, in a suitable quality. The development needs to appear in the improvement of infrastructure connected to active tourism and the package offers, which can market the attractions, programs and local gastronomy. Considering the communication-competency the website of the tourism association of the Hungarian part is very informative (<http://www.fertotaj.hu/>) though it does not support the self-organized travels (there is a lack of maps, experience-focus offers, thematic and segmented tours.) The social media site of the organization is very informative again and operates as an event promoting channel.

### III. Defining Generation Y and their needs

The exact age-range of Generation Y is debated (Evangelu, 2015). In this paper, under the definition of Generation Y those individuals are meant who were born between 1982 and

2002 (Pendergast, 2010; Kruger, Saayman & Viljoen, 2016). Pendergast also indicates that the mentioned age-range may be further broken down to sub-ranges for those born between 1982 and 1985, 1985 and 1999, and 1999 and 2002.

The representatives of Generation Y are already largely economically active however, their value system differs from the previous generations - such as generation X (Evangelu, 2015). The major influential factors on the value system of Generation Y are broad access to new technology, changes in family structure, decline of traditional religion, increasing complexity of working life with global opportunities, and constant problem-solving attitude (Dembkowski, 2009). Moscardo and Benckendorff (2010) highlight four particular Generation Y traits, namely that they are fairly unique in the use of digital media; they demonstrate very positive views on cultural diversity and social equality driven by their higher levels of education; they are strongly oriented towards family and social groups; and they experience a longer period of adolescence than previous generations with the need for 'instant gratification' becoming one of the behavioural outcomes (Fountain & Charters, 2010). Also, Generation Y members are considered as digital natives with a tendency of immediately sharing their ideas through social network (Prensky, 2001).

In order to fulfil the needs of Generation Y in tourism and travelling, retaining a core sense of authenticity and constantly offering a range of different levels of experience is essential (Mintel Oxygen, 2009). Generation Y tends to spend less on recreation and travel than do previous generations although with the desire for experiential consumption experiences (Leask, Fyall & Barron, 2013). Also, this generation demonstrates less interest in any educational aspect of travelling, but greater in obtaining value from the physical engagement, and co-creation component of it, as well as having fun (Morgan et al., 2009; Jennings & Stehlik, 2001).

#### **IV. Quantitative research and results**

##### **Methodology**

Generation Y with improving economic and tourism potential were in the focus of our research, as they are a potential target group of Cultural Landscapes. The research had three objectives: 1. to identify their awareness of Cultural Landscapes; 2. to create picture about their needs regarding the tourism services and the tourism experiences; 3. to survey their attitude toward the communication channels, particularly the nowadays important mobile applications.

To analyse all these aspects quantitative research, online questionnaire were used with questions regarding demography and basic travel habits, ICT using habits and awareness of

Cultural Landscapes, attitude statements measured on 1-5 Likert scale toward tourism services and experiences and communication channels.

Regarding the sample we had the following requirements: 1. Hungarian members of Generation Y were in the limelight (because of the implications for the Hungarian cultural landscapes) but international control group was needed as well; 2. as the definition of Generation Y is debated, we focused on one age-group, with presumed travel potential in the present and the future. The students of Corvinus University of Budapest (CUB) and the students of the Erasmus partners of the CUB were chosen, as the mobility of these students (e.g. Erasmus exchange programs, and travel around the chosen destination during Erasmus semester) is relatively high. The objective was to carry out an exploratory survey firstly in Hungary (instead of reaching representative level). That is why, the self-selection and snow-ball sampling were used during our survey from 01.03. – 10.04.2016. Data processing was carried out by SPSS Statistics.

## **The results**

The sample contained 438 answers, with 412 valid ones (from 14-33 years old defined as Generation Y above), from 45 countries. The 75,47 % of the answerers were European (including a high rate – 54% - of Hungarians); but answers were frequent from Asia (11%), North (3%) and South (9%) America, and rare from Africa (1%). The rate of genders are balanced (rate of males 51%). The average age of the answerers was 23,6 while the most frequent age -range was 19-25 years. Students gave the biggest part of the sample (65,4%), and those who have an average earning of 501-1000 Euro (15,8%).

The rest of the answerers (58,3%) travel 2-5 times yearly, while there is a segment (17,14%), who does it 6-10 times in a year. Leisure and recreation is the most important motivation for travelling (26% of the answers); the second is adventure (17%) followed by culture (17%).

### **1. Awareness of Cultural Landscapes**

The attitude toward Cultural Landscapes varies a lot: 36% of the answerers have already visited more, and further 16,7% have visited one, but there is 22,8% who have never heard about these entities. It should be highlighted that 22 of the answerers have never been to a Cultural Landscape but show positive attitude towards it. (Chart 1. in Annex refers to these results.)

### **2. Supply-competency**

It was proofed that one the most important factor at deciding about tourism attractions is the social media with travellers' reviews for Generation Y (reaching an average of 3,89 on a

scale of 1-5). It was followed by the local, authentic experience (3,65), but healthy, local gastronomy (3,655), as well as green, environmentally friendly services are important experience-elements for them. Surprisingly buying attractions' tickets online is moderately crucial (3,4) and they are impassive regarding dynamic packaging (to select the hotel, the flight, the programs at one website) (3,1). (Chart 2. in Annex illustrates these results.) Regarding the accommodations, medium stars hotel is the most popular category (52% of the answerers choose this type as well at the multiple choice question), while hostels (38%), and premium hotels (33%) are demanded, interestingly Airbnb, and Couchsurfing are not so much (23%; 7%) (Chart 3. in Annex illustrates these results.)

### **3. Communication-competency**

It could have been seen that Tripadvisor is one of the most important channels at making a decision (reaching an average of 3,89 on a scale of 1-5). It should be highlighted, that smartphone is the most important gadget (for 69,05%) followed by laptop and GPS what the answerers would carry for a trip. Regarding the question, what kind of devices would they prefer at travelling to Cultural Landscapes, the answers varied: mobile-application for all the Cultural Landscapes in the region seemed to be the most popular (for 38,6% of the answerers), which can be explained the trend, that one does not want to download too much application, so complex apps (inc. more destinations, themes) are the appropriate ones. It was followed by mobile-optimized websites (31,1%), and mobile-application for one single destination (24,3%).

## **V. Summary: implications for Hungarian Cultural Landscapes**

The Cultural Landscapes as destinations, can be appealing for the members of Generation Y, though the rate of unawareness is critically high, that is why active communication campaign shall be started by the Landscapes as well as by the UNESCO, mainly through social media channels. Regarding the implications for Hungarian Cultural Landscapes the importance of authentic experiences and gastronomy is crucial and both destinations in point possess great endowed resources.

Regarding Tokaj Wine Region, the aszú (sweet), as well as the Furmint (dry) wine should be popularized mainly in Budapest and other Hungarian cities by opening the nowadays popular wine-bars with Tokaji wines. To appeal the Generation Y further complementary products (sweets by and with wine) and the improved local fine dining should be improved and advertised mainly through social media (e.g. gastronomy blogs). Considering Fertő/Neusiedlersee local products, food specialities with local ingredients should be improved. The destination is the paradise for biking tourism: the biking infrastructure of the Hungarian side of the region should be improved (the maintenance of the paths, biking

services). Complex offers should be created including active programs, gastronomy, and baths. From the perspective of both regions, the crucial point is to enhance the lodging services, as there is a lack of medium category hotels, and hostels, and to create authentic lodgings with the character of the destination. Further on it is important to assure activities (e.g. guided tours, guaranteed programs) creating involving, authentic, local experiences with high-tech interpretative solutions (e.g. augmented reality).

Regarding communication great efforts should be laid to the online and social media communication. There is a particular question of developing application for both Hungarian regions, or in the UNESCO network a complex application should be improved for Cultural Landscapes in Europe or parts of Europe (e.g. Central-Eastern Europe). The latest solution is supported by economies of scale, and the knowledge and strategic thinking of the network of UNESCO.

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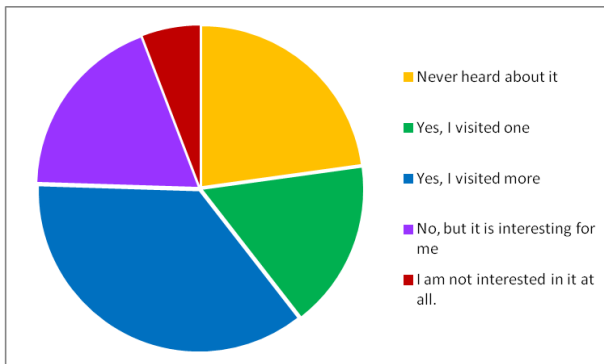


Chart 1 – Have you ever been to an UNESCO Cultural Landscape?

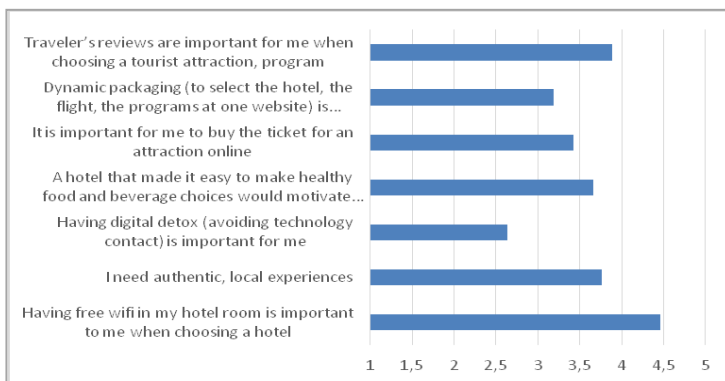


Chart 2 – How much would you agree with the following statements? (1=not agree, 5=totally agree)

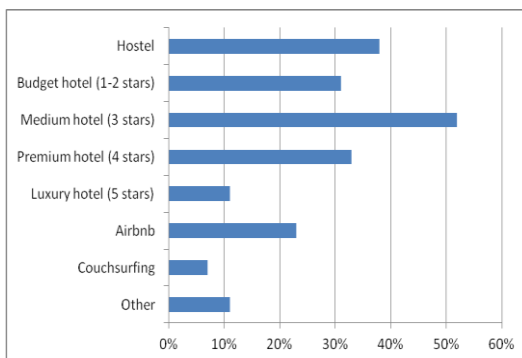


Chart 3 – What kinds of hotel / accommodations did you stay at during your trips last year? (Maximum 3 categories)

## **The potentials and challenges of heritage interpretation at the Hortobágy National Park - the Puszta World Heritage Site**

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### **Abstract**

The Hortobágy National Park – the Puszta World Heritage Site is a cultural landscape, but for its diverse natural assets the area has several other highly prestigious designations making it a high-profile area on international level. Hortobágy is not only special for its natural and cultural values, but has a special connotation for Hungarians, as it is often considered the symbol of the Hungarian psyche and the fate of the people, frequently reflected in works of art, too.

Despite both the objective and subjective values and notions, the Hortobágy is still understood and in many cases interpreted in a skewed fashion. The Hortobágy National Park Directorate, as the assigned World Heritage and also nature conservation managing organization makes efforts to build a thematically balanced, authentic and ethical interpretation system to provide an alternative and hopefully more appealing image of the Hortobágy.

The paper is a snapshot evaluation of these efforts, but also of the wider construct and circumstances. Thus, besides presenting the site itself, the following issues are discussed:

- policy framework
- institutional setup
- values and value judgements
- the role(s) of interpretation in site management
- standards, expectations, and gaps in the interpretation market.

**Keywords:** *World Heritage, Hortobágy National Park, cultural landscape, interpretation*

## 1. The Hortobágy – some basic facts

The Hortobágy (as a geographical unit) is situated in Eastern Hungary, forming a sub-region of Great Hungarian Plain. Most of the area is protected (ca. 80k ha), and has various designations with major overlapping boundaries:

- National park (1973)
- Biosphere Reserve (1979)
- Ramsar Site (1979)
- World Heritage Site (1999)
- NATURA 2000 Site (2007)
- Silver Tier Dark Sky Park (2011)

All these (mostly nature conservation related) designations themselves focus on different aspects of the same area.

The most prestigious designation of the Hortobágy National Park is the World Heritage Site as a cultural landscape under two of the WH criteria, i.e. **Criterion (iv)**: The Hungarian *Puszta* is an exceptional surviving example of a cultural landscape constituted by a pastoral society; and **Criterion (v)**: The landscape of the Hortobágy National Park maintains intact and visible traces of its traditional land-use forms over several thousand years, and illustrates the harmonious interaction between people and nature.

## 2. Notions and value-judgements of the Hortobágy - possible interpretive themes (?)

While the statement of the outstanding universal value captures important features of the site and implies some underlying notions, it still does not include all (sometimes overlapping) attributes and experiences of the area, and interpretation planning and practices should take these into consideration to stay balanced and objective.

Very similar notions are present in fine art as well as in literary masterpieces, and in folk art and folk music, particularly in folk songs. The Hortobágy is frequently identified with the Hungarian psyche, often quoted as gloomy but proud.

The most common notions and connotations are detailed below.

### Romantic notion

This notion reflect on the Hortobágy as the place where souls and thoughts roam freely. It is the land of herdsmen who are the real lords (even if not the owners) of the *Puszta*. The “csárda”-s (roadside inns) are for earthly joy, where the innkeeper’s beautiful wife take care of the guests. Legendary “betyár”-s (highwaymen) are some kind of Robin Hood figures.

This notion was particularly promoted in the 1960-80's period in tourism to attract western visitors, particularly Germans. The "Pusta, Gulasch and Tsikosch" became the key marketing message and image for all of the country.

#### The dark realistic notion

It is the antidote of the previous notion. The Puszta is a poor land, so are its people, their fate is doomed. The herdsmen are hard working, and still live a miserable life. The betyárs are far from being heroes, they are the outcasts of society.

The Puszta is the symbol of human struggle and suffering.

This notion is in line with a more recent historic heritage of the so-called expatriation of the early 1950's, a very dark communist era. This was the Hungarian version of the soviet gulags.

#### The notion of emptiness

The vast expanses and open vistas coupled with the wide-spread value judgement of "diversity is beautiful" - in this aspect of landscape elements - make most people feel that there is "nothing" to see and enjoy here, as this landscape lacks this kind of diversity.

#### The historic approach

Since the Hortobágy is considered the westernmost stretch of the Eurasian steppe, Hungarians find a link to their roots, i.e. the several thousands of years of their migration from Western Asia all the way to the Carpathian Basin. The nomadic herding-grazing lifestyle and the landscape characteristics form the historic link between the Prehistoric Homeland and the Carpathian Basin.

Indeed, the statement of the outstanding universal value captures another aspect of the historic approach, i.e. the Hortobágy as the landscape constituted by pastoral societies in a course of some 5000 years.

#### The naturalist and/or scientific approach

Being the very first national park in Hungary, the Hortobágy has always been in the forefront of ecologists' interest. The Hortobágy is, in fact, recognized for its ecological assets, on international level it is best known for its birdlife. As for its ethnographic assets, both the tangible and intangible heritage connected with the pastoral lifestyle is rich and well documented.

The assets are many-fold, but can be described by the attributes of the outstanding universal value. These are (HNPI 2016):

- Alkaline soil microforms
- Alkaline soil vegetation
- Open vistas
- Natural phenomena (e.g. mirage, starry night sky)
- Traditional grazing breeds, like the Grey Hungarian cattle and the Racka sheep
- Traditional animal husbandry practices
- Archaeological remains, e.g. Ancient burial mounds – kurgans (dating 5,000-3,000 B.C.)
- Vernacular structures connected to pastoral activities
- Listed monuments – csárda's, bridges
- Tangible and intangible folk heritage (objects of everyday use, their decoration from carvings and leatherworks to embroidery, music and songs, tales and beliefs, etc.)

While the World Heritage title is based mostly on the scientific approach, site managers cannot miss all other notions to be able to address the widest possible audience.

### **3. Challenges for the HNP WH site management**

The managing organization for the World Heritage site is the Hortobágy National Park Directorate, and it has to face several challenges in terms of WHAT and HOW to interpret the site. Basically two main fields can be identified:

#### Physical characteristics:

- A large area (ca. 80k ha + suggested buffer zone) – how to avoid repetition, how to best “scatter” interpretive sites, and how to assign individual function and theme/message to each of them.
- Infrastructure – question of carrying capacity and accessibility

#### Mental characteristics:

- There are long-standing notions of the land, and a diversity of interests, thus it is difficult to avoid a loaded interpretation and skewed understanding of the place.
- There is a plethora of assets, thus their balanced representation and forming the message of any interpretive programme is a great challenge, conveying the sense of the place to the audience, particularly considering visitors' limited span of attention.

Physical and mental characteristics combined:

Scale: The aesthetic appeal of this land lies either in the small or quite the opposite, large scale, but definitely requires a fresh eye (Sárosi 2008). It is more difficult to make people see the land's beauty and assets from their usual (everyday) perspective.

**4. But why is interpretation important and how can the activity of the HNP WH management be evaluated?**

Immediate management challenges are often too demanding for heritage site managers to allow much thought and time for planning management for the future (Tolnay 2009). And interpretation is exactly the tool for the latter – managing for the future. Theoretically, its overall aim is to induce appreciation to a site through knowledge and to channel this state of mind to a 'cause no harm' attitude and even active participation (Moscardo & Woods & Saltzer 2004).

While the HNP management does provide interpretive programmes, the construct cannot be considered a best practice case. The hub of the interpretation activities is at the village of Hortobágy, where most of the interpretive sites are situated (visitor centre, exhibitions, major events), and smaller scale interpretive sites are accessible from the Route 33 (connecting Debrecen and Tiszafüred, and forming an east-west axis).

The problem in the case of the HNP WH is two-fold:

- On the one hand, there is no dedicated interpretation plan that would tackle the above challenges. What more, those responsible for interpretation have no training background on the principles of interpretation.
- The other problem is that no research has ever been conducted on interpretation, therefore very limited feedback is available on the current practices, in terms of efficacy on reaching the audience and transmitting the intended message.

However, this is not a criticism for the HNP management, as this situation is "normal" at heritage sites in all Hungary. Since interpretation takes place in the tourism context, policy makers understand it less as an educational, but rather as an economic activity. This principle is missing from national policy documents (the only exceptions are the Ecotourism Strategy of 2008 compiled by the Pannon University and Aquaprofit Co., and the Youth Tourism Strategy of 2010 also elaborated by the Pannon University). The professional literature in Hungarian language is also very scarce. But most of all, professional heritage interpretation training of any form is non-existent, let alone one targeted at and dealing with the specialties of cultural landscapes. As a result, no efficient guiding tools are available for heritage site managers on how to improve their practices with the best possible management outcomes, in terms of providing true experience while conveying the sense of the place in an authentic and ethical manner. What makes the

situation worse is that managers cannot really rely on their business partners implementing interpretive sites or programmes, as with very few exceptions, businesses are even more ignorant of the principles and potentials of interpretation.

## 5. Summary and suggested measures for the future

The HNP WH management can definitely take responsibility for a range of issues and improve its interpretation practices, and find its tone of voice amid the various living notions and the diversity of assets. However, without the development of interpretation as a profession in the whole of the country, it will be always a lopsided effort. For that reason all segments of the market need to develop, so academics, field practitioners and businesses equally understand and utilize the principles of interpretation. Fortunately, the international arena sets us good examples. There are already some initiatives to establish interpretation as a profession, however, we are still to wait for the breakthrough moment.

There are at least two steps that are necessary to achieve a major step forward, and trigger further actions:

- It is urgent to launch (a) heritage interpretation training programme(s) with proper institutional and professional background.
- All levels of planning documents that are fully or partially targeted at heritage sites should embrace the idea and acknowledge the potentials of interpretation.

Pinpointing some of the deficiencies, I do hope that this paper will encourage future conversations among academics, policy makers, managers and businesses, from which Hungarian heritage sites, like the HNP WH will benefit in the long run.

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## **Cultural landscape and sustainable tourism in rural areas. Case studies from the Puglia region in Southern Italy.**

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### **Abstract**

Over the last few years, Cultural Landscapes have become a hot topic in the field of World Heritage work and beyond. “They represent the combined works of man and nature. Moreover they are the places of peoples’ livelihoods, identities and belief systems all over the world”. This is a notion of landscape that encompasses aesthetic, ecological and cultural values: the result of the current sensitivity towards the environment, they are suggested by the European Landscape Convention and recommended by the latest EU policies. It is a selective notion that highlights certain elements or characteristics of the cultural landscape that are particularly appreciated or threatened by the transformations currently in progress: traditional agricultural settlements, ancient buildings and industrial archaeology constitute a legacy to be conserved and handed down to further generations. Among these is ‘nature’, in the form of parks and reserves, to be defended from human transformations but also considered as a valuable tool for building an eco-sustainable economy, which in addition to the traditional activities of rural populations entails new initiatives designed to create quality forms of agricultural production and compatible forms of tourism. The development of tourism in protected areas has been based on the twin concepts of protection and eco-compatible exploitation of resources. Both inside and outside the protected areas, the aim has been to conduct tourism in a way that respects the principles of environmental, cultural, social and economic sustainability. The Puglia region in southern Italy possesses a significant number

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<sup>1</sup> This paper chapter is the result of the concerted efforts of the authors. Paragraphs 1 and 2 is by Anna Trono; Paragraph 3 by Valentina Castronuovo; Anna Trono and Valentina Castronuovo are the authors of the premise and conclusions

of parks and protected areas that are rich in assets to be safeguarded and promoted while guaranteeing environmental safeguard and sustainable economic development. This paper analyses the activities of the Regional Natural Park known as “Dune Costiere [costal dunes] da Torre Canne e Torre S. Leonardo” near Ostuni in the province of Brindisi and the Regional Park known as “Terre di Gravine” in the province of Taranto. It considers the behaviours of those who live and work within the parks and the strategies for enhancing the cultural landscape and sustainable tourism in the area: conserving traditional land-use systems; developing new tools for economic viability; providing ecological services; and creating productive land-use systems in relation to cultural tourism.

**Keywords:** *Cultural landscape. Regional Natural Parks. Sustainable tourism. Puglia region*

## Premise

The rediscovery of the cultural landscape is a rather recent phenomenon and involves the reassessment of the ecological, aesthetic and recreational value of the countryside. There is now a greater focus on the culture of environmentalism, seeking a model of sustainable development that is more respectful of natural resources and the need to safeguard and conserve them for the benefit of future generations (Wooddruffe, 1998). It is not just the traditional values of the countryside that are appreciated but also the potential for recovering the cultural heritage that it embodies. In addition, the countryside meets the need for identity, a necessary antidote to the rapid changes driven by ‘global’ processes and a useful brake on the passage of time and history. The visual references provided by the landscape make it possible to recognise ourselves and one’s group, via the multiple imprints that are stratified within it. Faced with the rapid transformation of one’s region and its homogenisation with so many others, the physical and symbolic elements of the landscape become assets to be defended and the fixedness of the countryside is reassuring.

The political world is also adapting to the new approach to the concept of landscape, issuing directives and conventions and improving the regional, national and international legislation. The European Landscape Convention, signed on October 20th 2000 in Florence, declares the landscape to be a legacy for future generations, calling for a new model of regional development that ensures its safeguard and promotion.

The rural landscape is an emerging theme in national and EU policies (see for example the new rural measures included in the CAP and the L.E.A.D.E.R programme), which place greater emphasis on rural development, the correct management of natural resources, and the conservation and enhancement of biodiversity and cultural landscapes.

Parks and protected areas now play a new role. They certainly have an environmental value but they also provide many economic opportunities, considered an important tool for constructing an eco-sustainable economy. Indeed, it is assumed that in order to achieve

success, an effective safeguard policy must be backed up by economic and infrastructural choices that respect the environment and the landscape.

After a brief analysis of the concept of landscape and its new implications for planning and associated policies, this paper considers the recent strategies activated by Puglia Regional Administration for the safeguard and promotion of the landscape and park areas with reference to European structural funds. Specifically, it considers two case studies. The first is the Regional Park known as “Dune Costiere da Torre Canne e Torre S. Leonardo” near Ostuni in the province of Brindisi, which has already had much success. The second is the Regional Park known as “Terre delle Gravine” in the province of Taranto, for which a strategic safeguard and development plan has recently been activated that seeks to implement the best practices adopted by the Park in the province of Brindisi. In both cases it offers an analysis of the existing situation, considering the planning aspects and the specificity of the places being investigated, in order to show that the promotion of these areas is consistent with Italian and European principles and norms regarding traditional rural heritage.

### **Landscape and public policy in Italy**

Interest in the landscape has grown considerably in the last fifty years, passing from a simple description of its visible and tangible features to today’s combination of culture, history and nature (Trono, 2010). Appreciated for its historic and testimonial value, with which it is possible to read the signs left by human beings over the course of time, the landscape is understood to be «a relative and dynamic entity where, since ancient times, nature and society, panorama and environment, have been in constant interaction» (Milani, 2001, p. 42).

It is held to have a significant implications for heritage, making it both a source of information and a public asset, a legacy inherited from the past to be safeguarded and promoted in terms of its aesthetic, morphological, historic, ecological and cultural values, to be handed down to future generations (Antrop, 2000; 2005; Zerbi, Scazzosi, 2005). The concept of landscape takes on a strong cultural element that is expressed by means of a double connection. Indeed, it assumes on one hand the interpretation of human beings in the reading of places, and on the other it implies the intervention of human beings in its transformation, by means of technical and technological knowledge.

Landscapes are the result of human activities on nature over the course of time, and they are as worthy of consideration as any other human endeavour. «The idea of conserving something specific and aesthetically pleasing that lay behind the initial attempts at safeguard has evolved over time into the issuance of laws aimed at making safeguard no

longer just a defensive measure, but something active and participatory» (Breda, Bernardi, 1999, p. 37). In this regard, the European Landscape Convention welcomes the evolution of the concept of landscape and considers the entire territory “as perceived by the population”, stressing the need for governments to take care of all landscapes, not just those of particular interest, but also those perceived as ordinary and degraded. The first objective is to improve the quality of all living spaces, distinguishing between the various types of landscape that characterise them, by maintaining and enhancing the historic, cultural, artistic and natural features that are distinctive of each place. The Convention marked the start of a new phase of landscape planning that envisages a change in the behaviours of the public administration, which must be the expression of a vision that involves innovative processes and tools, and is founded on a multidisciplinary, holistic approach. In a horizontal dimension, this criterion includes sectorial policies that have effects on the landscape, while in vertical terms it is characterised by the principle of subsidiarity, transversally working to intercept new actors, potential and energies that are often latent.

The crisis of traditional conceptions of how to safeguard the landscape, which were founded mainly on drawing up a list of values, together with the rise in their place of an interest in its overall quality, has modified the aims and instruments by which the landscape is assessed and planned. Such planning is now understood as a technical operation that analyses, assesses and promotes the various types of landscape, applying the most suitable policies for each of them. These policies, designed by technocrats, have often been unable to take account of social sensitivities, on which, at least at a local level, the fate of the landscape depends. From this springs the need for greater involvement of all interested parties in the landscape, supplying them with a ‘project’ that arises from the sharing of decisions, methods and means that serve to guarantee or restore dignity to the landscape (Zerbi, 1994; Ronzi, Mautone, 2010). In the construction of the project, as well as the actions of ‘experts’, what counts above all is the mobilisation of the community, whose involvement can provide an increasingly inhabitable space and “lasting” development. This is linked to the evolution of human society, which must be able to make choices that are consistent with the construction of a long-term future thanks to the safeguard of the heritage and environment that hosts it (Tinacci Mossello, 2014, p.273).

The involvement of the public in the landscape is crucial. The participation of stakeholders – and the public in general – is routinely recommended in a rhetorical way. However, it is also called for by national and international organisations working for the conservation of the landscape, as an essential ingredient in regional planning and management. The project dimension of the landscape thus becomes a potential place for integrating policies designed to achieve sustainability that are in line with the regional system of governance.

In Italy, landscape planning has become routine practice for all local and regional administrations, complying with the Cultural Heritage and Landscape Code (national law 42 of 2004). This considers the landscape not just as a homogeneous piece of territory whose features derive from nature, human history and their interrelations, but also as an important factor in individual and social well-being, which contributes to regional identity. The Code sees it as a strategic resource, which, properly promoted, provides a foundation on which to base economic development.

The lines of intervention adopted cover a wide range of initiatives that seek to apply the indications of the European Landscape Convention and the measures arising from the recent revision of the Common Agricultural Policy. Indeed, the CAP has been transformed from a sectorial strategy providing support for producers to an integrated plan, attentive to the environment, rural development and the promotion of the landscape. Particular attention is paid to the aesthetic and landscape function, as well as to the maintenance of ecological equilibria and biodiversity, taking account of social, economic and educational aspects and the need to safeguard cultural heritage.

National and regional administrations intervene directly in the management of the natural environment and the rural landscape, seeking to remedy the many cases of blight and ruin caused by long-standing neglect and/or contempt for their environmental and cultural assets. Among the various measures adopted, worthy of particular mention is the creation, management and promotion of parks, natural reserves and protected areas.

### **Policies for the sustainable management of rural areas and parks in Puglia**

The landscapes of Puglia, produced over time by the history of the “living peoples” that inhabited and continue to inhabit the region, constitute the primary heritage item (environmental, regional, urban, social and cultural) and the main element attesting to the identity of the places.

Strategies for the safeguard and promotion of the landscape are seen in the Rural Development Plan (in which an important role is played by the LEADER initiative managed by the Local Action Groups) and in the management of parks and protected areas. This has been the objective since the passing of Regional Law 19 of 24.07.1997 (“Norms for the institution and management of protected natural areas in the Puglia Region”), which established the basis for the conservation of some of the most significant natural environments in Puglia.

More recently, Puglia Regional Administration passed the long-awaited Regional Landscape Plan (PPTR), enacted in Deliberation 1435 of 02.08.2013 and adopted by the Regional Government on 16.02.2015 in Deliberation 176. The PPTR aims to ensure the

safeguard and conservation of environmental assets and social and cultural identity. This entails the promotion and implementation of forms of sustainable regional development in compliance with the Cultural Heritage Code and the principles expressed in article 9 of the Italian Constitution, as well as the European Landscape Convention and article 2 of the Regional Statute.

The Plan may be seen as a cultural event that involves many actors. As well as being set out in numerous administrative regulations, it unfolds by means of a learning process involving administrations and technicians and a multitude of institutional, social, economic and cultural players, both public and private, individual and collective, which support, provide and debate knowledge, objectives, visions, strategies and projects designed to raise the quality and usability of the landscapes of Puglia (Barbanente, 2013; 2014; 2015).

The Regional Landscape Plan sees the landscape as a heritage item and asset on which to base the future prospects of a new approach to regional development. The new model focuses on the ability to grasp the opportunities provided by the policies of safeguard and protection of the environment and the landscape. It also focuses on tourism, which it aims to relaunch in a form centred on the safeguard of the environment and the promotion of Mediterranean cultural heritage. In this planning perspective, the region and the landscape are at the centre of development policy, deploying cultural heritage, themes of social interest and local skills in terms of initiative and self-organisation, without losing sight of the legacy values and maintaining respect for the individual characteristics of the natural and cultural resources.

Indeed, the value of the Regional Landscape Plan lies in the notion of the region itself as heritage (physical, social and cultural, constructed over a long period) and as a collective asset at the service of development and growth that are not only sustainable but also ethical. The political innovation inherent in the Plan lies in its containment of the role of “decision makers” concerning regional development and lawmaking, and the active involvement in drawing up the Plan of local communities and organisations. Of particular interest is the recovery of the “consciousness of the place”, the loss of which is responsible for the progressive detachment of the local community from the places and the consequent contempt, neglect and indifference towards the quality of the landscape. The PPTR thus insists on the “social construction of the plan”, which lays the ground for the “social construction of the landscape” in a more aware manner, attentive to and respectful of the value of history and the environment. A considerable range of instruments has been activated to this end, including the monitoring via internet of the quality of the landscape (“The landscape seen by the inhabitants”), as well as promotion measures shared (in a “Manifesto”) with the main “landscape producers” (Puglia Region, 2013). The strategic dimension of the Plan is composed of a range of objectives generally regarding regional

environmental quality and the safeguard, improvement and promotion of the landscape, with a view to recovering its heritage in terms of identity, culture and settlement patterns. Amongst other ways, this to be accomplished by means of pilot projects (see the eco-museum systems in the Salento, the Valle d'Itria and Valle del Carapelle in Capitanata). Of great importance is the extension of the norms safeguarding landscape items to "other landscape contexts", in practice blocking new construction in areas of landscape interest that have already been the victim of widespread and long-standing overbuilding. Further instruments for the implementation of integrated regional strategies for the better exploitation of Puglia's natural, cultural and tourism resources and the development of best practices in the management of the landscape include the Rules for the conversion to productive use and management of Environmental and Cultural Systems in the Puglia Region – SAC (with reference to the ERDF Operational Plan for 2007-2013) and the management plans of the parks, reserves and other natural protected areas in Puglia.

### **Case studies: the "Dune Costiere" and "Terre delle Gravine" Regional Parks**

The protected natural areas of Puglia have a total area of 268,292.73 hectares, of which 69.3% is accounted for by national parks (the Gargano and Murgia national parks).

Among the many successful experiences with parks in Puglia are two exemplary cases: one acknowledged to be successful, the "Dune Costiere da Torre Canne e Torre S. Leonardo ad Ostuni" Regional Park in the province of Brindisi, and the "Terre delle Gravine" Regional Park in the province of Taranto, which was set up more recently (see Fig. 1).

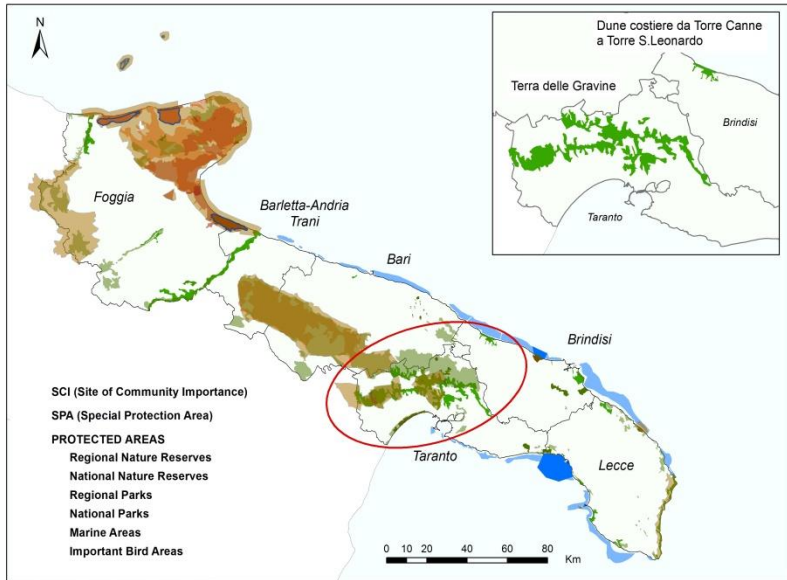


Figure 1: Parks and Protected Areas in Puglia.

Source: Regione Puglia. Assessorato all'Ecologia. Ufficio Parchi e tutela della biodiversità. Our presentation..

The “Dune Costiere da Torre Canne e Torre S. Leonardo” Regional Park excels in terms of a series of measures aimed at the recovery of nature, the safeguard of biodiversity and the correct use of the park’s dunal system. Set up in 2006 and operational since 2010, the Dune Costiere Park has road-tested an interesting model of sustainable tourism designed to reduce the anthropic impacts on sites in the Natura 2000 network, involving the local community at all levels (tourists, residents, associations, businesses).

Lying within the municipal territory of Ostuni and Fasano, it covers approximately 1,100 acres along 8 kilometres of coastline and extends inland up to the agricultural areas occupied by centuries-old olive groves and ancient farms. The boundary follows the course of the lame furrows caused by erosion that are typical of the countryside in Puglia – for a total of 55 kilometres. The Park is included in the List of Sites of Community Importance (SCIs) in Italy (SCI) as “Litorale Brindisino” and belongs to the “Natura 2000” network, which aims to preserve natural habitats and plant and animal species in danger of extinction.

The Park includes numerous natural habitats, extensive arable land where organic farming is practised, ancient olive groves, a stretch of the Via Traiana, archaeological and historical sites with cultural significance, ancient “masseria” farmhouses and underground oil-mills,



lame and rock-cut dwellings. There are also accommodation facilities and manufacturing companies using the Park as a brand. This is clearly a rich territory with many assets to promote, as well as posing challenges in terms of its safeguard. The Dune Costiere Regional Park is one of the most interesting in Southern Italy, playing a key role in environmental protection and sustainable tourism and economic development.

The Park is characterised by a high diversity of environments. Proceeding from the sea inland there are the beaches, the dunes, the wetland areas behind the dunes, fossil dunes and ancient olive groves. In the protected area there are several natural habitats, some of which are disappearing from the territory of the EU and require special attention.

The Dune Costiere Park enables visitors to discover agricultural history and natural biodiversity and is an example of how to safeguard natural and rural areas with traditional systems and organic agriculture. Tourists can travel in the area by bike to reach the most interesting places and meet local farmers, artisans, and producers, who look forward to the pleasure of sharing their world with their guests. It is possible to visit farmhouses, underground oil mills, old aquaculture systems and olive groves with centuries-old olive trees. Visitors can follow nature trails and walk along the ancient Via Traiana, with facilities for disabled persons and signposting. These activities have strengthened cohesiveness and cooperation between the various businesses in the area, who are increasingly involved in “slow tourism” projects (Ciola, 2007; 2009; Ciola, Tanzarella, 2010).



Figure 2: “Dune Costiere da Torre Canne a Torre San Leonardo” Regional Park. Photograph by Anna Trono

The Dune Costiere Regional Park is a partner in the project known as “Nat.Pro. – Piani strategici per il ripristino e la tutela di siti Natura 2000 devastati da calamità naturali e la promozione dell’eco-turismo” (Strategic plans for the recovery and safeguard of Natura 2000 sites devastated by natural disasters and the promotion of eco-tourism), financed by the European Territorial Co-operation Programme (Greece-Italy) 2007/2013. It has been the object of various studies and initiatives, from the safeguard, recovery and improvement of biodiversity to measures for the prevention of fire risk, based on a strategic plan for sustainable tourism which includes the creation of paths and information panels. It was also involved in a pilot project entitled “Vivi il parco con la testa, ama il parco con il cuore”, aimed at reducing the anthropic impact resulting from indiscriminate access to the coast. This entailed rationalising the points of access to the sea, eliminating car parks in sensitive areas behind the dunes and promoting slow forms of transport, including bus-bicycle links, as an alternative to the car. In addition, pilot measures were initiated to recover stretches of coastline within the Park that were blighted as a result of an irrational access system, increasingly invasive and unsustainable for the sensitive habitats present there. The entire process benefited from the use of GIS (Geographical Information System) technology and DSSs (Decision-making Support Systems) (Ciola, Tanzarella, 2015, p. 96). (see fig. 3)

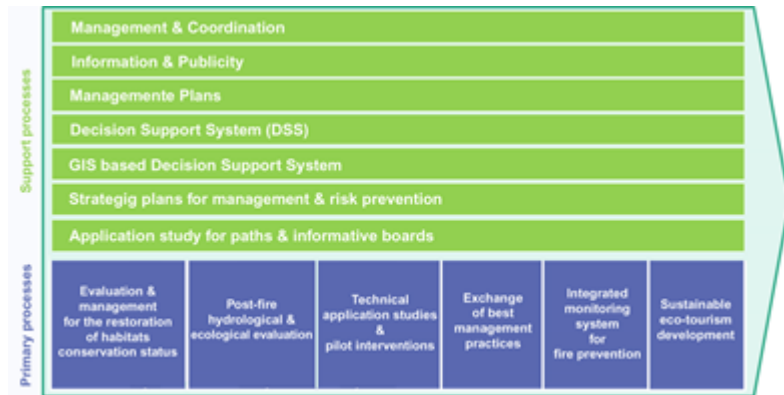


Figure 3: Portfolio of Nat.Pro. Project activities. Our presentation

Among the project’s most important activities, worthy of mention are the initiatives to inform and raise awareness among the local community, including businesses, users, associations and residents, illustrating the need to safeguard biodiversity and encourage and consolidate forms of tourism that are more compatible with the environment, with all the associated benefits in environmental, landscape and economic terms.

Indeed, there has been a succession of initiatives, in addition to what was envisaged by the project, undertaken by private persons and aimed at the recovery of nature and raising

awareness among residents and tourists of the correct way to enjoy the Park. This mobilisation of civil society in order to safeguard the sensitive areas of the coastal strip was accompanied by intense activism by the relevant associations, which on its own initiative sought to inform and raise awareness regarding the correct management and use of the beaches and how to reduce impact on the natural system. There was thus a “multiplier” effect, which continues today, more than a year after the Nat.Pro project concluded, with ideas, projects, initiatives and a great deal of enthusiasm from the local communities.

Specifically, the residents of the tourist resorts lying within the Park conducted measures at their own expense to improve stretches of coastline occupied by dunes, Mediterranean maquis and junipers. To date, such measures have been applied to two of the eight kilometres of the coastline within the Park, easily beating the recovery initially envisaged by the Nat.Pro project.

The sustainable and strategic development of the Dune Costiere Park was immediately recognised as an example of best practices to be replicated, with the necessary adaptations, in other rural contexts in Puglia affected by poor management.

In contrast, still in its early stages is an experience in the province of Taranto, which it is hoped can eventually replicate the example of the Dune Costiere Park. This is “Upark! Strategie di rete per il Parco Terra delle Gravine”, a project started on 28.04.2016 by means of the Bando Ambiente 2015, promoted and financed by the Fondazione con il Sud. The varied composition of the partnership bodes well for its success. The participants include WWF Trulli e Gravine, the Casa Circondariale (prison) of Taranto, CNR – Institute for the Coastal Marine Environment, Taranto Provincial Administration, Club UNESCO Taranto, the Speleological Federation of Puglia and other associations on the Ionian coast.

The Terra delle Gravine Park, set up on 20.12.2005 by Regional Law 18, involves institutional and private partners in the promotion and safeguard of an area of extraordinary importance lying within the territory of 13 municipalities in the province of Taranto (Ginosa, Laterza, Castellaneta, Mottola, Massafra, Palagiano, Palagianello, Statte, Crispiano, Martina Franca, Montemesola, Grottaglie, San Marzano) and one municipality in the province of Brindisi (Villa Castelli), with a total area of about 28,000 hectares. The area has a high concentration of rock-cut settlements and archaeological sites, natural wealth and significant karst phenomena, as well as an inestimable heritage in terms of biodiversity, unique in western Europe. The Regional Administration has declared the rock-cut structures and trulli (Tholos) in the area of the Gravine and the Murgia to be the expression of a unique cultural and anthropological civilisation. It follows that the institution of the Terra delle Gravine Regional Park intends to seek their recognition as UNESCO World Heritage, like nearby Matera and Alberobello.



**Figure 4: Terra delle Gravine Park – “Gravina of Riggio”.  
Photograph by Valentina Castronuovo**

As well as including a Site of Community Importance-Special Protection Area represented by the Gravine (ravines), the epicentre of the Terra delle Gravine Park is an area considered to be at “high environmental risk”, as per the Deliberation of the Council of Ministers of 30.11.1990, due to its proximity to highly polluting industrial and military sites. The objective is therefore complex and ambitious but nevertheless possible. It intends to: preserve the biodiversity of the site in terms of species, communities and landscape; encourage the adoption of eco-sustainable development policies via the preparation and implementation by the municipalities involved of specific sectorial plans designed to reduce sources of atmospheric, water-borne, acoustic, electromagnetic and waste-borne pollution; monitor and prevent environmental crimes via the active participation of the local communities; monitor pollutant loads and the influence of nearby industrial areas by assessing the impact on the soil using indigenous mosses; develop innovative and sustainable measures via the involvement of subjects affected by social exclusion (such as the female inmates of Carmelo Magli prison); raise awareness among the population in order to strengthen the sense of belonging to the places; and favour the sustainable enjoyment of protected areas.

In addition, the project seeks to highlight the concept of the unity of the territory, while recognising its distinct features, bringing them under the coordination of a single regional structure. After many years of inactivity linked to incoherent and unstable management policies, the Terre delle Gravine Regional Park could now come alive with the Uppark! Project, which aims to be the first form of experimental and effective management of the site. It offers a model of development that makes use of the most significant matrices of participatory planning.

## Conclusions

The “Dune Costiere da Torre Canne a Torre San Leonardo” and “Terre delle Gravine” Regional Parks have activated a new, effective management of regional resources, developing the economic activities present in the areas of interest and involving local communities and tourists. Many initiatives have been spontaneously launched by private subjects and others, aimed at the recovery of nature and the correct enjoyment of the rural areas involved. This process has presumably been accelerated by the provision of environmental and cultural goods and services by certain players, which is clearly modifying the scale of social values in certain communities, in terms of the perceived “systemic” quality and “social-collective” character of a given item (Bariletti & Causi, 1998). Benefits are perceived in the existence of the item itself, or in its conservation and wholeness in a state that is at least equal, if not better than the status quo.

Recognising the value of environmental and cultural heritage for the promotion of a democratic and cohesive society means not only “Recognising the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage” (Consiglio d’Europa, 2005, p. 1) but also activating public policies that respect and promote the right to take part in cultural life. Indeed, the fulfilment of the potential of cultural heritage, i.e. its relationship with a “value-based community” that recognises it and identifies with it, depends on the degree to which its value is known and shared by the greatest number of people.

The value of cultural heritage and its public importance for the development of society are part of the definitions formulated by UNESCO and the Council of Europe. In the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) the definitions of “natural heritage” and “cultural heritage” (article 1) are accompanied by recognition of shared responsibility for their protection, as “the duty of the international community as a whole” (art.6). If the expression of the value of cultural heritage for society depends on the promotion of the right to take part in cultural life and on public policies aimed at achieving this aim, the shared dimension takes on a special importance. Both case studies, the “Dune Costiere da Torre Canne a Torre San Leonardo” and “Terre delle Gravine” Regional Parks, seek to promote a positive reading of the territory, an education in beauty provided to the local communities and developed together with them.

## Summary

The development of tourism in rural areas represents one of the most widely debated themes of the last few decades regarding regional development policies. Forms of organisation such as Parks and Protected Areas seek to favour regional development that is

compatible with social equity and with ecosystems and takes account of the interaction of socio-cultural, economic and environmental factors. It also considers the results, which must be feasible, equitable, sustainable and liveable. Puglia, in the South of Italy, is without doubt a region with considerable tourism potential thanks to its historic, architectural and cultural heritage and its variety of natural, environmental and landscape resources. This paper analyses the activities developed inside the Dune Costiere da Torre Canne a Torre San Leonardo Park near Ostuni in the province of Brindisi and the Terre delle Gravine Regional Park in the province of Taranto. Observing the behaviours of those who live and work inside the areas in question, it is seen that the traditional systems for using an area to be preserved have become obsolete, replaced by the activation of new tools for the sustainable management of the assets. Correct governance of the places can happen only by involving, informing and inspiring the local communities, tourists and all operators directly and indirectly affected. The recourse to participation has set off, inside the two parks analysed, a virtuous circle that will ensure the long-term safeguard and correct use of the habitats. This process has also brought about a new way of looking at regional resources, stirring interest in their correct safeguard and management and creating the foundations of a sustainable regional policy, a horizon of awareness and an inversion of previous economic, environmental and cultural tendencies.

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## **Geotourism and the underestimated potential of ‘ordinary’ landscapes. The Belgian case**

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### **Abstract**

Geotourism is often associated with phenomena such as volcanoes, large scale erosion or rock formations. Less spectacular landscapes get little credit in terms of geotourism potential and therefore possibilities for tourism development are overlooked. Belgium is a typical example of a densely populated country with few spectacular natural landscapes where the concept of geotourism is not very well known and subject of conflicting interpretation. If geotourism projects pop up they are small scale, lacking collaboration between stakeholders in general and exchange of information between geo-sciences and tourism in particular.

A qualitative research was conducted in Belgium, focusing on a number of case studies, as to explore the fields of tension that prevent geotourism from developing into a innovative niche within the tourism offer. It is clear that a broader acquaintance with the concept and with its conservation as well as local development potentials should be stressed but also that a number of premises should be fulfilled as to open a window on success for geotourism in ‘ordinary’ landscapes.

**Keywords:** *geotourism, Belgium, landscape values, geo sciences, culture, niche*

## Introduction

Geotourism shows a number of similarities with eco-tourism, with a focus on landscapes (geomorphology) and geology. Further, it is often associated with spectacular landscapes and natural phenomena such as volcanic activities, erosion and formation of rocks. Less spectacular landscapes seldom are believed to have a geo-touristic potential and therefore miss a tourism development. Some scientific experts do underline this potential but they often lack the tourism expertise to develop these landscapes into a successful tourism product.

Since Belgium has many interesting landscapes but none of them very extended in surface because of the high population densities and none of them really spectacular, geotourism is not well developed and little awareness about the opportunities for tourism can be found among the different stakeholders. Therefore, geo- tourism in Belgium is not well known and is characterized by fragmented projects and initiatives. Further, the concept of geotourism is subject to diverse visions and interpretations among the different stakeholders, resulting not only in a lack of collaboration but, to some extent, also in friction. Since many countries and regions around the world are in a comparable situation, the analysis of Belgium's underestimated 'ordinary' landscapes can shed some light into ways to join forces and valorise their potential in terms of leisure related geotourism.

In this contribution, different –sometimes conflicting– interpretations of the concept 'geotourism' are detected and the attitudes from the different stakeholders on the supply side towards each other and towards the product, are clarified. Therefore, an extended qualitative research was conducted on (the visions on) the potential of geotourism in Belgium. The research covered the supply side as well as the demand side (visitors) but we will concentrate on the supply side in this paper. The first part will develop the lack of consensus about a definition and the main criteria for geotourism development. In the second part, the results from our research on geotourism in Belgium are presented. .

## Geotourism defined

Geo-tourism is typically linked with natural landscapes, characterized by geological and geographical elements (Newsome & Dowling, 2010). Its origin is situated in the eighteenth century during which the Romantic movement considered landscapes aesthetic and even art objects (Gordon, 2012). Nevertheless one had to wait for the first generally accepted and widespread definition of geotourism until the end of the twentieth century.

*“The provision of interpretive and service facilities to enable tourists to acquire knowledge and understanding of the geology and geomorphology of a site (including its contribution*

*to the development of the Earth sciences) beyond the level of mere aesthetic appreciation (Hose, 1995;p. 17)."*

In this definition, geo-tourism goes beyond the purely aesthetic, incorporating the educational aspect as a crucial element. This implies that, gradually, the transfer of knowledge on geological sites and its development processes became of growing importance not only in the description of geotourism but in its objectives as well. Following Hose's definition (1995) several definitions confirmed aesthetics and educations as pillars for geotourism but, interestingly, a shift could be detected towards a more holistic approach. More and more, geotourism was presented as a combination of nature, earth sciences, culture and local communities which, in interaction, were able to model the geotourism experience (Stokes et al., 2003). Finally, the National Geographic (via Jonathan Tourtellot) comes up with the following definition which was underpinned by a decision taken at the 'International Congress on Geotourism (2011)' in het Arouca, Portugal:

*"geotourism should be defined as tourism which sustains and enhances the identity of a territory, taking into consideration its geology, environment, culture, aesthetics, heritage and the well-being of its residents. Geological tourism is one of the multiple components of geotourism (Tourtellot, 2011)."*

Based on several definitions (Stueve et al., 2002; Slomka & Kicinska-Swidarska, 2004; Sadry, 2009; Amrikazemi, 2010; Joyce, 2010; Newsome & Dowling, 2010; Bosak et al., 2010; Dreesen, 2012) the fundamental characteristics of geotourism can be summarized as follows: (1) tourism situated in a natural environment (geology, geomorphology and geography), in interaction with the cultural elements in the landscape; (2) aesthetic value; (3) transfer of knowledge from the geo-sciences (education); (4) conservation of geo-values; and (5) interpretation of geo-values (Hose, 2012). As for the concept of sustainable tourism as a whole, one can see the possible friction between the conservation of the landscape on the one hand and its disclosure for tourism on the other hand, causing a friction between scientific and touristic interests. Indeed one can't deny that a disclosure for tourism represents risks for natural resources and landscapes (Weaver, 2003; Hall, 2010; Hose, 2012) among others because geological and geomorphologic elements are often neglected because of a lack of societal awareness of their value as a resource and as a product (Hose & Vasiljevic, 2012).

In that respect, Belgium is no exception since little awareness about the intrinsic geo-values in a landscape can be found among the general public. As a result, the drive to maintain them in a sustainable way is mostly generated by scientists, among others because most geological and geomorphologic elements are not striking and even difficult to perceive.

Geoparks are interesting examples of a combination of protection of geo-sites and geotouristic initiatives and a model for sustainable local development (Zouros, 2004; Gray, 2008; UNESCO, 2012). Natural resources or land forms, each of them being of limited scientific, historical or aesthetic value, and therefore not able to develop into an autonomous geotourism site, support and strengthen each other when gathered in a geopark (Dowling, 2011; Hose, 2012). Of course, a geopark needs a certain extent and scale, further supported by a sustainable management and a strong involvement of local actors, enabling economic development and educational initiatives as well (UNESCO, 2012). Many regions are not able to respond to those terms while the visitor has often unrealistic expectations in that respect. The fact that visitors' satisfaction with the geotourism experience is one of the essential conditions to assure a sustainable geotourism development on the long term (Dowling, 2011), creates a vicious circle between a lack of investment in the product and a lack of awareness among the general public.

This does not imply a total absence of models for geotourism that can steer and fuel a successful geotourism development, beyond spectacular and large scale landscapes. The model of Dmytrowski en Górna (2010) is an interesting example in that respect.

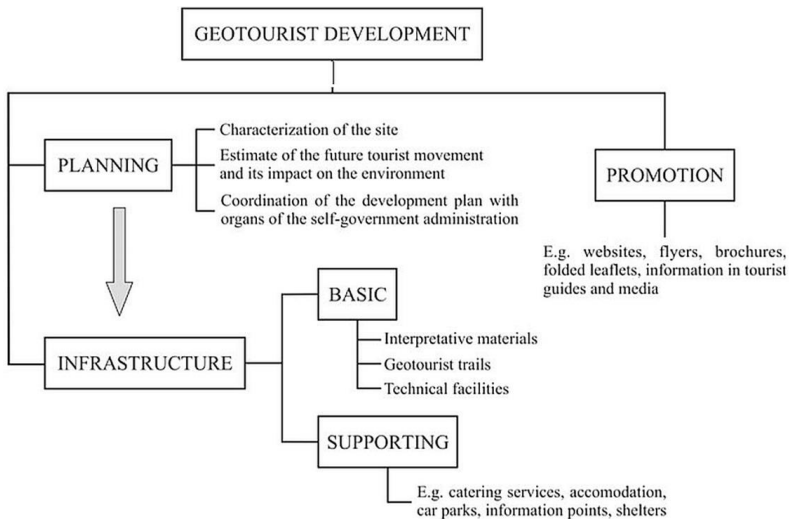


Figure 1: Model for geotourism development (Dmytrowski & Górna, 2010: 446)

Basically, this model is very similar to most models for (sustainable) development of tourism sites or destinations. It makes clear though that planning is needed and that it starts with an inventory of potential geo-sites and landscape features which may be sufficiently attractive to visitors/tourists (Hose, 2012). Next, it is important to think in terms of primary

product (e.g. walking or hacking trails, visitor centres, information and interpretation materials such as information panels) and not to neglect the secondary product (e.g. accommodation and/or ho-re-ca, means of transportation etc.) (Burlando et al., 2009). This is obvious for experts in tourism but is not at all clear for scientists in earth sciences or officials focusing on nature and landscape conservation. The same stakeholders may not be very promotion and marketing oriented while of utmost importance to create awareness and interest among the general public. While developing the core and the supportive product, the involvement of the local population -including their 'sense of place' and education as well as interpretation on an appropriate level- collaboration and experience oriented actions, should not be taken for granted and need active planning and management

### **Geotourism in Belgium**

- Methodology and study areas

The aim of our research was to bring the insights on geotourism from the international literature to the test in a Belgian context and detect the potential for a sustainable geotourism development. Research on a Belgian level means that one is confronted with independent actions and agencies according to the regions (Flanders, Wallonia, Brussels) since (landscape) conservation as well as tourism development are regional competences within the federal state. In order to learn from differences within the country, we carried out interviews with relevant actors on geotourism development within Flanders and Wallonia. It has to be mentioned that, in terms of landscape, contextual circumstances in Wallonia and Flanders are quite different not only from a geomorphologic and geological point of view but also in terms of population density, urbanization and industrialization being much higher in the latter. Within these regions we focused on two geo-sites that are forerunners in terms of geotourism development: Hageland Circuit of (natural) Stones (in Flanders) and the Domaine des Grottes de Han, including a wildlife park (in Wallonia).

Among the interviewees, we contacted actors from tourism and science while the topics handled, were based on the model presented in section 2. The themes and interviewees can be found in the annex 1.

- Overview and discussion of the results

The domain with the Han Caves has a real strong geotourism potential. The First steps towards a geotourism product are already taken with the Development of 'sentier géo-pédologique' (geo-pedological route) with a walking trail across the natural landscape with additional guide book that explains geological aspects and processes in the landscape. Nevertheless the approach is highly scientific and quite narrow in approach. The 'Maison du tourisme de Val de Lesse' (tourism agency of the Valley of the River Lesse) applies a

broadier interpretation and introduces systematically geotourism elements on landscape forms and (natural) stones in its walking trails along with cultural information (from the interviews).

The other case about the (Natural) Stone Circuit in the natural area of Hageland (Flanders) reflects this holistic approach as well, notwithstanding the fact that a focus on stones supposes a narrow geotourism approach. This can be explained by the fact that not only the origin of the stone is explained but also its use and how its exploitation has left many traces in the landscape. All this interpretative information is gathered in a guide which, in turn is input for the development of a cycling route project (from the interviews). Other interviewees point out that the holistic approach, in which cultural and geographical, geological and biological elements are intertwined, is the best way to valorising the potential of less spectacular landscapes for geotourism while feeding cycling or walking trails with this material. According to the interviewees, this presumes that the approach (at least in Belgium) becomes less strict and in-depth from a scientific point of view. In turn this meets resistance from scientific circles who still support the geotourism definition from Hose (1995) (see section 2) and this creates tensions between stakeholders who should be partners.

Beyond a disagreement on the definition of geotourism, other barriers can be detected. The very starting point, namely a complete inventory of potential geotourism sites is lacking<sup>1</sup>. In other words, a systematic list of geological and geo-morphological elements in the landscape *with a limited visibility* and –therefore- with a limited attractiveness does not exist; inventories are only partial and focus on the few very important sites. As a result, we are confronted with a second limiting factor: the lack of a legislation that provides a protection and dito protecting measures and actions for smaller and less spectacular geosites. In turn, the present situation is characterized by a fragmentation of official recognition of landscape values and small scale projects. The success rate of the latter is limited due to a lack of support and reputation. Therefore, the projects that have been implemented and that are very interesting in terms of pilot projects, e.g. the Geosite of Goudberg ('Gold Mountain') in Flanders and the disclosure of different mine sites, such as the marble quarry of Beauchateau in Wallonia, do not reflect their real value from an earth science and from a tourism perspective.

The research revealed also a tendency towards a different interpretation among the regions Flanders and Wallonia, since the landscapes differ considerably as well as population

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<sup>1</sup> The inventory of Dejonghe et al. (2009) represents an interesting attempt but it is not complete.

densities which results in more possibilities for a narrow geotourism approach (focusing on the geological and geomorphologic aspects only) in Wallonia. As such, this does not need to cause a problem since Flanders and Wallonia are independent in deciding if and how to valorise their landscape in a tourism perspective. For sure, tourism stakeholders form the supply side in Flanders as well as in Wallonia agree on two elements (1) geotourism is an interesting niche within the total tourism product and (2) the holistic approach with a combination of culture, nature and geo- values is the most interesting basis for a geotourism product.

From a policy angle, the development of walking and cycling trails within natural landscapes was very much stressed as well as qualitative information and visitors centres but the difference between geotourism and eco-tourism or rural tourism was not a major concern. Therefore information centres are mostly seen as a starting place for those trails or routes, offering information on the region and the landscape without going in-depth in the origin of the geo-values. The major interpretation materials therefore stay quite traditional with info panels, brochures, touristic guide books and guided tours that are the most 'specialized' kind of valorisation one can get. Modern tools such as interactive media are far less seen as tools that can't be missing. Especially actors from the tourism supply side signal that, in the near future, this should change.

Scientists are very much aware of the geo-values and of their vulnerability as well. Therefore, protection is their first concern. Some even distrust tourism developers since they fear a misuse or overuse and finally a destruction of the natural resources. On the other hand, they have a limited insight into the needs and expectations of present day visitors and tourists. They are seldom aware of the changes from a mass tourism into a experience tourism that opens new alliances between producers and consumers of (geo)tourism products.

In summary, from our research we detected a number of elements that are important to take into account if one aims at stimulating geotourism development:

Table 1: Elements for a geotourism development framework (from the Belgian experience)

	Main elements influencing the valorization of geo-values
<b>Definition</b>	Niche market BUT part of the total tourism product Holistic: nature + culture
<b>Criteria</b>	Esthetics & Conservation Awareness & Education Multidisciplinary collaboration
<b>Interpretation</b>	Thematic Simple (story telling), not simplistic Interpretation tool: traditional & new
<b>Disclosure</b>	Natural landscape (relief, pedological profiles, fauna & flora,...) Cultural heritage (use of stones; regional products) Mining sites (quarries, caves...) Geological objects (rock formations, caves, springs,...) Walking and cycling tracks Supporting infrastructure (horeca, visitor centers...)

## Conclusion

Geotourism has the potential to be an innovative niche within the existing tourism offer, even in a region or country like Belgium, not being endowed with spectacular landscapes or geo-values. The main condition to achieve that goal is to work on the concept's reputation and awareness of the integration of conservation, education, aesthetics and local development. We could detect a field of tension between stakeholders who defend a narrow approach, based on a narrow definition of the concept and those who have a broader and almost holistic approach. The Belgian case illustrates that this is not just a matter of definition but also a matter of interests. It is clear that the narrow definition translates the interests of the earth sciences and the scientific world much more than the broad definition which recognizes the impact and role of other stakeholders.

Looking at natural landscapes and geo-values from a tourism sector perspective, it is clear that one sees geotourism rather as a part of a broader product and as a way of expanding the existing offer. The full range of resources, not only limited to geological or geomorphologic aspects, is showcased with the esthetical value as a first element of attraction and the education aspect as a second core element. Although this is in line with the original focus of geotourism, the danger of a simplistic and adulterated message is real as well as a phasing out of its particular characteristics but sets it apart from eco-tourism and rural tourism.



Further, in areas with less spectacular landscapes and natural resources such as Belgium (and the region of Flanders in particular), the tourism sector itself doubts about the tourism potential which explains its passive attitude in that respect. Therefore, geo-scientists have a huge responsibility since the first step, which is the inventory of potential geo-sites, has to be made by them. Furthermore, this inventory has to include the visibility and attractiveness for the general public. Finally, scientists have to recognize the expertise of the tourism sector and have to put aside their distrust based on fear for overuse and misuse. Natural resources are not a tourism product yet; disclosure and accessibility with the introduction of well planned and managed infrastructure are inevitable. In that respects scientists (in geosciences) should trust and collaborate with scientists (in tourism) since tourism, as a scientific discipline, has developed a number of models for sustainable site and destination development for natural as well as cultural heritage (e.g. du Cros, 2001, McKercher & Ho, 2006; Jansen-Verbeke, 2007). Methods for involving local communities are developed via participative techniques and have been tested, implemented and monitored (George et al., 2009; Vanneste & Ryckaert, 2012) as to assure the disclosure of geo-sites in a consistent and responsible way.

We experienced that the development of a geotourism product in Belgium (and especially in the flat region of Flanders) was closely related to the creation and expansion of walking and cycling trails. This is interesting since the development of trails and routes is promoted as a tool to link sites that, separately, generate (too) little attractiveness but constitute an interesting product when combined and promoted together (Timothy & Boyd, 2015). Doing so can solve the problem of a fragmented and provides overpriced management and a more coherent planning while motivating locals –as volunteers- to participate in this development and management process, and promoting them to ambassadors for the geo-values.

Therefore, from our research, we have four important recommendations for geotourism development in Belgium (and comparable regions and countries) that can foster the role of geotourism as an innovative tourism niche in 'ordinary' landscapes:

- (1) Integrate geotourism in the existing tourism offer but, with respect for its specific characteristics (earth science based) and vocation (education);
- (2) Since geotourism allows a holistic approach; this is by taking into account cultural elements as well (the cultural landscape approach); this approach is recommended in case of less spectacular natural resources; it broadens the tourism product content but, with respect for its specific characteristics (based on geo-values) and vocation (understand and preserve natural landscapes);

(3) Remove fields of tension between stakeholders as a result of different interpretations of the concept, softening the impact of different interests and disturbing factors;

(4) Respect the different development stages (model), applicable to any destination development and use, if possible, participative approaches in the process (locals as awareness ambassadors) and trails or routes as a tool (increase the complexity of the product by integrating different geo-sites).

Annex 1: Protocol themes and interviewees

	National/regional level	Sub-regional/ local level - Flanders Hageland - Circuit	Sub-regional/ local level – Wallonia Han-sur-Lesse
Tourism	-P. Diriken, author of 39 geo-guidebooks ‘Georeto-Geogidsen’	-Tourism (Municip.) Hoegaarden  -Tourism (Province) Flemish Brabant	-Domaine des Grottes de Han (Private) -Maison du tourisme Val de Lesse (Public Agency of the Valley of the river Lesse)
Science/ policy	-Belgian Geological Service  -Contact Forum ‘Geo-heritage, Geo-conservation, Geotourism’, Brussels, Royal Fl. Acad. of B. for Science & Arts  -Flemish Agency Immoveable Heritage	-Regional Landscape Zuid-Hageland (semi-public) -Regional Landscape Noord-Hageland (semi-public)	-Université de Liège  -Université de Namur

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## Rudapithecus now! Synergie of Cultural, Natural and Industrial heritage

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### Abstract

This paper is one of the stages on the path to the realisation of a large-scale landscape design project.<sup>1</sup> The research, which is founded in praxis (Narmer Architecture Studio Budapest) and based in part on work done by the faculty of the BME Doctoral School of Architecture<sup>2</sup>, deals with one of the most underdeveloped regions of Hungary, located on the northeastern border of Borsod-Abaúj-Zemplén county. The natural landscape, and the cultural and historical sites of the region have considerable potential, especially if they are properly integrated into the economic and touristic life of the county. The unexploited possibilities in the character of the area are in great contrast with the current situation. The protection and the appreciation of the industrial past does not draw nearly as much attention as the protection of kinds of other historic buildings, so its survival is endangered. The quick demise of the heavy industry that was built in the communist era left the landscapes marred by defunct factories and the remains of mines that have long been out of use. Nonetheless, in many cases the abandoned and decaying industrial buildings that belong to the region's past bear significant architectural value.

**Keywords:** *Rudapithecus, Cultural Heritage, Natural Heritage, Industrial Heritage, landscape design, visitor centre*

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<sup>1</sup> I express here my sincere thanks especially to Mr Lajos Szobota, Mayor of Rudabánya, Dr Árpád Sallai, Notary of Rudabánya and Mr István Dobosi, Head of Office for City Development and Operation, Balázs Wächter, Project Manager, Péter Novák and Lajos Veres, Deputy Mayors, Sándor Hadobás, Árpád Jancsurák, Miklós Szél and Szabolcs Szögedi, delegates for the support to realise the surveys, the research and the realisation of this project. A debt gratitude is owed to Dr László Kordos, head of the excavations, Prof Ferenc Cságoty, head of the Doctoral School of Architecture at BME, Prof Mihály Balázs, Dr Béla Kerégyártó, János Dobai DLA, Levente Szabó DLA, Árpád Szabó DLA, Márton Nagy DLA, Tamás Karácsony DLA and Péter Fejérdy DLA consultants and supervisors of the Doctoral School of Architecture at BME for the support of this research.

<sup>2</sup> <http://dla.bme.hu/>

## The story and its background

This unusual story began in 1965, when Gábor Hernyák, a geologist of Rudabánya, found a fragment of a jaw bone in the territory of a mine. Two years later, paleontologist Miklós Kretzoi realized the importance of this discovery. He studied the finding for a few days, and on October 10, 1967, an article was printed in the daily *Magyar Nemzet* (Hungarian Nation) announcing the news to the public. According to the article, the bone was part of the remains of a creature that had lived 6-10 million years ago. This anthropomorphic creature had not been an ape. Rather, it had been a member of a species that had begun to evolve and resembled *Homo sapiens*. Kretzoi named it the *Rudapithecus hungaricus*. The locals still refer to the site where the bone was found as ‘monkey island’. Since the initial discovery, researchers have uncovered some 300 remains of other extinct species, including hominoid remains. As professor László Kordos writes, “*Rudapithecus and the findings at the site are part of Hungary’s culture because they were found on the territory of Hungary. They are part of the history of the world because they are clear evidence of the origins of mankind, of Homo sapiens. Naturally, there are findings of similar age and significance in other places, in Europe primarily in Spain and Greece, in Africa primarily in Kenya and Namibia.*” (Kordos, 2015). As the articles published in the meantime discuss, in the course of the excavations that have been undertaken since the first discovery, hundreds of vertebrates and other creatures have been identified, and this information has done a great deal to further our understanding of the region as it was some 10 million years ago (Kordos, 1997; Kretzoi, 2002; Bernor, Kordos and Rook, 2005).

## The project site

Rudabánya is a city in Borsod-Abaúj-Zemplén County, about 15 kilometers from the city of Kazincbarcika. It has had a rich history thanks largely to mining. The iron ore and other noble metals found not far from the city were mined in ancient times. By the end of the fourteenth century, it had become one of the seven mining cities in Northern Hungary. Primarily copper and silver were mined. Beginning in the 1500s, mining was pursued only irregularly. However, with the introduction of large-scale industrial works, by the nineteenth century mining again was a major part of the economic life of the region. By the end of the nineteenth century, the city had become home to one of the most modern mining works in all of Europe. After World War II, it again began to develop rapidly. In 1985, the mining and enrichment of iron ore was brought to an end because it was no longer economical (Garami, 2004). In the meantime, the mine pit had filled with water, and today

it is one of the deepest bodies of standing water in Hungary.<sup>3</sup> The lake is approximately 300 x 80 meters and roughly 80 meters deep. It is used by both amateur and professional divers for training and practice. Many suggestions have been made concerning the re-cultivation and use of the area around the mine, but whatever suggestions were adopted, they were only partially implemented. After the mine had been closed, some landscaping was done, but nonetheless, one can still clearly see the terraced embankments of the land used for mining. With the exception of steep crags, the surface is now forested. The area where the discovery was made is now under the management of the Aggtelek National Park. The lake and the surrounding area have become a popular destination for people looking to take excursions, though it is not easy to reach the area because of complications that arose in the wake of the privatization of some of the land and roads.

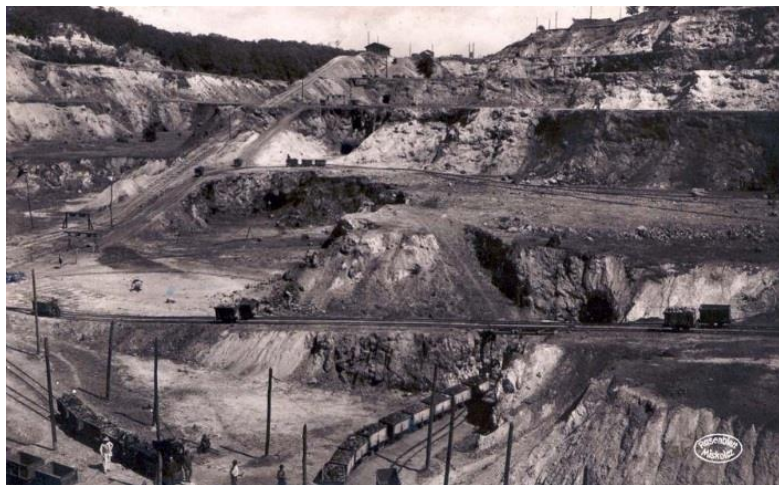


Figure 1: The iron ore mine near Rudabánya in the 1920s (courtesy by the Mining History Museum Rudabánya)

### The BORSOD2050 project and the evaluation of the idea

In 1977, a protective roof was put above the site of the discovery. A larger area was enclosed with a fence, and a parking area and small bar were added, along with some minimal infrastructure. In time, however, the establishment was essentially abandoned because of the difficulties of maintaining it. By the beginning of the new millennium, with the exception of the protective roof, one found only a few traces of the park area that had

<sup>3</sup> The site pro forma belongs to Rudabánya, cadastral it is part of Felsőtelekes.

been created. In 2011, the question of doing something with the area, or, more specifically, creating a new presentation site was raised again.



Figure 2: The first “visitor centre” at the Rudabánya site opened in 1977 (courtesy by Prof. László Kordos)

At the time, in response to an invitation for project applications by the Swiss Contribution Programme, an application was submitted for the revitalization of an old nursery school in the city and the renovation of an abandoned peasant house that was valuable from the perspective of vernacular architecture. The former nursery school became home to an indoor and outdoor playhouse with *Rudapithecus* as its theme. The peasant house became a so-called folk house, i.e. a kind of museum piece item serving as an example of part of a traditional way of life. The work on both projects was completed by 2015. In the meantime, thanks in large part to the assistance provided by Prof. László Kordos and the leaders of the settlement, a new conception of how to present and protect the site of the discovery had taken form. We invited four students from the Doctoral School of Architecture at the Budapest University of Technology and Economics to participate in the project, students who were looking for an opportunity to pursue research on the heritage of industrialization.<sup>4</sup> In other words, the task that was underway at the time became a case study for the thematic years of the doctoral program with the motto “Community and

<sup>4</sup> The research team consisted of the following members: Gabriella Antal, Veronika Borzsák, Tibor Tanczos, Piroska Varga, consultant: Zsolt Vasáros DLA, for further reading see: [borsod2050.hu](http://borsod2050.hu)



Architecture” (Antal et al., 2012) and “Small is beautiful” (Antal et al., 2013). The students extended our investigation to cover the larger area of the Borsod region. Our goal was to study sites and collect items of value from the perspective of industrial, natural, and cultural heritage, including perhaps destinations that could form a kind of thematic study trail. Furthermore, we sought to arrive at concrete suggestions for plans for future uses of the region. After several dozen analyses of the sites had been performed, concrete suggestions were made concerning the city of Ózd, Esztramos Hill, and Rudabánya. The suggestions and the findings of the research that was done on site were presented in a traveling exhibition and in roundtable discussions, and preparatory work was also done on some publications. The Narmer Architecture Studio had already begun planning the protective buildings and the visitors’ center.<sup>5</sup> The plan devised by the doctoral students was added to this. The doctoral students envisioned the creation of a study trail around the lake. Thus, Rudabánya became an unusual case study. The enthusiastic support of the locals and the contributions of scholars harmonized well with the intentions of the planners and always helped sustain interest in the project and momentum. Rudabánya became the model for the entire research project. The industrial heritage of the city and its surroundings had fallen into almost complete ruin. It was our intention to present an unusual and even unique slice of history (and ancient history) in a beautiful, partly manmade, partly natural environment on the basis of remains only traces of which can be found today. The next chapter in the story began in the autumn of 2012, when we submitted an application for funding through ÉMOP<sup>6</sup>. Regrettably, we were not awarded the entire amount requested for the project. This decision became clear in the autumn of 2014. The ambitious leaders and representative body of the settlement nonetheless decided to undertake a more modest version of the original project and to offer additional assistance. Plans were drawn up with the cooperation of the Narmer Architecture Studio, the doctoral students who had taken part in the creation of the earlier plans,<sup>7</sup> and new member of the design team.<sup>8</sup> In the spring of 2015, following a successful public procurement, construction began<sup>9</sup>, and by the fall of 2015 it essentially had been completed. The completion of the exhibition and the study trail and the creation of some of the elements of the infrastructure are planned for the autumn of 2016, as is the general opening for the public.

<sup>5</sup> www.narmer.hu, the design team (architecture and structural engineering) consisted of the following members: leading architect - Zsolt Vasáros DLA, architects - Zsolt Megyesi, Áron Sasvári, Anikó Somlai, Gábor Nagy, Anna König, Ágnes Eiszrich, Emőke Bandur-Juhász, structural engineering - Norbert Blasius (building permit plans), Olivér Kovács (building realisation plans), special concrete specification - Péter István Varga DLA

<sup>6</sup> Észak-Magyarországi Operatív Program/Operative Program for Northern Hungary

<sup>7</sup> Gabriella Antal, Veronika Borzsák and Piroska Varga architects, doctoral students

<sup>8</sup> Bence Török architect, doctoral student

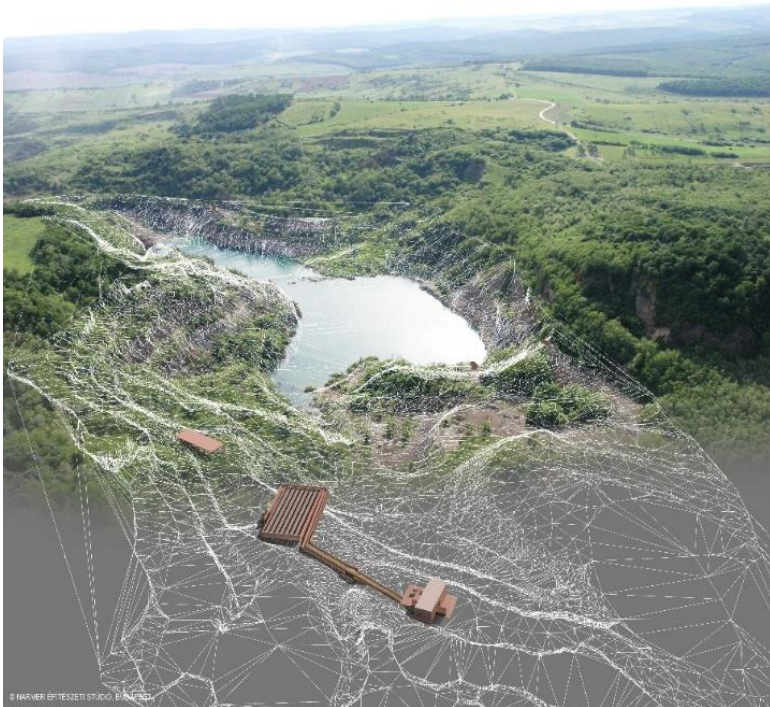
<sup>9</sup> Building contractor: Euro Campus Kft

## The architectural concept

From the perspective of the architectural concept, the first task was to designate the sites for construction. We studied all of the earlier plans for the revitalization of the area, including plans that had never been implemented. Professor Kordos and the staff of the Rudabánya Museum provided us with archival photographic materials, which offered important details concerning the area of the mine and the potentials and possibilities for presenting the site of the finds.<sup>10</sup> The conversations that we had with Lajos Szobota, the mayor of the settlement, proved extremely important. Szobota had once worked as an engineer in the mine, and thus he was able to provide us with advice that was extremely useful to our work. With regards to the precise layout of the study trail, it was particularly important to us to ensure that the trail harmonize with the natural surroundings, whereas with regards to the creation of the *Rudapithecus* exhibition we considered it essential to use the actual site of the find. The sites for the three lookouts that are part of the study trail were chosen very carefully, as were the sites of the jetties and the resting places. They were chosen in order to emphasize dialogue with the surroundings, vistas and views, the history of the mine, and the natural and industrial heritage of the area. The information signs, of which there are several dozen, present the geology, industrial history, geography, and paleontological and natural history of the area. The visitors' centre and the protective building contain the materials on *Rudapithecus*. Naturally, once the questions concerning the specific functions of the buildings had been resolved, the structure and form of each building were also important considerations. Understandably, the local government wanted us to design buildings that would be "vandal-proof", given the size of the area in question and the difficulty of keeping it under watch. We had to accept this logic. As planners, we felt that it would only be possible to design vandal-proof buildings that would also be interesting architecturally if we created a harmony between the building material, the building site, and the structure of the edifice. In the end, we chose monolith iron-reinforced concrete cast on site. We also planned to use reddish pigment in the cement mix, in part as a reference to the colors of the iron ore which used to be mined at the site in huge quantities and which is visible in many places today. In the case of the lookouts and the smaller elements, we chose smooth, unstructured surfaces, while the façade of the visitor centre building and the protective building is reminiscent of the familiar trapezoid-sheet exteriors used in industrial architecture (thought it too is made of reinforced concrete). The revolving entry doors to the visitor centre building and the protective building are also made of reinforced concrete, as

<sup>10</sup> The Mining History Museum Rudabánya was represented by Andrea Papp (director of the Museum) and Sándor Hadobás (former director of the Museum) to whom I am much indebted for kindly facilitating the research work on the site.

are the pieces of landscape furniture. Two elements of the ensemble presenting the site of the discovery were completed. A third building and a protective roof that had been planned had to be scrapped after the project began because of technical considerations. In the course of the excavations that began in the early stages of the implementation of the construction plans, we discovered foundational structures which we had not been able to anticipate finding in the planning stages on the basis of the information at our disposal, so some aspects of the plan had to be abandoned. The visitor centre and the protective building were completed, as were the ramps connecting them. While additional plans and surveys were being made in the course of the project, further examinations of the ground were made from the perspective of soil mechanics, and additional excavations were undertaken. A geo-electric study was also done, in part to determine the site of the finding more precisely and in part as an element of the preparatory work for laying the foundations.



**Figure 3: 3D image of the architectural concept. The visitor centre (at the bottom), the protective building (at bottom left), the not realised roof (to the left) and the lookout points around the lake (courtesy by the Narmer Architecture Studio Budapest)**

Thus, in the end significant changes had to be made to the original plans submitted for permission, both structural changes and changes to the façades, and it was necessary to resubmit the documents with modifications. The visitor centre contains only the most basic things, indispensable to tourists, such as plumbing, a snack bar, and an information centre. Apart from this, the building, which is in operation year round, contains only rooms and spaces necessary for operation, and the temperature is maintained using geothermal heating and cooling. The water is drawn from the quarry lake using special equipment that both pumps and cleans it. The equipment is powered by a 50 kW solar cell, which will later be placed on the roof of the protective building. One exits the visitor centre and goes from the terrace of the bar towards the building with the materials presenting the site of the finding. One can chose from two systems of ramps, one of which leads to the roof of the building, while the other leads to the entrance to the protective building. Both are completely free of any obstacles. There is an incomparable view of the quarry lake and the surrounding landscape from the roof (the lower lookout offers a similar view from a bit lower down, though it looks primarily on the foreground of the exhibition and presentation space).



Figure 4-5: The visitor centre during the construction (courtesy by the Narmer Architecture Studio Budapest)



Figure 6-7: The protective building and exhibition space in April 2016 (courtesy by the Narmer Architecture Studio Budapest)

At the suggestion of Prof. Kordos, an area roughly twice the size of the area that has already been excavated (which is some 17 x 20 meters) was covered (i.e. an area 17.8 x 39.3 meters). According to the research that has been done, new excavations may well uncover additional findings in the area to the south-east of the area that has been excavated (extending roughly the same length). However, these findings would probably not reveal anything new. Thus, the new protective building covers and presents the area that has been excavated, while also protecting the area that has not been excavated from harm for future generations to study, using new methods and tools, possibly tools that allow them to gather information without actually breaking the soil. Visitors can approach the approximately 18 x 40 meter area on grating that is fixed to the walls (and does not have any internal supports underneath it). They can also observe this important site in the history of the evolution of *Homo sapiens* from the bridge that divides the spaces in half. According to the vision of the planners, the hypothetical story of *Rudapithecus* will appear as an animated film on the walls of the interior space, along with the characteristic features of the surroundings at the time. The site of the find contains an exhibition on the most important details of the discovery. When one leaves the exhibition space, one proceeds on the ramp on the west side towards the park, where the stairs from the upper lookout also lead. Thus, someone who begins to explore the area from above can continue by examining the exhibition. The architectural conception gave rise to many debates and compromises. This is hardly surprising, since there is always more than one good solution to any challenge. In the initial planning stages, we decided to use tinged cement surfaces, which provide protection against vandals and also allude to the industrial architecture that was once characteristic of the settlement.



Figure 8-9: The interior of the exhibition space during the construction (courtesy by the Narmer Architecture Studio Budapest)

The coloring also conjures the shades of the iron ore and other distinctive geological features of the area. At the same time, there is something unusual, simple, monolithic, one might even say timeless in the character of the forms we chose.

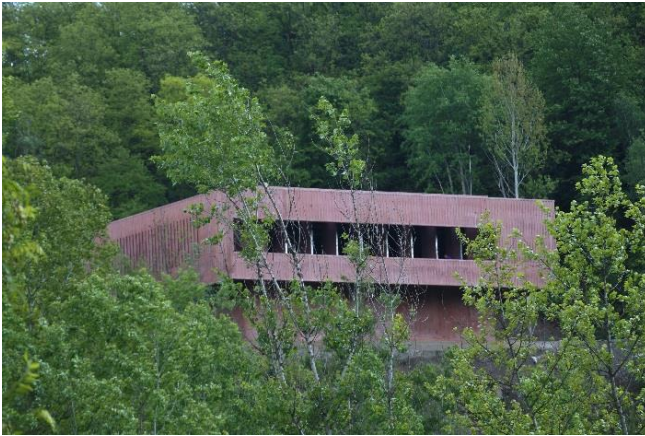


Figure 10: The protective building in the landscape (courtesy by the Narmer Architecture Studio Budapest)

This is particularly important, since when planning, we keep in mind functionality, and thus we plan in today and for today. In the presentation of a historical era, in the best case scenario we can give expression to a new world that harmonizes well with the old world, or we consider the old world important and we attempt to restore it. The era to which we have endeavoured to allude in Rudabánya was the world 8-10 million years ago. This is not a step back in human history, but rather a trip back in geological time. Thus, the architectural frame, the form that welcomes the visitor today, had to be commensurable with this. In our view, this simple, tectonic world is a suitable medium. Architects seek points of orientation and reference, not as an act of self-justification, but rather to ensure that the edifices they design fit into a larger scheme. In the case of Rudabánya, this endeavour to fit into a scheme is more a matter of concepts and principles than concrete examples. The wounded strip of land (now wooded), the mine (now transformed by nature into a lake), and the site where *Rudapithecus* was discovered<sup>11</sup> create stark contrasts that can only be resolved, or at the very least combined in a single frame, by forceful architectural intervention.

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<sup>11</sup> Now part of the Aggtelek National Park, which itself is a UNESCO World Heritage Site.



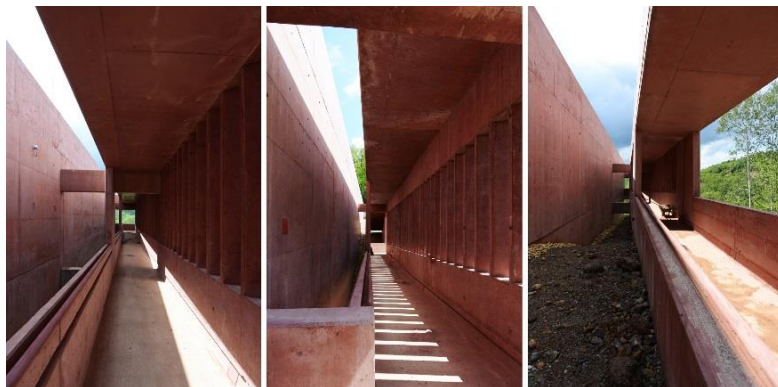


Figure 11-13: Views of the ramps around the protective building (courtesy by the Narmer Architecture Studio Budapest)

## Results, dissemination and future

The site that will open in the autumn of 2016 is not simply one of many interesting features of the area. In Rudabánya, thanks to the support and generosity of the aforementioned Swiss Contribution Programme, a landscape house and a playhouse were opened. The city is home to the Mining History Museum in Rudabánya, and part of what was once a tremendous Gothic church is used today as a Calvinist church. The future holds many possibilities. One can still walk through the underground mine-tunnel from the city centre to the lake shore (i.e. the quarry). Repairs should be made to ensure its safety, but it would be an astonishing experience to go through it directly from the city to the lake. A permanent centre could be made near the lake for diving training and practice. The compressor house, which is in ruins, could be used as an information point and a monument to the industrial culture that once thrived here. In the summer of 2015, a survey of the remaining industrial monuments of the city continued with the participation of students and teachers of architecture at the Budapest University of Technology and Economics.<sup>12</sup> The mine car repair station, the central workshop, and the entrance to the mine-tunnel were documented, as were the other buildings of the surrounding area. Hopefully, these sites will not be demolished and in the near future they will be put to use. Pages with notes concerning many other touring routes, attractions, and leisure-time and educational programs can be found in the drawers in offices of the local government, developers, and planners. Without

<sup>12</sup> The survey team consisted of the following members: Kata Kovács, Klára Lovas, Viktor Tóth, Imre Ferenc Szűcs and Júlia Pokol undergraduate student, and Piroška Varga, Veronika Borzsák, Zsolt Vasáros DLA supervisors, architects.

mining, the settlement has few prospects for growth or development in the future. This was partly why Rudabánya and this project are of such value as a model for doctoral research. The regional surveys and assessments drew attention to the potentials of many sites, but Rudabánya stood out among them, in part but not exclusively because of the story of the world-famous Rudapithecus, but also because of the active support provided by the leaders of the settlement. We would like to express our sincerest thanks to everyone for the successes of the project so far.



Figure 14: Façade of the protective building (courtesy by the Narmer Architecture Studio Budapest)

## Summary

Our aim was to explore the potentials of the area, introduce visions for the future, and help provide inspiration for new projects. In addition to the revitalization of the whole former mining area, we suggested a new site museum and visitor centre for the site where Rudapithecus was found (cca. 10 million years old), which has already been completed and includes a study trail. Over the course of the last 3 years, we have obtained permissions to build and support for the implementation of our plans, and now we are beginning to execute them. We therefore suggested a possible development strategy for the region, which aims to build upon the legacy of this industrial past by letting the public explore and understand the region through a thematic route across these sites. As part of this design, and in particular in the area of interventions in the cultural field, this project presents a unique opportunity to experiment with innovative planning principles and new methodologies and to reflect on what synergy means. The project aims to raise public awareness about these values by sharing visions and providing inspiration for the future, primarily with regards to industrial



heritage and architecture. Creators described a possible trajectory of development that does not wipe out the traditions of industrial history. They defined a thematic road that will lead to better knowledge and understanding of the region. Certain stations on this road are already complete in the form of architectural plans. The project includes the organization of an exhibition-roadshow that will present an abstract of the information collected so far and also the architectural plans of stations of the “Industrial land tour” regional thematic road for the public in Ózd, Miskolc, Rudabánya, and Budapest.

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## The Aggtelek and Slovak Karst World Heritage Site

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### Abstract

The Aggtelek and Slovak Karst cave world, based on a joint submission from the two countries, was declared part of the World Heritage as a sustainable example of geological and geomorphological processes at the UNESCO World Heritage Committee meeting in Berlin on December 6, 2005. In Cairns, Australia, in 2000 the addition of the Dobšinská Ice Cave to the area was approved. The caves and geological formations of the Aggtelek and Slovak karst have an outstanding importance by their extraordinary richness of forms, their complexity, and that they are relatively untouched and concentrated in a small area. Today the area has more than 1,400 known caves. The karst phenomena has created a variety of shapes and habitats, which are significant from a biological, geological and paleontological point of view. In the temperate zone, caves do not occur in such complexity anywhere else in the world.

**Keywords:** *World Heritage, Aggtelek and Slovak Karst, cave*

## **The management system of World Heritage Sites in Hungary**

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### **Abstract**

The paper will present the management system of the World Heritage sites in Hungary. It will introduce the 8 national World Heritage sites, will also describe what kind of sites are on the Hungarian tentative list and what is the next nominated site. We also aim to describe the legal background of the world heritage issues and to show how the management works in practice.

## **Using Big Data to discover how the maturity of a heritage destination influences the use and attractiveness of urban cultural landscape. A case study of Antwerp, Bolzano and Kraków**

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### **Abstract**

Big data analysis, especially of user generated data, is an innovative data collection method in tourism research. This paper attempts to explain how analysis of user generated content helps to map and understand cultural landscapes in a destination. Using data obtained from TripAdvisor a two-step analysis is conducted in order to map spatial behavior of reviewers at the destination and to use review behavior patterns to understand the shaping of the cultural landscape. Three case studies in which the urban cultural landscape is both a primary tourist attraction as well as an important part of local identity are compared, namely Antwerp (Belgium), Bolzano (Italy) and Kraków (Poland) and each of these destinations can be positioned at a different maturity level when applying the tourist area life cycle model by Butler. The results of the hot spot analysis show that there exists a correlation between the maturity of the destination and the review behavior, both in intensity as in perception of quality of services. An intensive use of a relatively small part of the historic center of a heritage destination and in this zone the presence of a cluster of facilities offering low service quality was found to indicate a mature destination and can be distinguished by applying geographical Big Data analysis on review behavior. Finally, this paper explains how user generated content can be used in mapping spatial behavior of tourists in urban cultural landscapes and what the limitations to such studies are.

**Keywords:** *tourism area life cycle model, big data, heritage tourism, space production, hotspot analysis*

## 1. Introduction

With the rapid global expansion of tourism, pressure on a large number of tourism destinations is rising. Tourism pressure on natural areas has been documented extensively since the last decade (Buckley & Pannell, 1990)(Butler, 1980) but also more often urban tourism destinations are facing challenges due to the growing numbers of tourists and expansion of the tourism industry (Russo, 2002). With the example of Venice as a dystopian destination of a development trajectory with a dominant focus on tourism, local inhabitants of popular heritage tourism destinations, policymakers and academics are starting to look into the effects tourism can have on the cultural landscape of these destinations.

The interplay between the shaping and reshaping of cultural landscapes and tourism pressure is an upcoming field of research. For local communities, cultural landscapes bear importance as they are the places of memory (Cunningham, 2009; Waterton, 2005) and sources of identity, belonging and sense of place (Sampson, Goodrich, 2009) which can result in place-protective behaviors (Stedman, 2002). Tourists, on the contrary, see landscapes as providers of tourist attractions, hence reasons to travel and consequently, as sites of escape, leisure and relaxation (McKercher, 2005). The cultural landscape in this sense is the ‘commons’, a resources shared by everyone but with an unregulated usage which is sensitive to overexploitation (Healy, 1994). Since tourists and local communities both shape cultural landscapes, pressure from expanding tourism can be seen as a vital element to understand the development of cultural landscapes.

Based on previous work on the tourism area life cycle model by Butler (1980) and carrying capacity of urban heritage tourism destinations by van der Borg et al. (1996), Russo (2002) sketches the relationship between tourism pressure and the decline of the quality of the cultural landscape in heritage destinations as a ‘vicious circle’. This vicious development shows how expanding tourism pressure shapes and affects the cultural landscape, a problem a growing number of destinations is currently facing (de Noronha Vaz et al., 2012; Neuts & Nijkamp, 2012; Popp, 2012). Until now, research providing tools which can assess the position of a destination on Butler’s curve, or in the vicious circle based on the shaping and reshaping of the cultural landscape by tourism pressure is lacking.

Technological advancements created new approaches to study and understand space and tourism (Buhalis, 2000). Particularly the introduction of the internet and the emergence of Web 2.0, which allow the users to create their own content, provide means to study the representation of space contributing to the reproduction of space as well as (re)creation of space perceptions. The most used Web 2.0 platform related to travel and tourism is currently TripAdvisor.com. TripAdvisor provides user generated content (UGC) by tourist

and locals and provides its users with qualitative (descriptions of experiences by reviewers) and quantitative (average amount of reviews and score) feedback on destinations, hotels, attractions or other services like tours or restaurants (Shegg et al., 2008).

Recent developments in Geographical Information Science (GIS) have opened the opportunity to identify spatial clusters of tourism sites and services and determine (tourism) hotspots based on quantitative information like number of reviews or average score (Getis & Ord, 1992; Ord & Getis, 1995; Peeters et al., 2015; De Valck et al., 2016). These hotspots of online representation of sites and services in a destination can help to map the use of space in a destination and via this serve as a proxy to describe the shaping and reshaping of cultural landscape by tourism activities. The interplay between perceived, physical and digital space is a combination which has not been studied before extensively but can significantly contribute to knowledge about the shaping and reshaping of cultural landscapes. The aim of this paper is therefore to (1) understand the relationship between spatial location of reviewed features and online review behavior in three selected destinations, Antwerp (Belgium), Kraków (Poland) and Bolzano (Italy) and (2) to see how this information helps us to map and understand the cultural landscape in the destination.

## **2. Literature review**

### **2.1 Production of cultural landscape and maturity of destination**

Current literature on landscape presents a spectrum of approaches to this concept, which vary from nature-based perspectives to perspectives treating landscape as uniquely a social construct (Stoffelen & Vanneste, 2015). This paper applies a social constructivism perspective on landscape. In the social constructivist approach, (cultural) landscape is understood as a container concept which refers to material and social practices and is perceived as a symbolic space which is the expression of 'cultural values, social behavior and individual actions' (Zukin, 1993, p 27).

Tourism is known to be a strong engine behind the production of space and shaping of landscapes (Healy, 1994; Ateljevic, 2000). The social construction of place through tourism is characterized by high levels of commodification for leisure purposes (Britton, 1991). According to Young (1999), such social construction of places consists of two sub-systems: (1) the production of place by the industry and (2) the tourists' consumption of place. The first sub-system focuses on place promotion and production and its main goal is to create place meanings which will be communicated to tourists and hence, will influence their spatial behavior at the destination. The second sub-system is that of place consumption by tourists who consume the presented place meanings in the context of their previous experiences, knowledge, preferences, travel history, country of origin etc. Psychological

research in tourism suggests that such personal characteristics much more influence tourists place meanings than an on-site experience (Pearce, 2005; Young, 1999; Fenton et al. 1998). Nevertheless, the relation between two sub-systems is cyclical as the tourists with their personal preferences and place meanings create demand for the specific tourism product/facilities, hence co-creating and reshaping cultural landscapes (Binkhorst & den Dekker, 2009; Ek et al., 2008).

In the majority of urban areas, tourism attractions and tourist behavior are more likely to be concentrated rather than spread out (Hayllar & Edwards, 2010). This can be explained by the nature of tourism in which spatial proximity has an important effect on behavior. The structure of tourism destinations, and associated tourism behavior is characterized by the prominent position of major tourist attractions or products surrounded by a system of ancillary services and facilities such as restaurants, bars, souvenirs shops etc. (Jansen-Verbeke, 1998). As a consequence, tourists but also local residents tend to cluster in these areas, which are in many cases historic city centers.

The relationship between tourism products, ancillary facilities, their quality and presence of tourists/locals is however not entirely straightforward and it depends on the level of maturity of destination. Butler's (1980) tourist area life cycle (TALC) model presents an evolution of tourism destinations in terms of number of arrivals as well as changes in the local milieu. The purpose of the model is to claim that destinations, like products, develop according to a life cycle which moves along certain stages and ultimately, could lose its attraction as a tourist destination (McKercher, 2005). Butler identified 7 stages which make up the destination life cycle, namely: exploration, involvement, development, consolidation, stagnation and either decline or rejuvenation (for more explanation see: (Butler, 1980)). The approach by Butler is based upon the assumption that 'tourism changes tourism', which is visible throughout the stages of the life cycle model (McKercher, 2005). Over time, according to Butler, natural and cultural attractions become commodified, new, often foreign actors emerge, investments in built environment and nature and scale of tourism change which affects local communities and the tourism product quality. In the final stages of the cycle, the carrying capacity of a destination is reached or even exceeded which in urban areas is mainly a psychological and social concept rather than an ecological one (McKercher, 2008).

According to Russo (2002) building on the TALC model, shows the relationship between the maturity of a destination, processes of tourism development and tourist behavior and depicts this mutual dependence as a vicious circle of tourism development, which is especially visible in urban heritage destinations. The idea of this approach stems from the incapability of the heritage city to accommodate the growing tourism demand within the boundaries of the historic city, which leads to rising prices and eventually to tourism

infrastructure and facilities as hotels, but also local residents, moving outside the historic districts. The same applies for different types of tourists as low quality of services, high prices and congestion encourages them to seek alternatives outside of historical districts (Russo, 2002).

## **2.2 Web 2.0 and its effect on consumer behavior**

A new generation of internet applications has given an opportunity to its users to express and share ideas and reviews to the entire community of users. This phenomenon, called Web 2.0, is a second generation of Web-based services, namely social networking sites, communication tools, wikis and folksonomies that emphasize UGC (O'Reilly, 2005). Web 2.0 has affected tourism, tourist behavior, tourism entrepreneurship and destination management. This trend, called Travel 2.0, involves travel plans, destination and hotel reviews, tourist guides, suggestions for restaurants or exhibitions etc. (Miguens et al., 2008). Travel 2.0 has influenced the way individuals create, share and use information about a destination and it has enabled tourists to share their experiences.

A significant amount of data on customer experience, behavior and opinions is stored on Web 2.0 websites. With Big Data analysis on publicly available TripAdvisor reviews it is possible to increase the knowledge of a destination based on behavior of tourists and locals.

## **3. Methodology**

Two different approaches of the same methodology have been used to analyze three different destinations (Antwerp, Belgium - Bolzano, Italy - Kraków, Poland) to understand if UGC data from TripAdvisor can show and explain the maturity of a heritage destination related to spatial patterns in the intensity of use of the destination and the quality of tourism facilities. The choice of the destinations to analyze has been made considering diversity in terms of size, type of tourism, supposed lifecycle stage and its popularity on TripAdvisor (Bolzano: small city - cultural mountain destination - developing - approximately 34.000 reviews; Antwerp: medium size city - cultural destination - mature/stagnation - approximately 83.000 reviews ; Kraków: big city - UNESCO Heritage city - consolidation - approximately 238.000 reviews).

### **3.1 Data Acquisition**

The database that has been used is assembled by UGC data from the TripAdvisor website and contains number of reviews and average score for every service categorized by TripAdvisor as the type 'restaurants' (Restaurants, Dessert, Coffee & Tea, Bakeries, Bars & Pubs). The data was collected between January and February 2016.



### **3.2 Spatial autocorrelation and hot spot analysis**

In this study, the question is posed whether there is a relationship between the spatial location of features in the destination (tourist facilities) and attributes (online review behavior), and whether this information can be used to map and understand the cultural landscape in the destination. The spatial relation between features based on a certain attribute can be determined by calculating the level of spatial autocorrelation. Spatial autocorrelation tests the hypothesis that a feature and associated attribute are randomly distributed in space. If this is not the case, a certain level of clustering of features in the destination, based on number of reviews or average score, is present.

In this study, Incremental Spatial Autocorrelation was possible to determine the scale of analysis in all three case study areas. The output of the hot spot analysis can be explored and interpreted visually, as its output shows which input features deviate from the expected random distribution and form clusters of high (hot spot) or low (cold hot spot) attribute values. For an example of application of this methodology see (Mitchell, 2005).

## **4. Findings**

Hot spot analysis shows the presence of spatial clusters based on a given attribute in the study area. In this study, hot spot analysis was applied for two attributes in the three study areas. The first hot spot analysis uncovers the intensity and scope of the use of the cultural landscape in the destination by looking for spatial autocorrelation between the location of facilities and their number of reviews. The second hot spot analysis enquires whether there is a relationship between the location of the facility and its average score given by reviewers.

### **4.1 Hotspot analysis of intensity of use of space in tourist destinations**

The first analysis looks at the general use of space in the destination, and therefore applies an optimized hotspot analysis based on the aggregation of facilities using a fishnet polygon, and comparing the intensity of reviewing in each polygon cell with its neighboring cells. This process resulted in significant spatial clusters, both hot spots and cold spots, in all three case studies (figure 1). A hot spot indicates an area in which on average facilities are reviewed significantly more than facilities in other areas. Therefore the hot or cold spots of intensity of use are indicated by a colored zone in figure 1.

In all three case study areas significant clusters are present. However, the three case studies show different patterns of review intensity. Antwerp has a small and dense hotspot area in the city centre, where the main cultural attractions of the city are located: the Cathedral and

the main square (Grote Markt). It is relevant to underline that the city centre is surrounded by neutral, i.e. non-significant areas and there are no cold spots in the city. In other words, outside the main hot spot, there is no relationship between location and number of reviews. Interestingly, facilities surrounding popular sights and attractions outside the historic city (e.g. the MAS museum and central station, the most reviewed sights on TripAdvisor) are not considered hot spots, and attract a number of reviews which is not deviant of the amount one would expect when they would be randomly distributed over space. The historic centre of Antwerp is the most intensely used space in the city (average 56.20 on average, see table 1) indicating tourists and residents use the services located in this area more often than services in other locations in the city (39.45 reviews on average). Visual exploration of the hotspot, its location and size indicates that area has a limited size, concentrated noticeably close to the main historical heritage sights of the destination.

Bolzano represents a different pattern. The entire city centre, with the main square, museums and the main shopping streets, can be considered a hot spot and is used more intensely than other areas (69.81 reviews on average). A clear centre-periphery distribution can be found starting as a hotspot at the historic city centre, losing strength towards the fringe of the city centre turning into neutral just outside the city centre and turning into a cold spot (30.72 reviews in average) as distance to the city centre increases. A clear relation can be seen between location and intensity of reviews. Nevertheless, the relative size of the hot spot compared to the rest of the destination, which is bigger than the relative size of the hot spot in Antwerp even if Bolzano is smaller than Antwerp, shows there is less concentration in Bolzano. However, the significant difference between the number of reviews in the hot spot and cold spot indicate the relative popularity of the historic city centre.

Kraków has an extensive hotspot area which encompasses the UNESCO Heritage site of the Old Town as well as the Jewish district. The most visited area (89.33 reviews on average) is much more spread out than in the other two cities with a high number of frequently visited places. In the direct proximity of the hot spot, there are several cold spots, in the north and south, much less visited by the tourists and/or local residents (32.09 reviews on average). The majority of the facilities in Kraków are located within the hot spot area.

Table1: Hotspot analysis from number of reviews

Destination		Average n. of reviews	(Standard deviation)	Average score	(Standard deviation)	Number of facilities
Antwerp	hot spot	56.20	(84.66)	3.97	(0.6308)	289
	neutral	39.45	(54.88)	4.00	(0.5978)	624
	cold spot	--	--	--	--	--
	total	44.75	--	3.99	--	913
Bolzano	hot spot	69.81	(116.90)	3.82	(0.6180)	162
	neutral	24.21	(37.92)	3.95	(0.5024)	48
	cold spot	30.72	(57.92)	3.78	(0.6582)	54
	total	53.52	--	3.83	--	264
Kraków	hot spot	89.33	(187.56)	4.21	(0.5480)	838
	neutral	11.54	(15.08)	4.13	(0.6545)	112
	cold spot	32.09	(87.18)	4.27	(0.6245)	91
	total	75.73	--	4.21	--	1041

#### 4.2 Hotspot analysis of quality of individual facilities

The second hot spot analysis investigates whether the average score reviewers assign to a facility is correlated with its location in the destination, i.e., whether there are clusters of facilities which are rated lower or higher than would be expected considering the rating of facilities around them. Table 1 shows on average, facilities located in hot spots do not have a significantly different average score compared to locations outside hot spots. Different from the optimized hotspot analysis, the second analysis does not calculate the neighborhood of each facility by applying a binary threshold distance based on Incremental Spatial Autocorrelation. Instead, a function based on distance decay is applied. This means that the score of the facility is compared to the score of neighboring facilities in which closer neighbors are assigned a higher weight than neighbors further away.

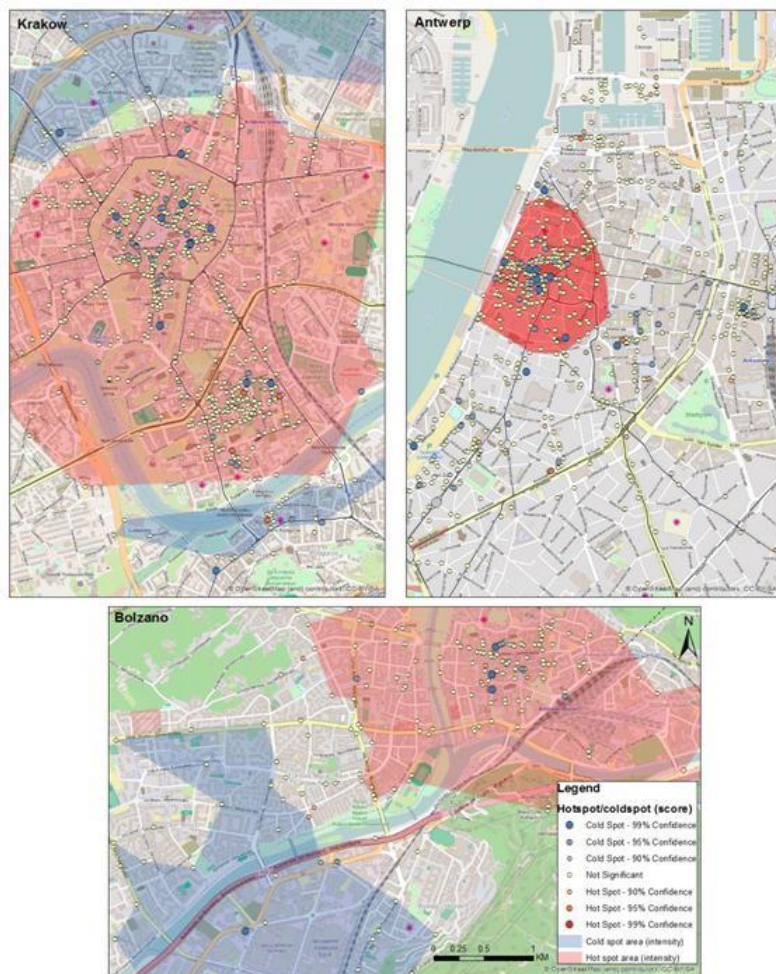


Figure 1: Mapping of the use of cultural landscapes by applying hot spot analysis

In all three destinations cold spots are more prominently available than hot spots. While on average the assigned average scores of facilities are very high (see table 2), some pockets where significantly lower scores are present can be identified. Visual analysis of the location of these cold spots shows that in two of the case studies (Antwerp and Kraków) spatial clustering is present inside the intensity-of-use hotspot (figure 1). The most intensely reviewed areas by tourists and local residents also boasts a cluster of facilities with a lower perceived quality level. In all three cases, cold spots get a significantly lower average score

rate but are also less frequently reviewed compared to all other places, while hot spots follow the same but reversed trend, meaning that average number of score rate is higher but the average number of reviews is lower, indicating the presence of ‘hidden gems’ or ‘rising stars’.

As shown by figure 1, the three analyzed destinations present different patterns in terms of quality of facilities comparing to the other facilities of the destination. Antwerp presents a concentration of two cold spot areas (8.76% of the total facilities): one in the city centre close to the main sights of the destination and the other close to the railway station. This shows that the facilities situated in those area are perceived as bad quality service providers (average of 2.82 on a 5-point scale) compared with the hotspots (good quality perceived - 4.93 on a 5-point scale) or neutral facilities. Even while the cold spots have a low perceived quality of services they are still visited quite frequently (average of the reviews 31.53) compared to the hotspots (only 16.50 on average). This is caused probably because cold spot facilities are situated in the city centre and close to a big mobility hub, which are the most visited places in the destination as also shown by the intensity-of-use analysis.

In Bolzano a different distribution of hot and cold spots can be found which does not permit to identify a specific pattern in the city. The city centre where most of the facilities are located does not show a visually present cluster of cold spots. It is also possible to underline the same trend of the other cities that showed that for bad perceived quality of the places (cold spots are 5.68% of the total facilities with a score rate of 2.53 on a 5-point scale) is corresponding a moderate number of reviews (38.60 on average) in comparison to hotspots of good perceived quality (score rate of 4.95 on a 5-point scale) with a low number of reviews (4.95 on average).

Kraków shows a concentration of places with a low perceived quality as the majority of cold spots can be found in the UNESCO area close to the Main Market Square contrasting the Jewish district where the majority of facilities are neutral. A more dispersed pattern of the distribution of hot spots can be found. The average score for cold spots (7.19% of the total of the facilities) is 3.27, but despite the low amount of reviews, the cold spots are three times more often reviewed than hot spots (33.42 vs. 11.56 in terms of average number of reviews). In all three destinations, for the majority of facilities there is no relationship between location and average score.

Table 2: Hotspot analysis from score rates

Destination		Average n. of reviews	Standard deviation	Average score	Standard deviation	Numbe r of places
Antwerp	hot spot	16.50	33.74	4.93	0.1734	50
	neutral	47.99	70.42	4.054	0.4438	779
	cold spot	31.53	31.27	2.82	0.5146	84
	total	44.75	--	3.99	--	913
Bolzano	hotspot	4.5	5.13	4.95	0.1381	12
	neutral	56.94	102.76	3.85	0.4755	237
	cold spot	38.60	50.67	2.53	0.4988	15
	total	53.52	--	3.83	--	264
Kraków	hotspot	11.56	12.83	4.81	0.2420	16
	neutral	80.29	178.84	4.31	0.4068	952
	cold spot	33.42	66.76	3.27	0.7098	75
	total	75.73	--	4.21	--	1043

## 5. Discussion

The two step data analysis allowed to identify patterns of tourists behavior at the destination in terms of their spatial distribution as well as their perception of quality of tourism facilities in the presented three case studies. The findings of the hot spot analysis by the intensity of use of space revealed different levels of destination maturity, while the individual analysis of perceived quality of tourism facilities allowed to uncover detailed clusters of cold spots of service quality. It turned out that there exists a link between maturity of destination and the perceived quality of services. Bolzano, the city in the earliest stage of tourism development among the selected case studies, in terms of number

of reviews presents a gradual decrease from the city center to the suburbs, nevertheless little correlation is observed regarding the quality of services with only few cold spots in the city center.

Kraków, which can be positioned on the Butler's curve in the consolidation stage, has an equal dispersion of the number of reviews with the strong tourist presence in the Old Town and Jewish district, its two main tourist attractions. However, certain decay of perceived quality can be seen within UNESCO Heritage Zone (Old Town) with a relatively high amount of cold spots located around Main Market Square, which is as one of the main tourist attractions. Certainly, much less cold spots are visible in the Jewish District which is still known much more as a local place rather than a tourist one.

Finally, Antwerp can be positioned on Butler's curve in one of the last stages, most likely the stagnation stage which is characterized by a strong concentration of tourist presence in a very small territory around the Grote Markt and Cathedral. The quality of services in this area is relatively low with a high number of cold spots.

Therefore, the findings confirm Russo's thesis about the relationship between spatial organization of tourism (hence, tourists distribution as well) and quality of services can be confirmed. A high level of touristification of the historical center of Antwerp can be found, and Kraków risks joining this stage as well. It is clearly visible that in case of these two cities, the historical districts bear the consequences and costs of tourists presence as their cultural landscape is highly commodified and quality of a share of the offered services is relatively low. One of the implication of Russo's (2002) model is a sustainable management of heritage cities and continuous 'adjustment' of tourism policies. Bolzano, the smallest of the three cities where tourism development is still in an early stage, can definitely learn on the basis of the examples of Antwerp and Kraków and implement proactive management of its cultural landscape in order to maintain its good quality, even with increased number of visitors.

## 6. Conclusion

This study, following this claim, has applied an innovative approach to analyze cultural landscapes via traces left behind on Travel 2.0 platforms (in this case TripAdvisor) in order to better understand spatial behavior of tourists in the destination and its relation with the quality of cultural landscape. The results show that there are patterns indicating that the more mature the destination, the more spatially concentrated tourism behavior will be and the quality of offered services in the midst of this concentration declines. This conclusion has been drawn on the basis of the prominent presence of several cold spots in more

matured destinations such as Kraków and Antwerp and lower amount of them in an emerging destination, Bolzano.

This study underlines the potential value of hot spot analysis by using big data from UGC containing different kinds of information which is suitable for better understanding of destination dynamics.

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With this regard, the Network regularly organises international conferences that have a certain focus area which is this time – on the 4th occasion – Tourism and Cultural Landscapes: A Sustainable Approach. For the invitation of the member Budapest Metropolitan University and the implementing Foundation for Information Society a great amount of articles have arrived from several continents that are published in the present volume of the thematic publications of the Alma Mater Series, a primary Hungarian scientific publication forum of the interrelation of scientific areas representing the cross competences of this international conference.



ISBN 978-615-80061-4-9



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