



Tourism and Intangible Cultural Heritage

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Foreword

The present UNWTO study provides the first comprehensive baseline research of the Organization on the links between tourism and intangible cultural heritage (ICH). Besides exploring major challenges, risks and opportunities for tourism development related to ICH, it further discusses practical steps for the elaboration, management and marketing of intangible cultural heritage-based tourism products.

Intangible cultural heritage is embodied in those practices, expressions, knowledge, and skills, as well as in associated objects and cultural spaces, that communities and individuals recognise as part of their cultural heritage. Transmitted through generations and constantly recreated, it provides humanity with a sense of identity and continuity.¹

Through an extensive compendium of case studies and good practices drawn from across five continents, this report offers in-depth information on, and analysis of, government-led actions, public-private partnerships and community initiatives. These practical examples feature tourism development projects related to six pivotal areas: handicrafts and the visual arts; gastronomy; social practices; rituals and festive events; music and the performing arts; oral traditions and expressions; and knowledge and practices concerning nature and the universe.

Highlighting innovative forms of policy-making, the first UNWTO study on *Tourism and Intangible Cultural Heritage* focuses on key issues which draw special attention to community development, planning, training and empowerment, the limits of acceptable change of cultural assets and traditional lifestyles in light of tourism development, as well as funding schemes and government support. It further recommends specific actions to stakeholders, in order to foster the sustainable and responsible development of tourism by safeguarding and incorporating intangible cultural assets into their policies and business operations.

Fostering the responsible use of this living heritage for tourism purposes can provide new employment opportunities, help alleviate poverty, curb rural flight migration among the young and marginally-employed, and nurture a sense of pride amongst community members. Tourism also offers a powerful incentive for preserving and enhancing intangible cultural heritage, since the revenue it generates can be channelled back into initiatives to aid its long-term survival.

At times extremely fragile, intangible cultural heritage must be thoughtfully managed if it is to survive in an increasingly globalised world. True partnerships between communities and the tourism and heritage sectors can only occur if all sides develop a genuine appreciation for each other's aspirations and values. As such, tourism interests need to acquire an awareness of cultural heritage management concepts, ideals and practices, while heritage managers must endeavour to comprehend the complex phenomenon of tourism and its modus operandi. Through mutual understanding, both can build on their shared interest in intangible cultural heritage, in close consultation with local communities which are the ultimate bearers of mankind's intangible cultural legacy.

¹ Based on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

Tourism and Intangible Cultural Heritage: Concepts and Definitions

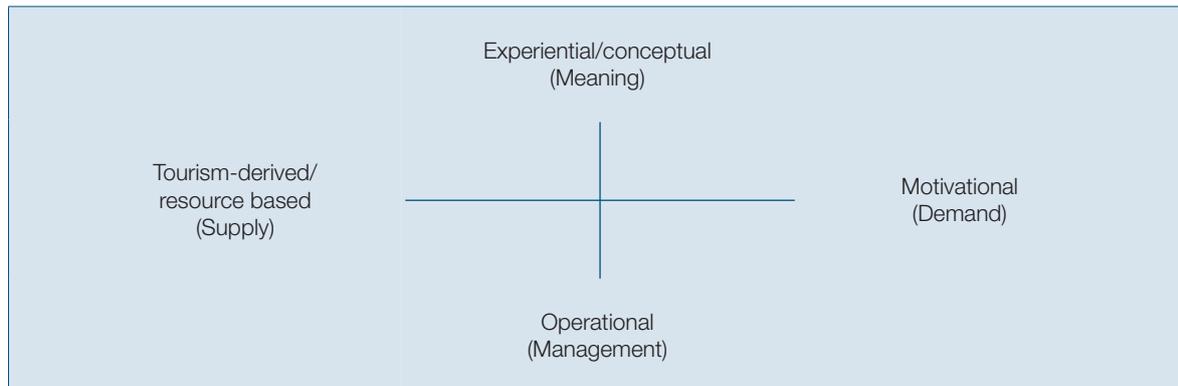
1.1 Intangible Cultural Heritage

“Intangible cultural heritage” is defined in the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003)¹ as 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, recognise as part of their cultural heritage

Enjoying intangible heritage assets by travellers is generally part of the cultural tourism experience, which can be also manifested in combination with other types of tourism (i.e. ecotourism, educational tourism, etc.). Even though UNWTO does not have an official definition of cultural tourism, in this chapter, and for the purpose of this particular study, a short outline of different approaches in defining this term is being provided below.

Cultural tourism is considered as one of the most significant and diverse phenomena of modern-age tourism. It has proven open to continuous innovation and the creation of new products, in response to demands for new experiences by tourists and the evolution of cultural management research. Four broad thematic categories may be identified to define and explain cultural tourism: tourism-derived, motivational, experiential, and operational. These approaches can be placed at opposite ends of two axes, as shown in figure 1.1 below².

Figure 1.1 Division of definitions of cultural tourism



One end of the vertical axis indicates the nature and meaning of the cultural tourism experience. The operational definition at the opposite end identifies the cultural tourist and measures the scope of the cultural tourism activity. The horizontal axis relates to supply and demand: the tourism-derived definitions look at cultural tourism from the perspective of the tourism sector in general, whereas the motivational definitions denote the demands of cultural tourists and their motivations for travel.

As tourism moves increasingly towards adopting an experience economy, the tourist experience is becoming the focal point of innovative tourism business activity. Hence, an experiential definition of cultural tourism appears the most useful when studying the relationship between tourism and intangible cultural heritage. This definition holds that tourists typically seek some form of cultural experience and that this desire is central to their choice of tourism products.

1 The Convention has been adopted by 139 states, according to data published by UNESCO in November 2011.

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

1.2 About the UNWTO Study on *Tourism and Intangible Cultural Heritage* (T&ICH)

As a specialised agency of the United Nations and the leading international organisation in the field of tourism, UNWTO commissioned this study on *Tourism and Intangible Cultural Heritage* (T&ICH) to encompass comprehensive research and suggest innovative forms of policy-making in terms of intangible heritage management related to tourism.

Its key objectives are to:

- provide baseline research on interlinkages between tourism and intangible cultural heritage, including risks and opportunities;
- investigate government-led actions, public-private partnerships and community initiatives in terms of tourism development and intangible heritage;
- discuss practical steps for the elaboration, management and marketing of intangible cultural heritage-based tourism products;
- present relevant case studies and good practices;³ and
- recommend guidelines to tourism policy makers and other stakeholders to foster tourism development through the promotion of intangible cultural heritage.

The first part of the publication explains the nature of heritage assets and key issues of their integration into tourism product development based on ICH. The second section contains an extensive compendium of case studies and good practices from different regions that have the potential to address these important issues.

The preparation of the study has been based on desk research, interviews, surveys, as well as valuable technical inputs and extensive information received from contributions received from governments, destination management organizations (DMOs), academic and heritage institutions, non-governmental organizations, the tourism industry and individual experts in the field of tourism and intangible cultural heritage.

In order to collect information from secondary sources, two questionnaires (see annex IV) have been circulated. The first one was posted in the newsletters of significant heritage organisations concerned with cultural tourism. The survey covered questions regarding challenges, risks, opportunities, key issues, policies, good practice examples, and partnerships for successful and sustainable cultural tourism based on intangible cultural heritage assets. The findings are featured in section 2.1.

The second questionnaire was circulated by UNWTO to its Member States in order to gather relevant information on their activities and priorities in the field of promotion and management of ICH assets through tourism, as well as to obtain examples of good practices in the field. The findings have been summarized in section 2.3.

1.3 Categories of Intangible Cultural Heritage

Intangible cultural heritage is transmitted from generation to generation and is constantly recreated by groups in response to their environment, their interactions with nature and their history, providing them with a sense of identity and continuity. In this study, prime consideration is given to those examples of intangible cultural heritage which promote mutual respect among communities, groups and individuals as well as the principles of responsible and sustainable development.

3 The main difference between the **case studies** and **good practices** featured in the study is that the former feature in-depth technical information and analysis of the processes that contributed to the project's success, while the latter focus on general and brief descriptions of representative initiatives.

UNESCO uses the term “safeguard” rather than the word “preserve” to describe how stakeholders should deal with ICH. Safeguarding entails ensuring that intangible heritage stays dynamic and remains an integral part of life for social groups, and one which they will be able to pass on to future generations. Safeguarding measures recommended by UNESCO consequently aim at ensuring the viability, the continuous recreation and the transmission of ICH. Initiatives might include identifying and documenting heritage, research, preservation, promotion, enhancement, transmission – particularly through formal and non-formal education – and revitalisation.

Intangible cultural heritage is manifested inter alia in the following domains:

1. Handicrafts and visual arts that demonstrate traditional craftsmanship
2. Gastronomy and culinary practices
3. Social practices, rituals and festive events
4. Music and the performing arts
5. Oral traditions and expressions, including language as a vehicle of intangible cultural heritage
6. Knowledge and practices concerning nature and the universe

The category of gastronomy is not mentioned directly in the 2003 UNESCO Convention. However, it is a major part of cultural tourism activity in many countries and thus has been separated, for the purposes of this study, from the “social practices” category. Tourists may be deeply interested in a particular category or they may only want to experience it as part of a broader visit to the living culture of a destination. Accordingly, some of the outlined case studies and good practice examples feature more than one category, as their developers have tried to widen their appeal or are keen to comprehensively showcase their culture.

1.3.1 Handicrafts and Visual Arts that Demonstrate Traditional Craftsmanship

Traditional handicrafts and visual arts are the mainstay of the material culture of communities. These form the majority of souvenirs purchased by travellers, especially in new destinations before the advent of mass produced goods, which tend to be less expensive or easily available.

Many of the pro-poor tourism projects featured in this study deal with how to make handicrafts an attractive and economically viable way for communities to become involved in tourism. For example, in the Okavango Delta project in Botswana (section 3.2.1), baskets are produced and sold by local women in the Delta and through retail outlets elsewhere. In West Bengal (section 3.2.1), the revival of some of the most expressive and intricate techniques of scroll-painting in disadvantaged rural areas was accompanied by increased tourist visits, women’s empowerment and poverty alleviation. Good practices are visible in the Arts D’Angkor Artisans workshop in Cambodia (section 3.2.1), conceived to provide training and opportunities to local artisans while presenting their work to tourists within the workshop and in shops around the Angkor World Heritage Site, where these souvenirs have started to replace black-market originals as more appealing to tourists. Such practices are also evident in the case of the ritual masks used in dance performances by the Dogon people in Mali (section 3.1.5), where villages now make alternative products to sell as souvenirs in order to retain originals for rituals.

In some cases, the sale of handicrafts constitutes one of the few sources of income for indigenous communities with barter economies, enabling them to begin to make investment decisions. The tourism income earned by the Uros people of Lake Titikaka in Peru (section 3.2.3) is used to purchase supplies from local markets so as to continue handicraft production. In developed economies, handicrafts tend to be displayed at fairs and specially-designed markets, as their major tourist appeal makes them excellent occasions for craftsmen to promote and sell their products. The Kaziukas Fair in Lithuania (section 3.2.1) is a 200 year-old event which illustrates this practice.

1.3.2 Gastronomy and Culinary Practices

This category includes all foods and beverages that have special significance for cultural groups or are associated with certain geographical places. As a popular category with tourists, gastronomic heritage has put many places on the tourist map, especially in Europe and increasingly in Latin America and Asia. Examples include wine and gastronomic routes such as Hungary's Villany-Siklos themed wine route (section 3.2.2), or the Cheese and Cider Trail in Asturias, Spain (section 3.2.2), both of which contribute to rural development.

Food festivals, such as *Gorski Kotar*, part of the Lujzijana Historic Tourist Route in Croatia (section 3.2.2), feature complimentary activities from cooking workshops to collecting and processing local forest fruits and medicinal herbs. Such examples indicate that, like all major events, food festivals require full-time management by a team of professionals to ensure the event's sustainability and quality on a long-term basis.

Edible souvenirs such as the "wife biscuits" and Portuguese tarts made and packaged in Macau, China (section 3.2.2), especially for Asian tourists are similarly notable. Such instances illustrate that opportunities exist to feature the culture behind gastronomic delicacies more prominently in the future.

1.3.3 Social Practices, Rituals and Festive Events

Among the broadest and most vibrant ICH categories, this covers the secular and sacred, every day and extraordinary. How much of it has market appeal or should be commodified for tourism is often a major contention. Most festivals featured in this study have some performing arts or gastronomic focus, combined with other ICH categories. They include displays of century-old customs at well-established events like Gangneung Danoje Festival in the Republic of Korea and the Processional Effigies of Giants and Dragons in Belgium and France (section 3.2.3), which face the challenge of maintaining authenticity and managing tourist numbers.

The new and growing Kozara Ethno Festival in Bosnia and Herzegovina (section 3.2.3) is focused on involving the rural population in the preservation of local traditions, while developing homestays for tourists. Other events, such as the Silk and Spices Festival in Bukhara, Uzbekistan (section 3.2.3), are concerned with reviving the traditions of the ancient Silk Road, while promoting international participation and alleviating cross-border issues for tourists. The case of the indigenous community of Llachon, Peru (section 3.2.3) demonstrates how small-scale initiatives can be successful when initiated by reputable local figures considered reliable both by community members and those public and private institutions which provide funding.

What tourists desire from their experience of the ICH in this category depends on their motivations for travel. In pilgrimage routes such as the Way of St James (*Camino de Santiago*) (section 2.13.5), both pilgrims and religious tourists should be given due consideration as different categories of visitors, as the latter may not necessarily complete a route from beginning to end on foot as pilgrims have done for centuries. The specific motivation of Chinese Diaspora tourists in Australia to visit sites related to the history of Chinese gold miners has helped to develop the Golden Dragon Chinese Heritage Precinct (section 3.1.5.2).

1.3.4 Music and the Performing Arts

This category includes cultural expressions such as music, dance, theatre, and others. Examples of good practices include the Guća Trumpet Festival in Serbia (section 2.13.6), notable for highlighting a particular musical instrument, and the New Orleans Jazz National Historical Park in the United States of America (section 3.1.4), a cultural space created specifically to present the history and experience of jazz. These are considered good practices as they have improved their management and appeal over the years to attract greater numbers of tourists, and, in the case of the Jazz Park, have survived and prospered after major natural disasters.

Examples celebrating traditional instruments combined with folklore include the International Folklore and Percussion Festival in Louga, Senegal (section 3.2.4), the Hakka Music and Folklore Festival in China (section 3.2.4), and the Patiala and Kapurthala Music Festivals in India (section 3.2.4), which aim at making performing arts an engine of economic and social development. Well-branded dances such as tango can be the stronghold of national tourism promotion while contributing to the local economy of cities as in the case of Buenos Aires, Argentina (section 3.2.4), which hosts the International Tango Festival and the World Championship of Tango. Finally, theatre plays can revive historic cities and create new trails, as illustrated by Mexico's Theatrical Trail Queretaro and its legends (section 3.2.4).

1.3.5 Oral Traditions and Expressions, including Language as a Vehicle of Intangible Cultural Heritage

This category includes tales, legends, myths, epic songs and poems, prayers, chants and other elements that are orally transmitted from generation to generation. Language itself contains much that embodies a community's history and cultural identity. Showcasing this form of ICH in the context of tourism is sometimes problematic as it entails an intensive level of cultural exchange.

In response to concern over the documentation and revitalisation of endangered languages, UNESCO addressed this issue in the 2003 Convention on Intangible Cultural Heritage in order to foster national and community-based projects. The revolution in global communications has also affected how oral traditions are passed on or altered. This trend has developed since the advent of printing and has affected the tradition of assigning certain community members to orally recount stories to successive generations.

The examples included in this study demonstrate links between tourism, language and educational experiences, as in the case of Shakespeare's Globe Theatre in the United Kingdom (section 2.13.3), traditional storytelling, as in the Souk Okaz Festival of Saudi Arabia and the tours of Robben Island World Heritage Site in South Africa, as well as volunteer tourism projects, such as Andaman Discoveries in Thailand and the Aang Serian Volunteering Program in Tanzania (see section 3.2.5).

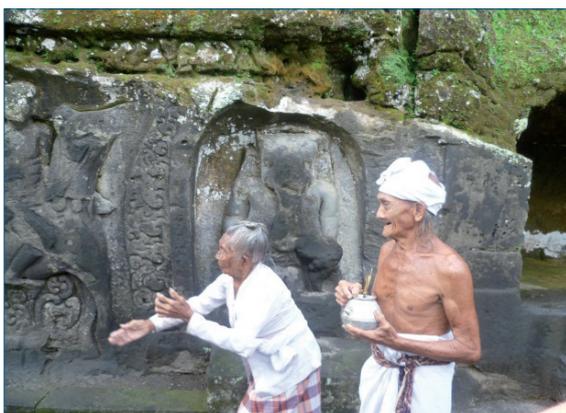
1.3.6 Knowledge and Practices Concerning Nature and the Universe

This category includes beliefs about the workings of the physical universe, land use, traditional farming practices and maintaining harmony with nature. One illustrative example from Australia involves the Anangu Aboriginal community associated with the Uluru Tourist Centre (section 3.2.6). The cultural centre and walking tracks invite tourists to learn about Anangu culture and beliefs regarding their land and its custodianship. A community-based approach to this category often works best, as in the case of the Dessano Indians' Cosmology Tours in Brazil (section 3.2.6), where village authorities oversee much of the initiative's coordination and management.

This study will also look at historical agricultural and eco-friendly traditional practices of interest or with educational value for tourists, such as that showcased by San guides at the !Kwa ttu Education Centre in South Africa. Roi Mata Cultural Tours in Vanuatu, moreover, prove that selective sharing of a community's spiritual beliefs and cosmovision can contribute to their preservation in an increasingly globalised world. The display of traditional astronomical knowledge at the Ibn Battuta Shopping Mall Scientific Exhibition in Dubai, United Arab Emirates (see section 3.2.6), demonstrates that heritage can be showcased in innovative settings.

1.4 Key Producers, Performers and Bearers of Intangible Cultural Heritage

One of the challenges for the tourism sector is to contribute to the identification, protection and safeguarding of intangible heritage through tourism development alongside local communities. Fostering the adequate use of intangible heritage for tourism development purposes can help provide new employment opportunities, alleviate poverty and reduce the migration of young and marginally-employed community members. Thus, it is essential to remember that intangible cultural heritage management must involve nationally recognized “Living Human Treasures”, and other performers and artisans, as well as tradition bearers, custodians and religious figures.



Hindu Brahmins interpreting Ramayana reliefs in Bali.



A veteran guide explaining the gamelan orchestra in Java, Indonesia.

1.4.1 Performers and Artisans

Performers and artisans who use traditional methods of cultural expression are of great interest to the tourism sector. While they may not be formally recognised, they play a key role in maintaining traditions and presenting these customs to tourists. They represent “living cultures” or showcase living links to the past.

One management strategy used to protect ICH is to establish cultural spaces such as institutes, cultural centres, music halls, historic precincts, parks and museums that performers and artisans can be encouraged to frequent. These venues benefit both artisans and travellers. For the former, they create a focal point for performers who may be dispersed over a large geographical area, while allowing their skills to be recorded and re-affirmed. These spaces can also double as tourist attractions, where visitors can observe traditional performances or practices. Such venues generate revenue for tradition bearers either through gate-entry fees or the sale of goods and services. Successful venues have made ICH more accessible to tourists by focusing on diverse features, from pottery and local craft workshops in South African centres or the performances of plays in Shakespearian English in at London’s Globe Theatre.

1.4.2 Tradition Bearers, Custodians and Religious Figures

Many cultural tourism products involve exposing tourists to special knowledge or traditions which may be secular, sacred or a combination of the two. Bearers of such traditions and their associated tangible heritage usually see themselves, first and foremost, as custodians of traditional knowledge. Therefore, they view their involvement in presenting customs to tourists as a secondary consideration. Increasingly, indigenous custodians are being asked to co-manage sites with significant tangible and intangible assets, especially if these have spiritual significance.

The case of the Uluru – Kata Tjuta National Park and tourist centre in Australia (section 3.2.6) demonstrates how co-management entails understanding and respecting traditional values. Management actions may involve closing sacred sites to public visits and imposing strict guidelines on usage for other areas. Growing interest in learning about indigenous culture also places greater pressure on these custodians to share their knowledge with tourists. Whether to share knowledge, what to share, how to present it and who should do so – these become important management considerations which can only be assessed in consultation with local communities.

The ultimate expression of tradition bearers and practitioners are designated “Living Human Treasures”. The management challenges for such individuals or groups are particularly sensitive. They play a major role in promoting the continuity of ICH, and are recognised as being nationally or internationally significant cultural custodians. They may also be figures of authority in a community, such as the chief of the Dessano Indian Tribe in Brazil (section 3.2.6) who was instrumental in designing their cosmology tourism product. In general, close involvement of the community remains necessary in the context of tourism development, as Living Human Treasures are unlikely to spend a great deal of their time interacting with tourists.

1.5 Cultural Identity, Exchange and Change

Cultural identity may be defined as “the expression of one’s place in the world.”⁴ In this light, it may be useful to think of tourism as involving a “host” (provider) and a “guest” (client) as agents who carry their own sense of cultural identity with them. Encounters between the two inevitably bring about cultural exchange, which is, in itself, regarded as a strong motivation for undertaking travel and welcoming visitors. Such exchange can take many forms, as tourism provides an especially significant occasion for the mixing of social groups.

As cultural exchange is often linked to business activities, issues arise concerning matters of control and power. One such issue is that of commodification, which, in the context of cultural tourism, denotes the process by which cultural expressions and aspects of heritage become “cultural goods” by being transformed into commodities that can be consumed by tourists. Most intangible cultural assets require some level of commodification to make their cultural values understandable to outsiders. Nevertheless, this process can vary between two extremes: “education” and “entertainment”. “Edu-tainment” is a term used to indicate a mix of the two as practiced, for instance, by modern museums to facilitate the transmission of information by making it more accessible to the general public. The way in which this occurs can sometimes become a politically charged issue. Given that it touches on a community’s cultural identity, there is a danger that host communities may regard it as trivialising important facts if the process is not undertaken in close consultation with them. It is vital to respect the fact that, no matter how heavily commodified, cultural elements have, or have had, special meaning for the communities in which they originated.

Whereas cultures are dynamic and change constantly, rapid transformations can be unsettling as they directly affect notions of cultural identity. Various communities possess skills and knowledge that are not duplicated elsewhere and thus cultural continuity depends on the transmission of this heritage to successive generations. Hence, uncontrolled or over-accelerated development runs the risk of disrupting established transmission mechanisms.

Concerns about the loss of cultural identity revolve around debates on culture and the relative power of stakeholders. These become especially relevant to tourism product development when host communities withhold their co-operation given dissatisfaction with unequal power relationships. For example, producers or tradition bearers who experience exploitation of, or damage to, their stewardship of core cultural values due to tourism are unlikely to support development ventures. In this regard, intergovernmental organisations can play a role in developing standards with their member’s states and

4 Richards, G. (2007), “Global Trends in Cultural Tourism”, in Richards, G. (ed.), *Cultural Tourism: Global and Local Perspectives*, Haworth Press, Binghamton, New York, pp. 215-238.

other partners. There remains a need for more research on equal partnerships between stakeholders, as well as for advice on how to create productive relationships.

1.6 How Tourism and Cultural Heritage Management Partnerships often Develop

Partnerships between the tourism and the heritage/community sectors can only occur if both sides develop a true appreciation of the other’s interests and values. Tourism interests must develop an awareness of cultural heritage management concepts, ideals and practices, while cultural heritage management stakeholders require an understanding of what tourism is and how it works. Through mutual understanding, both groups can work to build on their shared interest in intangible cultural heritage.

Partnerships of the kind presented in table 1.1 are apparent in the examples featured throughout this study.

Table 1.1 Possible relationships between tourism and intangible cultural heritage assets^a



Full cooperation	Working relationships	Peaceful co-existence	Parallel existence/blissful ignorance	Mild annoyance	Nascent conflict	Full conflict
True partnership for the mutual benefit of both sectors Meaningful and regular dialogue Interests are well balanced	Realisation of common needs and interests Begin dialogue Work to ensure that the interests of both are satisfied	Sharing of the same resource Some dialogue, but little co-operation or recognition of the need to co-operate There are mutual benefits from the use of resources, but these remain separate and independent	Separate and independent Little or no contact Out of sight, out of mind	Goal interference attributable to one stakeholder Lessened satisfaction One stakeholder exerts adverse effects, lack of understanding between stakeholders but without real conflict	Problems without easy solutions emerge Changing power relationships prompt the emergence of one dominant stakeholder whose needs are detrimental to the other stakeholders	Open conflict between stakeholders

a) Based on McKercher, B. and H. du Cros (2002), *Cultural Tourism – The Partnership between Tourism and Cultural Heritage Management*.

Major Challenges of Tourism Development Related to Intangible Cultural Heritage

A Perspectives of Different Stakeholders

This section outlines the viewpoints of the heritage sector, National Tourism Administrations, educational institutions and other tourism stakeholders on the management and marketing of ICH for tourism. It also reviews the concepts of maintaining authenticity, providing a balance between education and entertainment, and showcasing the best of living culture to tourists in an attractive and responsible manner.

2.1 Perspectives of the Cultural Heritage Management Sector

Intergovernmental organisations, site managers, policy decision-makers and heritage practitioners have been concerned about the relationship between tourism and intangible cultural heritage since the 1970s.

At the international level, the International Council on Monuments and Sites (ICOMOS) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) have focused on developing measures to safeguard living culture and intangible heritage.

ICOMOS is an international multidisciplinary organisation of cultural heritage professionals which advises UNESCO on heritage issues. Having begun moving towards a broader definition of heritage in the 1980s, the ICOMOS Cultural Tourism Charter was revised in 1999 to include more content on intangible heritage and ways for heritage managers to collaborate with partners in the tourism sector. ICOMOS has also worked with UNWTO on the subject of cultural tourism, and, more recently, heritage interpretation¹.

UNESCO observes that there have been three main phases in establishing the concept of intangible cultural heritage:

- 1946-1981: It became clear that protecting tangible heritage in isolation from the living culture associated therewith constituted a limited approach. First steps were taken with regard to intellectual property, copyright and protection.
- 1982-2000: Recommendations on the Safeguarding of Traditional Culture and Folklore (1989) represented the chief instrument in terms of protecting intangible heritage. Other important developments included the World Conference on Cultural Policies (Moniacult, Mexico, 1982), the ICOMOS Nara Declaration on Authenticity (1994) and the “Our Creative Diversity” Report of the World Commission for Culture and Development (1996). It was in the 1994 ICOMOS Declaration that the vital role of intangible heritage in heritage management was acknowledged for the first time.
- 2003: The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was followed by a number of studies on cultural diversity, capacity-building and sustainable tourism which mentioned intangible heritage, albeit not in close relation to tourism development and management.

¹ *Communicating Heritage – A Handbook for the Tourism Sector* (2011) aims at improving the ability of the tourism sector to develop and present destinations in a more comprehensive manner, by providing guidance on the development of successful and effective heritage communications strategies and policies.

The 2003 Convention is the key international document for planners and managers of intangible heritage assets. It draws the attention of the world's decision-makers to the importance of intangible heritage in enabling different groups to assert their cultural identities, thereby maintaining humanity's cultural diversity. As new threats to living culture have been identified, the definition of ICH has been broadened accordingly.

UNESCO observes that intangible heritage should have the following qualities:

1. *Traditional, contemporary and living* – ICH should not only represent traditions inherited from the past, but also contemporary rural and urban practices in which diverse groups take part. In short, this culture should be dynamic.
2. *Inclusive* – Expressions of intangible cultural heritage can be shared between different groups due to a shared sense of cultural identity and continuity which provide a link to a common past. Whether these are the result of living in close proximity to other groups, or from being part of a diaspora, a common core set of values can exist and be passed from one generation to another.
3. *Representative* – ICH necessarily has exceptional value for communities. It depends on those individuals whose knowledge of traditions and skills are passed onto the rest of the community, or to other groups, through generations.
4. *Community-based* – Customs, skills and beliefs may only be considered ICH once groups or individuals acknowledge them as such by recognising the intrinsic value which these expressions have for them.

The general view of the heritage sector is that the use of intangible assets should be culturally appropriate and sustainable, an outlook that underlies many of the charters and codes that guide how they should be safeguarded.²

Most responses from the survey circulated in specialized cultural tourism and heritage newsletters came from experts based in Australia, followed by Mexico, Botswana and the United States of America. These strongly agreed that ICH must be presented in a culturally appropriate manner, but recognised that issues of intellectual property rights, copyright, the misappropriation of cultural assets for profit and their inappropriate use in tourism promotion and marketing, are of great concern.

As demonstrated by the concerns of an African respondent, ICH, particularly in the form of oral culture and local knowledge, is becoming increasingly important in terms of environmental management and sustainable development. It is crucial to find ways to deal fairly with living practitioners and cultural groups with the intellectual property rights over ICH by respecting its authenticity. Retaining control of cultural identity through intellectual property rights has become closely linked with the ultimate survival of some groups, notably indigenous minorities.

2.1.1 Risks and Challenges

Whereas respondents from developed countries were principally concerned with issues of authenticity and the commodification of heritage, those from developing states focused on matters of economic equity and sustainability. In Southern Africa, for example, certain risks for safeguarding ICH arose from sustainability issues, such as the depletion of plants harvested to produce crafts in large quantities due to poor management.

Most responses recognised that, when heritage assets are commercialised to make them commercially viable, attention needs to be paid to their presentation and management in order to prevent them from being over-commodified beyond recognition. Dialogue is required between the heritage and tourism sectors regarding the limits of acceptable change (see section 2.7). Participation in cultural

² The manner in which to do so remains a matter debate in heritage circles, especially in relation to UNESCO Convention. For more information, see Logan, W. (2009), 'Playing the Devil's Advocate: Protecting Intangible Cultural Heritage and the Infringement of Human Rights', *Historic Environment*, Vol. 22 (3), pp. 14-18.

tourism can be a powerful catalyst for local cultural reproduction and revitalisation, even though it may also pose a danger to those cultural aspects that communities wish to consciously protect from over-commodification.

The issue of self-determination is also vital to discussions on protecting the heritage of indigenous and minority cultures in tourism development.³ Historically disempowered minorities have repeatedly suffered from the excesses of mass tourism and popular image-creation in marketing. To remedy this, for instance, US Native American professionals in the heritage industry become involved in the process of transforming cultural features into tourism products, describing their work as “sharing culture”.

Survey responses from the heritage sector reveal concern with the commercialisation of living culture. Fragmentation and miniaturisation, whereby information on the cultural value of heritage is reduced to its simplest form for transmission, as well as the need for a balance between presenting ICH to tourists and safeguarding living culture from tourism, were highlighted in this regard. So too was the practice of seeking short-term rather than long-term gain, i.e. the challenge of making tourism stakeholders see cultural heritage (intangible and tangible) as more than a commercial product, but rather one encompassing qualities that exceed immediate and particular economic benefits.

2.1.2 Opportunities

The documentation of beliefs, practices and customs should be part of safeguarding and managing ICH assets in tourism development. The bundling of cultural tourism products presents an opportunity for heritage managers and communities. In Africa, for example, if the currently wildlife-based tourism industry was to be marketed as a package that also includes culture, the livelihoods of rural communities could be improved.

This bundling of ICH tourism products also has the potential to promote young people’s interest in ICH and thus its future continuity. This is especially relevant since, in many communities, traditional cultural practices are overwhelmingly undertaken by local elders, as young persons increasingly eschew traditional and rural lifestyles.

2.1.3 Partnerships

Failures of tourism and ICH partnerships appear to occur when ICH production becomes dominated by tourism as a principal activity or source of income. By contrast, for instance, many religious sites are well-managed and seemingly impervious to the negative effects of tourism, given that this is not their principal focus. Tourism authorities often partner with such sites without exerting undue influence over them.

Another factor in successful partnerships is the matter of continuity and succession planning in organisations, which should be established to last in the long-term. If principle facilitators leave their jobs or community leaders pass away, the loss of organisational knowledge can be a serious consequence for the project’s partners. Accordingly, successful partnerships must entail extensive consultation processes, especially when determining the limits of acceptable change (LAC) or ensuring that ICH is not being viewed simply as a tool of income-generation. This issue is best resolved by instituting capacity management measures to create dialogue among stakeholders, and enhance tourism’s economic benefits without negative effects on ICH and communities (see section 2.7.).

Government partnerships with other key-players are necessary to create lists of potential ICH assets, while developing national programmes and legislation to protect ICH, well before considering tourism

3 Christen, K. (2006), ‘Tracking Properness: Repackaging Culture in a Remote Australian Town’, *Cultural Anthropology*, Vol. 21 (3), pp. 416-446; and
Bunten, A. C. (2008), ‘Sharing Culture or Selling Out? Developing the Commodified Persona in the Heritage Industry’, *American Ethnologist*, Vol. 35 (3), pp. 380-395.

development. Such initiatives are more important, and difficult, to coordinate than acquiring funding for ICH-related tourism projects.

It is recommended that those involved in cultural tourism create companies or trusts, which are useful in forming partnerships with private enterprises involved in the production and marketing of cultural tourism products. Research suggests that long-term and successful partnerships occur where partners have standard processes in place to ensure transparency and accountability.⁴ NGOs or heritage trusts with good organisational management framework, for example, usually enjoy the trust of the private sector.

2.2 Perspectives of Academia

Modern cultural tourism has only been studied in detail since the 1980s, after being recognised as a tourism category by the ICOMOS Charter of Cultural Tourism in 1976⁵. Limited interest seems to have been shown by academics, particularly in the social sciences, in the relationship between tourism and intangible cultural heritage. Academic institutions have, however, been actively involved in training programmes for the tourism sector, as well as in collaborative projects with other sectors. Such projects have been undertaken, for example, by the UNESCO-ICCROM initiated Asian Academy for Heritage Management Network (AAHM).

UNESCO and the Institute for Tourism Studies, Macau, China (IFT), have jointly developed the Cultural Heritage Specialist Guide Training and Certification Programme for UNESCO World Heritage Sites. The programme includes ICH and has been awarded the 2007 Gold Award for “Education and Training” by the Pacific Asia Travel Association (PATA). It was also recognised by the 31st session of the World Heritage Committee as a good practice example of integrating World Heritage conservation within the wider framework of sustainable development for the benefit of local communities.

2.3 Perspectives of the Tourism Sector

The tourism industry, intergovernmental organisations, and international, national and local tourism authorities are increasingly concerned with creating viable ICH tourism products that retain and enhance destinations’ cultural diversity to enrich its tourism offer and ensure product diversification. Most are beginning to acknowledge that tourism’s economic benefits are more likely to be enjoyed in the long-term, if, for instance, money is reinvested into community projects and training programmes.

UNWTO’s commissioning of this study and the organisation of conferences⁶ on issues related to ICH, such as handicrafts and religious and pro-poor tourism, are testament to the concern felt by the body’s Member States. A similar survey to the one targeting heritage organisations (see section 2.1), focusing on ICH promotion, protection and management, was distributed among the National Tourism Administrations. Some of the good practice (GP) examples highlighted included projects, programmes, policies, legislation and collaborations that have created positive conditions for entrepreneurship (see annexes I and III).

4 Starr, F. (2010), *The Business Case for Mobilising Corporate Social Responsibility for World Cultural Heritage Conservation*, Deakin University PhD Thesis, Melbourne.

5 This document was revised to create the ICOMOS International Cultural Tourism Charter in 1999.

6 UNWTO commissioned the 1st, 2nd and 3rd International Conferences on Tourism and Handicrafts, between 2006 and 2008. See UNWTO (2008a), *Tourism and Handicrafts – A Report on the International Conference on Tourism and Handicrafts*, UNWTO, Madrid.

2.3.1 Promotion of ICH

Survey responses indicate that gastronomy and culinary heritage are fairly well promoted by NTAs, while products based on oral traditions or knowledge of the universe require more attention. Unless mixed with other kinds of ICH, such as the performing arts, the latter constitute the least common ICH tourism products.

ICH is part of the mission for many specially established departments or institutes devoted to tourism destination management and promotion in several countries. For instance, Brazil's Embratur is an organisation within its Ministry of Tourism responsible for carrying out national tourism policies as far as the promotion, marketing, and services associated with Brazilian tourism products (including those based on ICH) in the international market are concerned. Other examples include Togo's tourism administration, which produces promotional materials on ICH and sponsors handicraft fairs to attract tourists, and Chile's national marketing campaigns promoting a range of ICH assets, as in the case of the oral expression of *Canto a lo Divino*.⁷

2.3.2 Measures to Safeguard ICH

A number of states, both developed and developing⁸, provided extensive information about legal statutes, policies and of active programmes to promote and safeguard ICH. Many of these initiatives appear to be inspired by the 2003 UNESCO Convention and associated documents, and most suggest that the public sector pays attention to safeguarding intellectual property and the tangible aspects of Intangible Cultural Heritage (cultural landscapes, spaces and souvenirs).

Very few respondents seem to directly reinvest gains from tourist taxes/levies into the maintenance of ICH assets. It is possible that some destinations may have trouble in this regard if such taxes go towards broader development goals or to a centrally located agency, or if awareness of the need for public involvement is scarce.

2.3.3 Actions that Generate Successful Tourism while Safeguarding ICH

Significant actions include NTA programmes for creating links between tourism and cultural heritage organisations, as well as training and capacity-building initiatives to assist destinations in promoting ICH at travel fairs. The relation between tourism and ICH has been allotted high priority in destination marketing at fairs to great effect by countries like Egypt. Similarly, an example of a government facilitating links between organisations is embodied by the Tafelen Association in Vlaanderen ("Dining in Flanders"), a structural partnership between five provincial tourism organisations and the Federation HoReCa Flanders, supported by the Minister for Tourism of the Flemish Community of Belgium, H.E. Mr. Geert Bourgeois, and the Tourism Flanders agency. The Association creates a common platform for the tourism and hospitality industry to introduce tourists to Flemish culinary traditions, while enhancing the tourism potential of restaurants and cafes.

Another instance of successful policy-making in this sphere is the Tourism Strategic Plan of Saudi Arabia, which includes an Action Plan for the development of products based on intangible cultural heritage. Within the framework of the Executive Action Plan (2006-2009), the Saudi Commission for Tourism and Antiquities has organised over 20 festivals, such as the Festival of Souk Okaz (section 3.2.5), or Camels and Dates Festivals. Other initiatives specifically involving tourism and ICH include the National Intangible Heritage Development Plan, the Saudi Folklore Development Project, the Development Plan of Tourism Products and Cultural and Heritage Events/Festivals, to name but a few.

⁷ *Canto a lo Divino* is a traditional poetic song recalling the arrival of Jesuit priests to central Chile over 400 years ago. This popular manifestation of religious faith is held to blend together culture, art and the community (see annex III).

⁸ These states include Argentina, Austria, Italy, Norway, Senegal, Togo and Uzbekistan.

NTAs have been able to establish successful events and festivals, create new tourism products related to ICH and offer greater opportunities for cultural exchange. The findings of the survey reflect the attention given to ICH categories which are easy to promote, that is, those that can be featured in festivals and events because they are easily showcased. Concern is evidently displayed by NTAs about control over intellectual property, links between ICH products and other specialist tourism experiences, and pro-poor tourism, while capacity-building programmes still require more attention.



Children at the Camel Festival, Saudi Arabia.

Fewer appear to address concerns about authenticity and economic benefits through pro-poor tourism, or to develop capacity-building programmes geared at improving the business skills of ICH stakeholders. Nonetheless, the Ecotourism Programme (2002-2008) of the Fijian Government is a good example of a government assisting communities in establishing nature and culture-based small-scale tourism projects that require sensitivity to ICH. Tourism issues considered in the programme include authenticity, historical sites, sustainable tourism, cultural diversity, community support, and capacity-building for locally-based tourism businesses.

2.3.4 Good Practice Examples

The European Destinations of Excellence (EDEN) initiative constitutes a good example of a transnational project for marketing ICH. A European Commission undertaking launched in 2006, it aims to support the diversity of European tourism and sustainable and emerging destinations. The project is based on annual competitions developed around an annual theme, which result in the selection of a tourist “destination of excellence” for each participating country. Intangible cultural heritage was selected as the theme for 2008, and 20 awards were given to towns and cities considered to have preserved and promoted ICH in an authentic and sustainable way.⁹ In the experience of Austria, this initiative successfully intensified cooperation and understanding between tourism and cultural organisations. The government overcame the initial challenge of explaining the linkages between tourism and ICH to stakeholders by organising a technical workshop for the award candidates, in collaboration with UNESCO, the Austrian National Tourism Organization, and the winning destination *Steirisches Vulkanland*.

Other examples include the Malta Crafts Council’s certification scheme for locally produced handicrafts, and their support of local councils in creating handicraft festivals to attract tourists. Similarly, Austria’s cultural tourism projects, supported by the Federal Ministry for Economy, Family and Youth, comprise tour products connected to the Habsburgs, Imperial Austria, and Creative Austria. The latter is an emerging

9 The awarded destinations include Steirisches Vulkanland, Austria; La Ville d’Ath, Belgium; Belogradchik Municipality, Bulgaria; Djurdjevac, Croatia; Agros, Cyprus; Viljandi, Estonia; Taiga, Finland; the Wine Route of the Jura, France; Grevena, Greece; Hortobágy, Hungary; Carlingford and the Cooley Peninsula, Ireland; Comune di Corinaldo, Italy; Latgalian potters, Latvia; Plateliai, Lithuania; La Ville d’Echternach, Luxembourg; Kerċem, Malta; Horezu, Romania; the Soca Valley, Slovenia; Sierra de la Nieves, Spain; and Edirne, Turkey.

area for introducing cultural tourists to creative ICH as demonstrated in New Zealand by initiatives that allow travellers to participate in educational workshops on music and the arts in community contexts.¹⁰

The Argentinean Network of Rural Community Tourism, which falls under the responsibility of the Office of National Tourism Development, and Argentina's Cultural Identities Programme, are further examples of ICH promotion. The former contributes to local development by reinforcing community management of tourism, and respecting the territory and cultural identity of native populations and rural communities. It also takes into account traditional local administration, farming knowledge, cosmological and other beliefs, and the principles of responsible tourism.

2.4 Perspectives of the Local Communities

Community-based tourism projects allow for direct communication between the tourism and heritage sectors and communities with regard to sustainable development of heritage assets as tourism products. Village tours in Vanuatu, Brazil, and Indonesia featured in the study are telling examples (see sections 3.2.6 and 2.13.2). In China, the immense domestic market for sightseeing tourism has prompted many former inhabitants of small historic towns to move out, partly because of congestion and partly because modernising the interiors of residential buildings is discouraged in the interest of preserving their authenticity.¹¹

In the case of in the Arita Pottery Township in Japan (section 3.2.1), by contrast, tourists who visit the area to purchase Imari Porcelain goods mostly stay in guesthouses and hotels outside the town itself. This reduces their impact on the local community and prevents the latter from being overwhelmed by mass tourism.

According to survey research, key concerns for communities in South America and Africa are capacity-building and training. They are followed by the issue of safeguarding values which also includes the process of documentation and revitalisation of languages. ICH-generated tourism is often connected with other kinds of tourism activity, including rural or agricultural tourism, and cultural-eco-tourism that focuses on a group's unique understanding of resource management and the workings of the universe. As such, the ICH category of "knowledge and practices concerning nature and the universe" tends to include projects which help communities develop sustainable ICH products in conjunction with pro-poor or community-based tourism guidelines.

2.5 Lack of Comprehensive Management Strategies

The lack of comprehensive management strategies that take into account the multiple dimensions of ICH products creates challenges and overlooks opportunities for communities and other stakeholders. Careful research and analysis is needed on the links between those involved in specific projects, programmes, events and facilities showcasing ICH for tourism purposes. Above all, a long-term approach and a monitoring system are necessary to evaluate whether goals have been reached or thresholds breached.

During the course of this study, certain initiatives could not be included as GPs because partner organisations pulled out of these projects before they became self-sustaining. This was often due to the 2008 global financial crisis, thus diminishing management quality or ending the projects entirely.

10 Greg Richards, personal communication 2010.

11 Xu, H. G. (2003), 'Managing Side Effects of Cultural Tourism Development – The case of Zhouzhuang', *Systems Analysis Modeling Simulation*, Vol. 43, pp. 175-188;

Yamamura, T. (2004), 'Authenticity, Ethnicity and Social Transformation at World Heritage Sites – Tourism, Retailing and Cultural Change in Lijiang, China', in Hall, D. (ed.), *Tourism and Transition. Governance, Transformation and Development*, CABI Publishing, Oxfordshire, pp. 185-200; and

Yang, C.Y. and J. Hou (2002), 'Remaking of a Historical Ethnic City: World Heritage Site in Lijiang as a Contested Space', Conference proceedings International Association for the Study of Traditional Environments 12-15 December 2002, Hong Kong, pp. 1-19.

Often there is no back-up plan if a community, which relies heavily on tourism, experiences a decline in visitor numbers. Risk management and market diversification are usually only possible for larger or professionally managed projects.

2.6 Reconciliation of Interests in the Light of Community Development and Poverty Elimination

Tension may arise within communities when it comes to raising living standards through tourism development and losing control of cultural identity through over-commodification. In recent years, UNWTO has created new partnerships with intergovernmental organisations, public and private sector organisations, and other bodies to aid the development of pro-poor tourism, especially through ST-EP initiative projects.¹²

Integrating ICH into sustainable tourism development programmes is uniquely suited to assist communities at the micro-economic level. This study provides examples of partnerships that have yielded positive results, such as the Artisans d'Angkor project in Cambodia (section 3.2.1), the Making Art for Livelihood project targeting scroll-painting in rural communities of West Bengal in India (section 3.2.1), Andaman Discoveries in Thailand (section 3.2.5) or Aang Serian Volunteering Program in Tanzania (section 3.2.5).

2.7 Achieving Limits of Acceptable Change (LAC)

Problems occasionally occur once a destination becomes popular with tourists and experiences rapid changes that may threaten the core values of heritage management. If left unmanaged, this can cause those associated with ICH to eschew involvement in tourism. Case studies on how local space versus tourist space can be negotiated are of paramount importance, illustrating how tourists can experience living culture in communities without cultural practices being affected, as in the case of the Jazz Park in New Orleans (section 3.1.4), the Big Buddha in Hong Kong, China (section 2.13.1), or Tarasque Dragon Festival and Procession of Effigies in Belgium and France (section 3.2.3).

Plans resulting from consultation processes at Uluru Kata Tjuta National Park in Australia (section 3.2.6) also interweave knowledge of local communities on ICH management with internationally accepted good practices related to national parks and tourism management.

12 For more information, see <http://step.unwto.org/>.

B Practical Steps for Developing and Marketing ICH-based Tourism Products

This chapter analyses different phases and strategies of product development and marketing, while identifying challenges, risks and opportunities related to ICH-based tourism products and projects. It also features case studies illustrating different types of products and underlines the importance of monitoring performance, impacts, and ensuring sustainability for the benefit of all stakeholders, particularly of the local communities concerned.

2.8 Designing and Integrating ICH Tourism Products in the Destination's Tourism Supply

Strategic marketing to target one or more possible types of cultural tourists should be considered as an integral element in the overall planning and management of any destination that promotes cultural tourism. It requires the adoption of strategic thinking about the market and the effective positioning of ICH products. Products or experiences should not automatically be assumed to have universal appeal, as this may prompt unfocused promotional activities not aimed at particular markets. Differentiation from similar products is a better strategy to follow, and one which allows products to be positioned effectively in the market place.

In order to match demand to supply, marketers should shape products and position them effectively to meet the needs and desires of their target users. For instance, theme park marketers rightly appreciate that particular groups constitute their core audience (i.e. families with young children). If remote villages with little capacity to accommodate large numbers of visitors are unable or uninterested in attracting mass sightseeing cultural tourists, they should position themselves as offering a unique experience, so as to appeal to a more select group of purposeful cultural tourists.

The first step in any strategic marketing activity is to identify which products will be marketed by a destination and what their competitive advantages are. In order to do so, the following questions must be answered:

- What products do we choose to offer?
- What products do we choose not to offer?
- What markets do we choose to target?
- What markets do we choose not to target?
- What competitors do we choose to compete with?
- What competitor do we choose to avoid?¹³

2.8.1 Products

Products can be defined as anything that can be offered to a market for acquisition, use, or consumption, to satisfy a need or desire. Deciding what tourism product a destination will not offer is essential to determining how to position the products on the market, as well as the type of tourists that will use these assets.

A product entails a core benefit provided or a core problem solved. If the core benefit offered is to provide a deep spiritual experience by undertaking a pilgrimage, then the manner in which the product is shaped will differ from other cases.

¹³ Aaker, D. (1995), *Strategic Market Management*, John Wiley and Sons, Brisbane.

For instance, to secular tourists St Paul's Ruins in Macau, China (section 3.2.2), is seen as an archaeological site related to Portuguese colonial history in East Asia. To religious tourists, however, it is revered as part of the tangible remains of early Catholicism in the region. If the core desire is to educate or raise awareness among tourists, then the shaping of the product will differ from those cases where an entertainment-oriented experience is sought. For some destinations, too much diversity may make the creation of a coherent brand image difficult.

ICH assets require a certain degree of commodification to be transformed into products to be easily consumed by tourists. This step is resisted by many cultural heritage managers who feel that transformation must invariably compromise cherished cultural values. This threat is real, but the risk can be minimised through proper management. Indeed, it is better to adopt a proactive approach by transforming an asset with the close involvement of local stakeholders connected to the living culture.

Often cultural tourism associated with ICH results from wider social and economic changes by which culture is commercialised. ICH can be successfully moulded for tourist consumption through the development of specific products and experiences as cultural centres, festivals and purpose-built performance spaces.

2.8.2 Core, Tangible and Augmented ICH Products

To appreciate how ICH assets can become part of a destination's marketing framework, it is necessary to understand that, conceptually, products exist at three levels: core, tangible and augmented.

The core product is the most important, as it describes the core benefit provided. It answers the questions "what personal needs is the product satisfying?" and "what benefits does it offer to tourists?" The success of a product requires that these matters be answered clearly and succinctly. Adopting a marketing approach to product development makes the core product definition specific enough to vary even between similar products. Such variation enables providers to uniquely position products in the marketplace. This strategy has been so successful that, in the case of hotel chains, consumers associate distinct brands with different attributes that serve different needs.

The tangible level represents the physical manifestation of the core product, which facilitates the satisfaction of a core need. That is, it is the handicraft purchased, the cultural centre visited, or the ritual dance mask observed. One of the powerful features of cultural tourism is that its tangible expressions signal expected experiences so effectively that individuals respond to products almost instinctively. For instance, a rural village signals non-urban lifestyles, while ritual artefacts signal alternative spirituality.

The augmented level entails features beyond the tangible product that add value and further facilitate the satisfaction of a core need. It could range from a free shuttle bus to a cultural site, to open days with free access to cultural spaces, and so on.

2.8.3 Markets

A key decision that communities and heritage managers need to make is whether to target specific types of tourists, since some segments may be more compatible with certain ICH asset than others. Often this decision may unfortunately be taken out of their hands by destination marketing organisations and the tourism industry.

Considerations such as how long tourists will take to consume the experience, and what prior knowledge they have, could influence how the product is shaped. Co-production of tour products by tourists and tour operators is becoming increasingly common through the emergence of Internet platforms that allow for instant feedback on destinations, tourist itineraries and experiences.

If the target market is the casual or incidental tourist, the ICH tourism products at a destination will need to be presented in an easily consumable manner. If the goal is to target the sightseeing cultural tourist, a deep experience can be provided that is still relatively accessible to the non-expert, as shown

in the case of the “Walking with Buddha” experience in the case study from Hong Kong, China (section 2.13.1). If, however, the target audience is the purposeful cultural tourist, the product will have to be especially moulded to ensure an authentic experience, like that made possible by well-trained local guides for the Dogon Mask Performance in Mali (section 3.1.5).

2.8.4 Nature of Consumers

Given the diverse range of cultural tourists, ICH products necessarily differ across markets and across the world. However, any typology of cultural tourists must recognise the centrality or primacy of cultural tourism in the decision to visit a destination. For some, the chance to gain a cultural or heritage tourism experience will drive their decision. Others may regard such an experience as an important, but not central, part of their trip. Others still will not pre-plan visits to cultural or heritage attractions, but will, nevertheless, visit cultural sites while travelling. It is commonly assumed that centrality of purpose equates to depth of experience, as those travelling specifically for cultural tourism purposes would be expected to seek a more meaningful experience than others. This may, however, not be true in all cases, as an individual’s capacity to deeply experience a destination is affected by time availability, prior knowledge, cultural affinity with the asset, and education levels, among other factors.

The issue of depth of experience is also important from the perspective of an individual’s connectivity to an asset. There are four levels of heritage tourism attractions: global, national, local, personal. Tourists can have different connections to each type of asset and, therefore, the depths of their experiences differ depending on which type of asset they visit.

World Heritage attractions may draw large masses of tourists, but although they evoke awe in visitors, they may not always inspire feelings of personal attachment. By contrast, national, local, and personal sites foster progressively stronger feelings of personal connectivity and likely facilitate different depths of experiences in the tourist.

Studies suggest that authenticity or the perception thereof may influence depth of experience. In the case of a traditional music festival, for example, it depends both on the individual’s thought processes and the resultant perceived levels of commodification.

Three distinct psychological processes can be identified from tourists’ experiences: reinforced assimilation, cognitive perception, and retroactive association. The first process involves reflecting on past experiences and comparing these with the present, the second entails experiential learning, and the third results in a new authentic experience, in which attractions and encounters are influenced by the personal history of individuals and the particular meaning they ascribe to their experiences.

A Hong Kong, China study of cultural tourists showed that by combining the two dimensions of depth and centrality, five types of cultural tourists could be identified. They are:¹⁴

- *the purposeful cultural tourist* – for whom cultural tourism is the primary motive for visiting a destination and which affords the individual a deep cultural experience;
- *the sightseeing cultural tourist* – for whom cultural tourism is a primary or major reason visiting a destination, but whose experience is more shallow;
- *the serendipitous cultural tourist* – who does not travel for cultural tourism purposes, but who, after participating has a deep cultural tourism experience;
- *the casual cultural tourist* – for whom cultural tourism is weak motive for visiting a destination and the resultant experience is shallow;
- *the incidental cultural tourist* – who does not travel for cultural tourism reasons, but who nevertheless participates in some activities and has a shallow experience.

14 Mc Kercher, B. and H. du Cros (2003), ‘Testing a Cultural Tourism Typology’, *International Journal of Tourism Research*, Vol. 5, pp. 45-58.

2.8.5 Sustainable Competitive Advantage (SCA)

The ultimate goal of strategic destination marketing is to identify and exploit those attributes of a product that give it a sustainable competitive advantage (SCA) in the marketplace. This advantage is defined as a real competitive advantage maintained by strategic marketing over time in the face of competitor reaction. These are unique features of an organisation or attraction, denoting things it does well, or things its competitors do comparatively poorly. SCAs have a number of attributes:

- They are substantial enough to make a difference – a marginal advantage is meaningless.
- They are sustainable in the face of competitor reaction. In other words, they are immune to competitor actions.
- They are real, or perceived to be real, by the consumer, and are seen to be valuable to the consumer.
- They form a central platform in the overall positioning of the product.
- They are rare among current competitors.

There is evidence of strategic thinking, positioning and developing SCAs everywhere in the cultural tourism sector. Why is it that most large cities have separate art, natural history and historical museums? Why do some have separate art museums that specialise in different styles of art? Why do these not offer the same products? The answer, from a business perspective, is that each has effectively identified its SCA and designed its product-mix accordingly, so as to capitalise on its own assets or on the asset gap of its competitors. In so doing, each museum or cultural centre has clearly defined what product it does and does not offer, thereby helping it to define who its customers are. This enables each to segment the market and minimise direct competition.

2.9 Marketing ICH Tourism Products

If major players adopt a strategic focus, shouldn't smaller players also consider the same approach? Every ICH product, be it a representation of tangible or intangible heritage, a primary or a tertiary attraction, a museum, art gallery, dance performance, puppet show, storytelling tour or purpose-built cultural space, needs to differentiate itself from the myriad of other extant cultural and heritage tourism products. Failure to do so would relegate it to the list of failed or poorly performing attractions.

Successful marketing is predicated on a sound understanding of the product on offer, the target market and underlying industry conditions. Product knowledge depends on being able to disassociate oneself from the product and look at it from the perspective of the consumer. It also comes from being able to enunciate the core product and assess how well the tangible product matches it. Often asset managers are too close to the product or experience to be able to examine it in an unbiased manner. Customers or specialist researchers are therefore often better able to accomplish these tasks.

As such, research, plays a vital role in the successful management, marketing and delivery of quality experiences. Increasingly, its role is being recognised in the cultural tourism sector. Tourist surveys should consider, among other elements, tourist profiles, details of the visit, such as the time spent on site, areas visited and expenditure, decision-making in choosing the site, including the effectiveness of advertising, recall of ads, and main reasons to visit; and attitudes and opinions about the site, such as rating of the quality of information, the ease of moving around, entertainment/educational value, highlights of the visit, overall satisfaction and suggestions for changes or improvements. To this, one should add assessing whether if the desired message was communicated effectively during the visit.

Effective research must be outcome-oriented and conducted with specific objectives in mind. Again, a tactical or strategic approach to research is advocated. There are too many cases where small to medium sized cultural and heritage attractions gather a great deal of information, but are never actually able to analyse it.

Another problem is that funding for studies of an extensive nature is cut before meaningful results can be obtained from annual or regular surveys and consultations. Studies of the limits of acceptable change tend to be longitudinal and therefore require the commitment of organisational and financial resource to produce meaningful results about the impacts of tourism on ICH and communities.

The use of a marketing approach in asset management benefits destination marketing organisations, cultural heritage managers, artisans, and others. The failure to follow this approach, by contrast, threatens the sustainability of ICH assets.

By understanding why people visit cultural attractions, the experience can be shaped to better satisfy their needs in a manner compatible with the wider heritage management goals of the asset. Especially when visitors have little information on the cultural significance of an asset, the presentation thereof (the “tangible product”) can be designed to influence the message received by tourists (“core product”). Such messages, coupled with guidance on responsible behaviour, can help to educate visitors and promote responsibility among them.

Adopting a marketing approach may even help to prohibit certain activities, particularly with regard to sacred or ritualistic ICH. In Australia, for example, most tourists respect the request of traditional Aboriginal owners not to visit sacred sites around the base of the rock formation known as Uluru (section 3.2.6). Informing tourists why a site is closed to the public enhances the overall experience by emphasising the spiritual significance of the destination and reinforcing the desire of visitors to act as responsible tourists.

There is a growing tendency for tourists to specifically seek products and experiences that benefit, or do not negatively impact, visited communities. Based on the Global Code of Ethics for Tourism, the World Committee on Tourism Ethics¹⁵ recommends the following actions to travellers:

Practical tips for the global traveller

Be an informed and respectful traveller by:

- Observing national and international laws and regulations
- Respecting human rights
- Protecting children and vulnerable groups from exploitation
- Taking appropriate health precautions
- Knowing how to contact one’s embassy in case of an emergency

Build a meaningful connection with destinations by:

- Researching destination’s customs and uniqueness
- Learning basic phrases and expressions in the local language
- Experiencing and respecting local traditions, heritage, and beliefs

Support the local economy by:

- Buying locally-made handicrafts and products
- Respecting local artisans and vendors by practising fair trade
- Not buying counterfeit products or items prohibited by local or international laws

¹⁵ See <http://ethics.unwto.org/en/content/world-committee-tourism-ethics>.

Respect the environment by:

- Being a good steward of natural resources and archaeological treasures
- Protecting wildlife and their natural habitat
- Not purchasing products made from endangered animals or plants

2.10 Identifying Challenges, Risks and Opportunities

As it has been raised before, cultural tourism relies on a destination's cultural and heritage assets, which require a certain degree of commercialisation to transform them into tourism products. Five key issues have been identified in this study regarding the challenges, risks and opportunities involved in creating successful and sustainable T&ICH products.

2.10.1 Authenticity, Ethics and Commodification

Models which present and promote ICH products that provide the greatest benefit to host communities, while meeting the needs of tourists, are vital to striking a balance between commodification and the safeguarding of core cultural values. This balance is important for the long-term survival of ICH assets, to avoid over-commodification, and to prevent changes in its meaning for host communities. Examples of successful management processes are particularly evident in three case studies featured in this publication: Spain's Camino de Santiago and Abraham's Path pilgrimage trails in the Middle East, for linkages that create respectful and meaningful experiences, and the Uluru tourist centre's relationship with Aboriginal communities in Australia (sections 2.13.5, 3.2.3 and 3.2.6, respectively).



Copyrights are necessary to keep the handicrafts authentic and bring benefits to their original producers.



Women from Ecuador are renowned for their embroidery and weaving techniques.

Protection of cultural property rights relates to the challenge of maintaining authenticity. Many communities may have faced the problem of their ICH assets being copied by others, especially with regards to culinary delicacies, handicrafts and the performing arts. Promoting the quality of handicrafts with internationally recognised accreditation programmes, such as UNESCO's Award for Excellence Programme in South-East Asia, can assist in eliminating inauthentic products and in raising tourists' awareness of which authentic items to purchase as souvenirs.

2.10.2 Events and Festivals that Demonstrate Special Issues for Marketing T&ICH

Many events and festivals occur periodically and may last for a short period of time. Nevertheless, they play a special role in the marketing and promotion of ICH and can attract visitors even at other times of the year. Festivals take place either at the point of origin of ICH or where this ICH appears alongside other examples sourced regionally or internationally.

This study deals generally with those festivals and events that occur close to the source of their cultural inspiration and therefore bring direct economic benefit to communities. The benefits of traditional music festivals' for handicrafts and heritage in the towns of Patiala and Kapurthala in India (section 3.2.4), for instance, are a good example. These benefits might be short-lived unless strategic marketing combines festivals with other complementary activities or events spread throughout the year. Marketing professionals working with intangible cultural heritage assets should be aware of the full range of such possibilities, especially so that specific events are not overwhelmed by excessive turnout.¹⁶

2.10.3 Creating New Products and Forging Stronger Links to Existing Tourism Products

The principles of sustainable tourism development offer encouragement to tradition bearers who wish to continue to create handicrafts locally and give tours to showcase local production. Domestic tourism in developed countries often follows this practice.

Strong links can be forged between ICH assets and existing tourism products, such as those connected to gastronomic tourism, as illustrated by the example of food items presented to tourists in Chile (section 3.1.3) or the private/public promotion of the *Villany-Siklos* themed wine route in Hungary (section 3.2.2). Cuisine-related experiences can also introduce other aspects of ICH to tourists in an enjoyable fashion. Volunteer tourism products could also be linked more strongly to ICH and assist in achieving pro-poor tourism goals, as in the case of the "Open Minds" project in the Andaman Islands, Thailand.

2.10.4 T&ICH Products that Demonstrate Attention to Sustainability and/or Different Ways of Living

As tourists from urban or industrialised environments appreciate experiencing lifestyles which contrast with their own, villages that can demonstrate continuity with ancient rural practices are popular with such visitors. Villages in Croatia (section 3.2.2) and Chile (section 3.1.3) featured through good practices examples in this study can demonstrate continuity with ancient rural practices and are therefore popular in this context. Two telling examples are also Australian Aboriginal tourism products, which speak of indigenous peoples' relationship with the land (section 3.2.6), and the Yerba Mate Route in Argentina (section 2.13.4), which can be used to enhance cultural understanding and revitalise rural communities.

2.10.5 Opportunities for Cultural Exchange that Engage Different Kinds of Tourist with Different Motivations

Cultural exchange is a significant benefit of a community opening itself up to tourism. This is evident in the following emerging trends related with creating partnerships and promoting opportunities for T&ICH:

- a) Volunteer tourism, by which visitors become immersed in local culture while offering services to communities, as in Thailand's Andaman Islands, occurs in partnership with NGOs. It allows

¹⁶ For more information on congestion management, see UNWTO (2004), *Tourism Congestion Management at Natural and Cultural Sites*, UNWTO, Madrid.

tourists to absorb culture for the purposes of personal growth, while reducing negative socio-cultural impacts on the communities they assist. The challenge is to find the resources needed to train and pay local people who want to be involved.

- b) Participatory workshops for tourists in the visual, performing or culinary arts are a useful way of providing visitors with profound cultural experiences, while enabling hosts to directly communicate their core cultural values.
- c) ICH assets that can be physically displaced from its original context, in the form of travelling exhibitions or performances, can help to inform potential tourists of a community's ICH. For this reason, for instance, the "Ibn Battuta" and a "Thousand Years of Islamic Knowledge and Invention" travelling exhibitions were created in parallel to the Dubai shopping centre of the same name (section 3.2.6). Such tourism products can also influence views about the level of commercialisation appropriate for ICH assets, as in the case of the Big Buddha/Ngong Ping 360 attraction in Hong Kong, China (section 2.13.1). When presenting ICH to tourists, heritage experts and scholars must be closely involved in the planning and development of attractions. Only this kind of involvement can prevent the creation of superficial attractions that are unrelated to the ICH they purport to feature.

The following section combines some of the aforementioned examples with others to illustrate how the practical aspects of product development and marketing have been applied.

2.11 Identifying Stakeholders and Defining Participation Mechanisms

Cultural heritage assets have multiple stakeholders (listed in table 2.1) whose opinions must be considered. This is acknowledged by international tourism and heritage charters as an important part of the sustainable management of any asset (see annex VII). Unfortunately, the importance of consultation is not always taken into account, particularly in parts of the developing world where the legitimate needs of local residents can sometimes be ignored in pursuit of tourism generated income.

The failure to consider the needs of all stakeholders can lead to conflict situations that can endanger the effectiveness of management structures. As such, consultation should begin as early as possible in the planning process. This process of consulting stakeholders must be an on-going one if a tourism product is to be truly sustainable.

Table 2.1 Stakeholders and ICH Products^a

Theme	Common considerations	Cultural heritage management considerations	Tourism considerations
Stakeholder identification and consultation	<ul style="list-style-type: none"> Identifying relevant stakeholders as early as possible Inviting their participation throughout the process Being aware that there are dominant stakeholders with controlling interests in the ICH asset Understanding their different involvement capabilities and expectations 	<ul style="list-style-type: none"> Listening to stakeholders' concerns and incorporating feedback into the management of the asset, once it has been fully developed as an attraction Understanding the perspective and agenda of the tourism sector and associated stakeholders 	<ul style="list-style-type: none"> Incorporating stakeholder concerns and feedback into product development, marketing and business strategies Comprehending the perspective and agenda of the cultural heritage management (CHM) and conservation sector, as well as of associated stakeholders

Theme	Common considerations	Cultural heritage management considerations	Tourism considerations
Types of stakeholders	Noting any history of conflict or collaboration	Involving educational institutions, conservation and heritage NGOs, government agencies, museums, indigenous groups, ethnic minorities, religious groups, and others	Involving local, national and other government tourism organisations, tour operators, and local guides, among others
Key stakeholder issues	Power relationships between stakeholders Agreement by principle stakeholder(s) to allow the asset to be presented to tourists Awareness of the impacts of tourism Addressing ownership and copyright issues Committing to continual conservation	Principle stakeholders and owners agree to visitation and conservation measures Designing interpretation that is culturally appropriate and suits tourists' needs Heritage managers must understand and take into account the role of volunteers and sponsors Physical capacity and ability of the asset to take increased visitation	Principle stakeholders and owners support visitation and development Designing and marketing a viable product that is culturally appropriate and sustainable Assessing costs of on-going stakeholder consultation Possible delays in obtaining the approval of other stakeholders to undertake a tourism venture

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

Two main challenges exist when considering stakeholders: deciding who has a legitimate interest in the management of the asset, and ensuring consultation processes are both fair and open.

Depending on the size, significance and political sensitivity of the tourism proposal, hundreds of potential stakeholders may claim an interest in it (as detailed above). Some will have an immediate and direct interest, such as tradition bearers or tour guides, while others may have an indirect, though still legitimate, interest, as in the case of research facilities and heritage agencies. Throughout, the interests of governments should never be neglected.

Stakeholder involvement can sometimes be limited if developers do not genuinely seek the input of all parties in the planning and management process, or if they merely provide information to stakeholders without incorporating their feedback. Ideally, consultation should encourage key-players to appreciate the concerns of others, with a view towards resolving problems in a mutually agreeable manner. It is also important to understand issues of the power dynamics that are at play between stakeholders, in terms of common histories, conflicts and collaborations. Tourism itself represents a powerful new stakeholder that can alter the balance of power between existing parties. Thus care must be taken to ensure that its power position is recognised by all.

2.12 Hierarchy of Attractions

No tourism destination can succeed without a suitable variety of attractions. Without variety there would be little motivation for tourists to remain or to repeat their visits. These attractions prompt tourism development and the provision of tourism products and services, including accommodation, transport and intermediation.

Most destination marketing organisations undertake an internal benchmarking approach, whereby ICH attractions are compared and classified. This is useful for determining a destination's most appealing assets, which can be used to attract first-time tourists, as well as other attractions that can prompt visitors to remain in the destination for longer periods of time. Three types of attractions can be identified: primary, secondary and tertiary.

Primary attractions are of such great importance that they tend to play a critical role in shaping a destination's image and influencing tourism. Some attract tourists from all over the world. The greater the distance the consumer is expected to travel, the more distinctive the attraction or experience must be. Tourists are typically unwilling to invest the effort, expense and time needed to experience less unique attractions.

Once experienced, these "must-see", or primary, attractions may be passed over in favour of secondary attractions. Such assets may be popular in their own right, but do not necessarily influence the decision to visit the destination again. Visits to tertiary attractions are typified by low-involvement purchase decisions that occur by chance or are undertaken for the sake of convenience (see table 2.2).

Table 2.2 Examples of ICH products in an attraction hierarchy

Rank	Influence on destination choice	Desire to visit	ICH example
Primary	High	Must see	Farewell performance of a famous poet reciting the <i>Al-Muallaqat</i> at the Souk Okaz festival in Saudi Arabia (section 3.2.5)
Secondary	Medium	Might visit	Attend a national poetry competition on the next day of the festival
Tertiary	Low	Will only visit if there's time	Purchase handicrafts at the historic <i>souk</i> (market)

The same attraction can act as a primary, secondary and tertiary attraction depending on a tourist's motivations for visiting. For instance, at the Souk Okaz Festival in Saudi Arabia (section 3.2.5), classical Arabic poetry recitations (*Al-Muallaqat*), are considered a primary attraction by those with extensive knowledge of Arabic poetry. Others, perhaps in the area visiting friends or family, may attend if convenient, thus treating the recitals as a secondary attraction. For others still, if visiting for unrelated reasons and attending on the spur of the moment, recitations are a tertiary attraction. Shakespeare's Globe Theatre in the United Kingdom (section 2.13.3) has a standby system in place to accommodate the casual or serendipitous tourist who might attend a performance spontaneously.

2.13 Strategies for Developing ICH Assets as Cultural Tourism Products

The following strategies may be used when developing ICH assets as cultural tourism products:

- Building a primary attraction or a purpose-built facility to showcase ICH;
- bundling attractions for stronger market appeal;
- creating cultural spaces for living culture and performances;
- developing new linear routes, circuits or heritage networks;
- using existing or reviving linear routes, circuits and heritage networks; and
- using or reviving festivals and events.

2.13.1 Building a Primary Attraction or a Purpose Built Facility to Showcase ICH

Purpose-built primary attractions tend to be created in one of two ways: the “touristification” of extant yet previously undeveloped ICH assets, or the building of a facility, such as a cultural centre, to showcase living heritage.

Such facilities prove most popular with tourists when embedded in the functioning of the local community. One example is the !Kwa Ttu Education Centre in South Africa (section 3.2.6), which features San living culture and serves as a social locus for the surrounding community. As such, it has a greater air of authenticity and dynamism than static facilities which provide information without significant community involvement, and which may run the risk of fossilising the ICH on display. Purpose-built facilities must first serve the needs of communities before considering programmes for tourists.

Existing heritage assets, such as theatres or temples, may also be developed into attractions. In Hong Kong, China, for example, Ngong Ping 360 Village is a new development close to the Polin Monastery and the Big Buddha Statue Temple Complex (see the case study below).

Due to a lack of capacity-building, little understanding of long-term development strategies and the desire for income generations, communities may alter the ambience of their own heritage sites by building unnecessary interpretation centres. Such structures may damage a group’s spiritual identity and social cohesion. Tourists are also likely to sense the alien nature of these centres and react negatively to them.

Provisions for this type of primary attraction are usually seen as the role of the public or non-profit sector, as these sites provide community benefits like educational and employment opportunities, as well as the prospect of private sector tourism development. Such developments are supported by the private sector if the net social benefits outweigh the costs of converting assets into tourism attractions and of securing funding for conservation work.

Case study: Big Buddha/Polin Monastery and the Ngong Ping 360 Project, Hong Kong, China

Location/scale: The project comprises the Ngong Ping Skyrail, a 20-minute cable car ride, and the Ngong Ping Village, a new attraction designed to highlight the cultural and religious traditions of the Ngong Ping area. It provides convenient access to the Big Buddha, the Po Lin Monastery complex, the Wisdom Path, Tai O Fish Village and the beaches of Southern Lantau.

Commencement/partnerships: Opened to the public in September 2006, the 30-year franchise for the Ngong Ping Skyrail commenced in December 2003 when a Project Agreement between the Government and MTR Corporation Limited (MTRCL) came into force.

In order to minimise the project’s environmental impact, helicopters and mules were used to transport over 12,000 tons of material.

Nature of tourism experience: The project’s two key attractions are the Wisdom Path and the “walking with Buddha” experience. The former includes examples of original calligraphy on carved wood with the Prajna Paramita Hrdaya Sutra (Heart Sutra) displayed on a natural slope at the foot of the Lantau Peak. The tranquil environment allows visitors to appreciate this masterpiece



Big Buddha, Hong Kong, China.

combining art and philosophy. The “walking with Buddha” experience takes tourists on an immersive journey through the life of the Buddha, via a mixed media approach where each room of the facility introduces them to a different aspect of his life story. Visitors are then invited to pick a leaf from the Bodhi Tree, which is inscribed with a “Bodhi Thought” for contemplation. Other major attractions include the Monkey’s Tale Theatre and Ngong Ping Tea House.

Results and lessons learned: Some 300,000 tourists visit this highly popular primary attraction annually and over a third of them come from mainland China. As domestic and intra-regional tourism in East Asia increases, cultural tourists seem likely to visit places of worship or sacred sites in years to come. Popular attractions will therefore need to incorporate new measures to deal with growing demand.

2.13.2 Bundling Attractions for Stronger Market Appeal

Bundling, whereby separate products and services are provided to buyers as a package, is seen as a cost effective option for many communities. Grouping different products together can create a more appealing new product that benefits both the consumer and the supplier. Package tours are a prime example of the practice in tourism, combining airfare, accommodation, ground transport, and other services.

In the context of cultural tourism, bundling typically involves combining similarly themed products or experiences and promoting their collective consumption by tourists. This strategy encourages visits throughout a destination, thus dispersing the economic benefits of tourism more widely and enhancing the economic sustainability of a destination’s small-size enterprises. More importantly, bundling helps to create a theme for a destination and forges a stronger sense of place for tourists.

One instance of successfully bundling rural beliefs and practices related to ICH with community development is the ViaVia Java Village Tours project in Yogyakarta, Indonesia (see the case study below). The initiative also emphasises sustainable grassroots concepts of local empowerment, such as the involvement of women in tours, which defies the gender imbalance often encountered elsewhere in Indonesia.

It is possible to showcase the diversity of assets by bundling rural ICH into agricultural tourism experiences. The former covers all kinds of agricultural practices, including crop and vegetable farming, animal husbandry, fruit collection, horticulture, wine production, forestry, fishing, mixed-farming,¹⁷ and other farming practices. There are also opportunities to link heritage routes and networks to rural ICH tourism products in remote communities without primary tourist attractions. These must be explored with appropriate capacity-building programmes and sensitivity to local entrepreneurship.

Case study: ViaVia Java Village Tours, Indonesia

Location/Scale: Bantul, Yogyakarta, Java, Indonesia.

Commencement/Partnerships: The tours were initiated by ViaVia, a local restaurant and focal attraction for visitors since 1996, which has evolved into a small tour-operator. Key stakeholders are the restaurant staff, local guides, who are generally women, and village leaders. External parties directly involved in the project include owners of home industries, rice farmers, villagers who receive home visits, students at visited schools, trained local guides and vendors of refreshments.

17 “Mixed farming” comprises crops and animal husbandry practices undertaken together on one farm; activities in agricultural systems such as the rice terraces of the Cordilleras in Philippines; as well as unusual farming practices, especially those which are on the verge of disappearing.

Nature of tourism experience: A typical tour involves a four hour trip by bicycle or horse-cart to visit villages south of Yogyakarta. Tourists are informed that what they see during their visit depends on what the villagers happen to be doing on that given day. None of the activities are arranged or staged for visitors. In the interests of the latter, and to reduce negative impacts on host communities, guides provide information on appropriate behaviour to travellers, for instance, on the dress code. As tourists move through the village, guides invite tourists to observe and participate in activities once they have secured the permission of local residents.



Tourists participating in field works in Bantul, Yogyakarta, Java, Indonesia.

The tour is an intensive course on intercultural communication. Throughout, tourists have the opportunity to learn about the social and political structures of village life and its daily activities. When visiting home industries, for example, they learn about *tempeh* (soya bean cakes) and have the chance to prepare and taste traditional food. Visitors become aware of Java's social, cultural and economic life, and the environmental balance managed by local people. The intangible cultural heritage featured includes:

- Oral traditions and expressions, including language: Tourists who visit rice fields and help plant crops learn words for rice in Javanese and Indonesian, indicating its importance in Java's cuisine, language, mythology and culture. Guides continuously explain Javanese beliefs, religion and social structures.
- Performing Arts: Guests may witness performances of a traditional *Jatilan Dance*, providing unique insight into daily life in Javanese.
- Social practices, rituals and festive events: Although weddings are not staged for tourists, it is occasionally possible to experience one by invitation.
- Knowledge and practices concerning nature and the universe: Local farming practices provide insight into concepts of land ownership and family structure.
- Traditional craftsmanship: Village home industries use traditional recipes and tools to make local snacks, such as tempeh.

Results: Approximately 1,200 tourists visit annually (400 trips with an average of three participants). Guides are predominantly female. Not only does ViaVia gain financially, but so too do the locals involved in the tours. Home industry owners receive an income from the sale of products, while rice farmers and brick makers receive funds from ViaVia when the tourists join their activities. According to custom, ViaVia also gives a small donation to married couples when tourists are invited to wedding ceremonies.

Results and lessons learned: ViaVia demonstrates how tourism can benefit local communities, especially women, who reside away from major tourist flows. The restaurant and tour-operator implements an annual training programme for local guides. In collaboration with the NGOs CHF (Christian Housing Foundation) and ASB (*Arbeiter-Samariter-Bund*), special training is planned to provide local communities with the skills to independently develop their village for tourism.

2.13.3 Creating Cultural Spaces for Living Culture and Performances

Developing cultural spaces represents a condensed form a bundling ICH for tourism. These spaces can be historic precincts, public squares, streets, marketplaces, or performance spaces. Such districts provide direct benefits to both consumers and suppliers. Concentration creates a critical mass of products, facilitating easier use by tourists. In turn, larger tourist numbers provide enhanced business opportunities for ancillary attractions and service providers. Strong consumer demand also offers a powerful economic incentive to protect and conserve heritage areas.

The risk remains that over-commodification and standardisation of assets for tourist consumption may damage their integrity. One example of a cultural space which has avoided standardization and succeeded in presenting ICH tourism products is the reconstructed Globe Theatre in London (see the case study below).

Case study: Shakespeare's Globe Theatre, London, United Kingdom

Location/scale: The reconstructed Globe Theatre, located on the south bank of the River Thames in London, consists of an open air performance space with an adjacent resource centre and museum.

Commencement/partnerships: With the Shakespeare Globe Trust founded in 1970, construction work began on the Theatre in 1993 and was completed in 1997.



Reconstruction of Shakespeare's Globe Theatre, London, United Kingdom.

Together the Globe Theatre Company, Shakespeare's Globe Exhibition and Globe Education seek to further the experience and understanding of Shakespearean performance and the dramatist's significance to the English language and literature.

Nature of the tourist experience: The Globe Theatre is a unique resource dedicated to the exploration of the author's work and the playhouse for which he wrote, through the joint means of performance and education. Tourists may experience the Globe either by attending a performance or by touring the theatre. Tours are held daily, every 15-30 minutes, with visitors either booking tickets themselves in advance, or collecting last-minute tickets from the stand-by line. While performances may use modern props, their Shakespearean dialogue is never altered nor is any interpretation provided. Replete with the open-roof architectural design of the original Globe, the audience has the opportunity to be involved in some of the play's action. The setting and participatory nature of the theatre experience allows the language of the plays to be brought to life.

The Globe receives no annual government subsidy. As its activities are, overall, self-financing, they are balanced so that the net income from the exhibition, the box office and donations cover net deficits, for instance, through educational and academic work.

Results and lessons learned: The tours attract some 100 people an hour during peak times. The theatre can hold up to 1500 persons per performance, of which approximately 80-90% are tourists during the summer high season, while local residents and school groups comprise a higher proportion of the audience during the rest of the year.

The Trust's mission is to be a focal point for Shakespearean language and performance with a strong educational objective. Since the historic building has not been reconstructed purely for entertainment, it manages to serve a broad spectrum of cultural tourists.

2.13.4 Developing New Linear Routes, Circuits or Heritage Networks

Opportunities also exist for destinations with similar or complementary cultural assets to cooperate by creating tour routes linking different communities. Increasingly, regional communities are realising that, the collective sum of their cultural assets has greater tourism appeal than when marketed individually. Bundling diverse attractions into a themed tour route creates an appealing primary attraction and presents a low-cost option for many destinations. The *Ruta de la Yerba Mate* in Argentina, for example, was created to afford tourists a rich cultural experience by giving them greater access to the zones of yerba mate cultivation (see the case study below).

Case study: Yerba Mate Trail (*Ruta de la Yerba Mate*), Argentina

Location/Scale: The trail traverses northern areas of the Corrientes and Misiones provinces of Argentina, two zones of yerba mate cultivation located close to one of the country's most visited attractions, the Iguazu National Park. Made up of more than ten local circuits, the 600 km long network is part of a broader "Food Trails" project (not to be confused with "Gastronomic Trails").

Commencement/partnerships: Conceived in 1999, the trail was developed by the Faculty of Agronomy (Rural Tourism Nucleus) of the University of Buenos Aires. After two years of awareness campaigns, financing for the National Yerba Mate Institute (INYM) was approved. Work on the ground began in August 2007 and was presented to the press and tourism sector in March 2009. A year earlier, the multi-stakeholder Association of the Yerba Mate Trail was formed with 69 members, a number that has risen to over 130, with 160 associated businesses. Economic beneficiaries include the gastronomic sector, mate cultivators, and local businesses. Members have developed 180 products bearing the trail's logo, for use in hotels, museums, and other facilities.

Nature of the tourism experience: The project aims at *valuing yerba mate* as a product, promoting new usages, and generating additional income through tourism. Travellers learn that *yerba mate*, called "green gold" because of its health benefits, is considered one of Argentina's most representative products, having been used since pre-Hispanic times and regarded legendary divine gift for the Guaraní people. They are also made aware of its importance as a social drink, vital in fostering social bonds.

Rather than visiting the entire trail, visitors select points for small local tours, including the Waterfalls of Iguazu, the Jesuit Missions, and the Ibera Wetlands. Tourist activities vary from agro-tourism to guided tours of industrial plants and museums. The trail involves the active participation of farmers, entrepreneurs, tour operators, craftsmen, hotels, restaurants, travel agents and other members of the Association of the Yerba Mate Trail. For tourists, trips link the production of yerba mate with local history, culture and inhabitants. It is a "Food Trail", in the sense that tourists learn about the production culture of the region through the food itself.

Results and lessons learned: Together, the circuits receive over 200,000 tourists annually after having link attractions in the region to create a new tourism product with a strong common theme. The most difficult aspect of the circuit's organisation was reconciling conflicting interests and

the different political tendencies of the two provinces. Setting up the initiative also proved the importance of highly trained professionals who know how to approach local communities. As yet, no collaboration exists with the Guaraní people, who first used yerba mate as an infusion. The project's initiators decided to postpone collaboration until funding was obtained to finance infrastructure. However, the Guaraní were informed about the project and three communities were identified willing to be included in the trail at a later stage.

2.13.5 Using Existing or Reviving Linear Routes, Circuits and Heritage Networks

ICH assets have historically contributed to the creation of routes, circuits or heritage networks, such as pilgrimage routes. Tourism based on religious heritage assets remains a significant part of cultural tourism around the world. As such routes may be in use by pilgrims, their commodification for tourists must be handled with sensitivity. Moreover, marketers should consider emerging cultural tourism markets, such as New Age or spiritual tourism, in which routes are travelled to achieve a certain level of self-awareness. This type of tourism was vividly illustrated by the best-selling Brazilian author Paulo Coelho's account of the Way of St. James (see the case study below).

Tourism can play a significant role in dialogue between religions and cultures. It is not possible to bring people together without the freedom to travel, freedom of movement and respect for human rights. This is a key point in the promotion of the Abraham's Path Pilgrimage Route, a case illustrating how T&ICH can promote cultural exchange and peace (section 3.1.1). For more information on the peculiarities of religious tourism please see annex IV.

Case study: The Way of St James (*Camino de Santiago*), Spain/France

Location/scale: The Way of Saint James encompasses a network of pilgrimage routes leading to Santiago de Compostela, in Galicia in northern Spain, each boasting different historical, cultural and religious attractions.

Commencement/partnerships: The route was founded following the discovery, in 813, of the tomb of St. James (Santiago) in Galicia. In 1987, once an unwritten agreement between the Catholic Church and the Public Administration permitted its recovery as a religious and tourist path, the Way of St. James was declared the first European Cultural Route by the Council of Europe. Key stakeholders include the Catholic Church, the *Sociedad Autónoma (S.A.) de Xestión do Plan Xacobeo*¹⁸, the *Observatorio do Camiño* and pilgrimage societies. Of special note among the latter are the Friends of the Way societies, which promote networks of free or low-cost hostels, catering and information services, voluntary workers (medical and religious), and researchers.

The Public Administration is responsible for legislation, maintenance and the protection of the Way's cultural heritage, while the goals of *S.A. de Xestión do Plan Xacobeo*, a public company of the Galician Government, are tourism and cultural promotion coupled with the provision of services on the routes. In collaboration with this company, and the Institute for *Estudios Turísticos de Galicia*, the *Observatorio do Camiño* was established in 2006 at the University of Santiago de Compostela as a multidisciplinary project to analyse the profile of the pilgrims that journey along the Way.

Nature of tourism experience: The Way of St. James is unique in many ways, but it is also singularly special because it is traversed by both pilgrims and tourists. It targets a wide array of visitors of different nationalities and age groups with motivations ranging from experiencing religion and spirituality to sampling culture and enjoying nature. It can be travelled on by foot or by bicycle, on horseback or even by wheelchair, stage by stage or all at once. Around three-quarters of travellers begin their journey outside of Galicia, where the Cathedral of Santiago de Compostela is usually their final destination. Here pilgrims may embrace the statue of St. James, visit his tomb, go to mass, confess, take communion and meet other travellers and pilgrims in the forecourt.

They can request a Compostela certificate, issued by the Catholic Church to acknowledge their completion of the journey, while many visitors also buy souvenirs in the shape of the scallop shell associated with the Way.

18 See also <http://www.xacobeo.es>.

19 See also <http://www.santiago-compostela.net/index.html>.

In the 20th century, the Way of St. James enjoyed renewed popularity. Since the 1990s, pilgrims and tourists have seen it as a spiritual journey in the broadest sense: a route with religious origins that have been transformed with the addition of a touristic and cultural itinerary. The result has been a constant increase in the number and diversity of new arrivals, especially during the Compostela Holy Years. One of the most innovative promotional activities has been the sponsorship of a website, by the *S.A. de Xestión do Plan Xacobeo*, for travellers and pilgrims to record their experiences in blogs, more than 5,000 of which have been created since 2002.¹⁹

Results and lessons learned: The registered annual arrivals of pilgrims at the Cathedral of Santiago between 1985 and 2009, as documented in the Cathedral's records, significantly increased during Holy Years, with the Holly Year of 2010 witnessing 1,436,527 visit the city, a 9.7% increase in comparison to 2004. It is likely that more intensive crowd control techniques were necessary during the most congested months of these years. Towns and villages along the Way seem to profit more over this period than at other times.

Among the good practice aspects of this case study is the collection of data, by the *Observatorio do Camiño*, on aspects of the pilgrimage that can be used to improve the tourist experience and mitigate the impacts of rising visitor numbers. As in the case of any heritage route, the Way requires constant new impulses, greater collaboration between stakeholders, and continued intelligent management. Consistent improvements in the quality of existing services, such as hostels, information points, signposts, and so on, are also necessary. The spiritual aspects of the route should be emphasised and the initiatives put in motion by the Xacobeo and the Galician Tourist Office to promote the route should be taken into account.

2.13.6 Using or Reviving Festivals and Events

Festivals or celebratory events, hosted for a variety of reasons, represent some of the most attractive and comprehensive ways of displaying ICH. These typically attract large numbers of tourists, and the challenge remains to maintain the authenticity of events and to apply carrying capacity mechanisms to manage visitors' flow. It is the following features of events that give them market appeal for tourists:

1. The satisfaction of multiple roles – tourism development, confirmation of cultural identity, community development, revitalisation and awareness raising;
2. the satisfaction of basic needs – physical, interpersonal and psychological;
3. festival spirit – sharing values and developing a sense of belonging;
4. uniqueness – the creation of unique sights and experiences;
5. authenticity – the representation of traditional cultural values and processes;
6. tradition – the celebration of history or past ways of life;
7. symbolism – honouring cultural rituals and their meaning; and
8. nostalgia – reliving a feature of the past that can reinforce community bonds²⁰.

The Trumpet Festival in Guča, Serbia (see the case study below), is representative of an event which first acquired importance among the local population, and later, through tourism development, became a national symbol and an important international occasion for the country.

²⁰ Misiura, S. (2006), *Heritage Marketing*, Elsevier, Boston.

Case study: Guča Trumpet Festival, Serbia

Location/scale: The annual five-day Guča Trumpet Festival is held in the town of Guča in western Serbia, at the beginning of August. Alternatively referred to as the Assembly of Trumpet Players, it is the best known event of its kind, having run continuously for 50 years and attracted tourists and musicians from every continent. Worldwide, it is deemed an honour by trumpet players and folk song and dance groups to be invited.



Guča trumpet players perform for visitors.

Commencement/partnerships: Organised by the Centre for Culture, Sport and Tourism of the municipality of Lucani the festival is supported by public funds, including those from the national government which has identified the occasion as an important national event. The private sector too is providing increasing sponsorship and the event has become lucrative for travel agencies across Europe. Guča is using its long experience of management to earn its place on the map of world music festivals, generating high levels of interest among ethno-music lovers.

Nature of tourist experience: The festival celebrates the trumpet, which accompanies every major event in rural Serbian life, from births and baptisms to weddings, *Slavas* (family patron saint days), state and church festivals, and harvests, to name but a few. The music is diverse, encompassing indigenous melodies and characteristic southern Serbia *čoček* dances alongside recent tunes, while consistently honouring old harmonies. Tourists also experience the dynamism of the local community since folk culture has become a complementary aspect of the festival. The event has grown into a display of oratory, national costumes, crafts, customs, traditional music, dance, sports, and folk arts. Cultural exchange too is a notable feature. For example, in 2010 a group of Aboriginal Australian musicians were invited to a session where Serbian artists played the didgeridoo and the Australians played Serbian trumpets. Visitors have been known to travel from Mexico, Spain, Greece, Denmark, China, Australia, the United States of America and elsewhere to attend the event. Thus, it raises awareness at the local, national, and international levels of the importance of musical heritage.

The energetic ambiance and welcoming atmosphere generate ample festival spirit and satisfy a multitude of tourists' basic needs. Innovative performances mixing Serbian traditions with those of other world regions express uniqueness, while the celebration of traditional rituals reflects authenticity and symbolism. The efforts to uphold these traditions, furthermore, entail features of tradition and nostalgia.

Results and lessons learned: The festival has provided significant economic benefits to the local community by attracting some 500,000 visitors each year, of which 40,000 are international tourists. Managers have strived to improve the quality of the festival's programme and auxiliary services, while providing a range of financial resources to sustain the festival in the long-term. Future plans include involving more international performers, as well as international organisations active in the fields of both culture and tourism. The event faces the challenges of retaining its authenticity in the face of globalisation, mass culture, and consumerism. It may consequently be useful to invite educational institutions and organisers of other successful music festivals to assist the community with new approaches to the organisation of this event.

2.14 Monitoring Performance, Impacts and Ensuring Sustainability

Among benchmarking approaches, SWOT (Strength, Weakness, Opportunity and Threat) is the most widely used. A SWOT analysis is an effective and easy-to-perform-tool for analysis that can offer the valuable insights needed to help identify and capitalise on sustainable competitive advantages. It is, essentially, a comparative tool that enables an organisation to assess its operations, or an element thereof, against industry standards or competitors, with specific outcomes in mind. In practice, far too many SWOT analyses are not goal-oriented. These could be improved by analysing more items and issues than can be easily addressed with specific or feasible solutions.

A process should be undertaken to identify where communities are most likely to feel the impacts of tourism, or in which ways they need to improve managing and marketing their ICH tourism products. Recent debates about intangible heritage and associated products indicate the lack of a framework for understanding and assessing changes to perceptions of social and cultural values. Models should be devised for assessing the social value and overall character of intangible heritage assets, which can be tested on a selected sample of cultural spaces, events and activities, thought to have value for the community. It is hoped that such analysis will help address the questions of whether, and to what degree, a specific approach to monitoring changes in the core and social value of intangible heritage can be detected for these assets as tourism develops. The monitoring process should include the following tasks:

1. Identifying principal ideas and concepts pertaining to social value, intangible heritage and tourism product;
2. building on and integrating theoretical perspectives, experiences from professional practice, and community-based viewpoints;
3. encouraging open and fruitful discussion on the topic within the Cultural Heritage Management sector and other relevant fields;
4. examining specific examples to understand how an assessment framework may be devised and implemented.

Information should be gathered during this process by accessing sources such as government studies, media stories, and feedback from seminars organised in conjunction with community-based and non-governmental organisations.

2.15 Summary of Key Issues

A marketing approach towards product development can benefit cultural heritage assets by ensuring that a desired message is sent to a desired segment of users. As not all cultural tourism products are the same, using an attraction's hierarchy model can assist in exploring the different levels of appeal that assets hold for different consumers. Through the use of innovative techniques, attraction sets can be combined to create appealing ICH tourism products which satisfy specific markets.

Pine and Gilmore's five principles of what drives the creation of memorable experiences may be useful to consider when developing cultural tourism products. The first stresses the need for a consistent theme, one which resonates throughout the entire experience. This can aid in promoting key aspects of ICH projects that marketers can, in turn, use as unique selling propositions (USP). Secondly, the theme should be layered with positive clues, such as, easily intelligible signs. The third principle advises the elimination of negative clues, as in those visual or auditory messages that distract from, or contradict, the theme. Memorabilia that commemorates the experience for the user is recommended by the fourth principle. Finally, all five senses should be engaged, to heighten the consumer's experience and make it more memorable.²¹

21 Pine, B. and J. Gilmore (1998), 'Welcome to the Experience Economy', *Harvard Business Review*, Vol. 76 (4), pp. 97-105.

Outline of Case Studies and Good Practice Examples

Case studies and good practice examples of government-led and community actions are presented in this section, followed by further examples focusing on specific ICH categories, as previously defined. A summary of key issues in tourism development and safeguarding ICH, based on analysis of the case studies and good practices, is presented in section 3.3. The latter has also served as a basis for drafting the recommendations of this study featured in section 4.

3.1 Government-led Actions

This section outlines government actions related to the promotion of intangible heritage, as well as public-private and public-NGO-community partnerships at the national, provincial, municipal and community levels. It also describes the roles and coordination mechanisms of the public administration at different levels and cooperation modalities with different tourism and heritage management stakeholders.

3.1.1 Transnational

Transnational programmes related to ICH can play a demonstrably positive role in enhancing multilateral cooperation and fostering peace. Bundling tourism products across countries requires careful facilitation, particularly due to complex issues such as differing visa regimes between states and various geo-political considerations.¹ The Abraham's Path Initiative (API) in the Middle East, like the EDEN initiative launched by the European Commission (section 2.3.4), is an example of this kind of transnational project.

Case study: Abraham's Path Initiative (API), Middle East

Location/scale: The Path² traces the route of the journeys along which the religious figure Abraham or Ibrahim is believed to have travelled through Turkey, Syria, Jordan, Israel and Palestine. If completed, it would eventually be extended to encompass his travels to and from Egypt, Iraq, and Saudi Arabia.

Commencement/partnerships: Opened to travellers in 2009, the project was prepared between 2004 and 2008, following an initiative of a senior Harvard University academic. It was influenced by the modern revitalisation of the Camino de Santiago de Compostela in Spain (see section 2.13.5) and the creation of the Appalachian Trail in the United States of America. With an annual budget exceeding one million dollars before the economic downturn of 2008, its major contributors belong to diverse faiths and foundations and hail from 18 different countries. Since its formal inception as a non-profit NGO in 2007, the API has grown to have offices in Ankara, Amsterdam, Beirut, Bethlehem, Jerusalem, Oxford, Paris, and San Paolo. Its partners include the

¹ In its *Declaration on the Facilitation of Tourist Travel*, adopted in 2009, UNWTO recommends that states consider all possible means of eliminating or reducing legal, financial, or technical barriers to tourist travel, so long as these are not absolutely indispensable for the maintenance of security, safety, health and public order.

² See <http://www.abrahampath.org/about.php>.

United Nations Alliance of Civilizations, the Harvard Negotiation Project, Engineers without Borders International, the World Heritage Alliance, Outward Bound International, as well as the Universities of Bethlehem (Palestine), Sabanci (Turkey), and Ben Gurion (Israel).

With its headquarters in Boulder, Colorado, and its academic activities centred at Harvard, several regional and in-country organisations are responsible for API's ground operations. It has established international support teams and community-based planning processes to build awareness of the Path, to facilitate projects illustrating its potential to contribute to economic development, and to carry out the diplomatic negotiations necessary to ensure its development, official support, and long-term sustainability.

Nature of the tourism experience: The story of Abraham as a unifying figure has already been incorporated into a number of dialogue and reconciliation initiatives, particularly in inter-faith contexts. Walking the Path makes the traveller a part of the story of the Middle East by experiencing his journey first-hand. It provides educational and spiritual experiences, as well as opportunities for cultural understanding, examples of which are recorded by tourists on the project's website. API staff has calculated that over one hundred million people worldwide have been exposed to the Path through positive media events, including international news stories, television programmes and the internet.

With the endorsement of the United Nations Alliance of Civilizations, over 300 km of the Path have been opened to a growing number of travellers, ranging from students to politicians like former U.S. President Jimmy Carter. Furthermore, the project's link with Harvard University inspires confidence in its management, given the institution's record of involvement in community development projects.

Results and lessons learned: By the spring of 2009, five major segments of the Path had opened, totalling 310 km. Some 3,000 individuals travelled the Path in the same year, of which 500 may be classified as pilgrims. The API has sponsored study tours and walks, for instance, between the ancient Turkish cities of Harran and Sanliurfa (40 km). Travellers may also walk along the Syrian Cultural Walking Trail from Deir Mar Musa to Damascus (80 km), and between the Jordanian municipalities of al-Ayoun and Ajloun (30 km). There is a segment (60 km) from Be'er-Sheva to Arad, in the Negev desert, in Israel, as well as a section in Palestine from Nablus to Jericho and on to Betin (Bethel) (70 km). The long-term goal is that a 5000 km Path will also be opened to travellers in Egypt, Saudi Arabia, Iran, Iraq, and Lebanon.

Key Middle East leaders, Nobel laureates and UNWTO have endorsed the API. However, in addition to the challenge of building an effective organisation and raising substantial resources, concerns exist about the Path's safety. In-country organisations are working with stakeholders to promote the belief that travellers can safely undertake the journey, highlighting that their travels also have the potential to spark real economic development. Remote communities are ideally placed to benefit from the Path financially and in terms of cultural exchange, especially in relation to the development of rural and pro-poor tourism in the area.

3.1.2 National

NTAs and public sector organisations have a key role to play in facilitating and initiating actions and partnerships at the national level, especially by creating suitable conditions for all stakeholders. It is imperative that they engage in open dialogue with stakeholders from diverse administrative levels. Adopting and improving legislation, policies, programmes and projects aid in spreading economic equity, relieving post-conflict impacts and encouraging revitalisation as part of overall sustainable tourism development.

Such measures for T&ICH encompass:

1. statutory and regulatory frameworks;
2. facilitating and forming partnerships;
3. human resource development for ICH tourism;
4. market intelligence and promotion;
5. research, statistics and monitoring goals and thresholds;
6. promotion of documentation, use of information technologies and communication of ICH values.

NTAs can encourage their governments to become signatories of the 2003 UNESCO Convention and prompt national laws to safeguard cultural values and ensure successful T&ICH partnerships. These should be supported by policies and regulations encouraging socially responsible tourism, local guide training, fair trade and respect for the cultural authenticity of communities. Therein, reference should be made to international good practices as recommended in codes and conventions on sustainable tourism and safeguarding ICH (see annex VII). Specialist legislation at the national level can also help to protect communities' intellectual property rights, cultural spaces, and sacred artefacts associated with ICH.

Planning processes in tourism development should require discussing the limits of acceptable change (LAC) with communities, and monitoring these thereafter. NTAs should further advocate for project funding to document traditional knowledge and practices. Marketing frameworks for ICH similarly require regular monitoring and research. For example, consistent marketing plans for quality-handcrafted souvenirs can prevent the process of "glocalisation"³ becoming detrimental for communities. These supplement intellectual property rights, prevent the standardisation of heritage, and ensure greater income for community-based handicrafts producers. Creating the right conditions for capacity-building programmes is also important in terms of human resource development for ICH-based tourism.

A good example of a Public Private Partnership (PPP) at the national level is embodied by that of the Croatian Ministry of Tourism and the Croatian Chamber of Economy (CCE) (see the case study below).

Case study: The Croatian Affiliation for Cultural Tourism, an initiative of the Croatian Chamber of Economy (CCE)

Location/scale: The Initiative is effective throughout Croatia.

Commencement/partnerships: The Croatian Affiliation for Cultural Tourism was formed within the Croatian Chamber of Economy (CCE) Tourism Department in 2004 as an informal body based on public-private cooperation. The CCE is an independent professional and business organisation to which all legal Croatian business entities belong. Its members from the tourism industry, looking for closer partnerships with heritage institutions, initiated the Croatian Affiliation for Cultural Tourism to foster an integrated approach to destinations and tourism products. Heritage institutions and associations were welcomed to join on a voluntary basis, without being obliged to pay membership fees. Some 50 heritage institutions, 150 travel agencies, several hotels and 1000 tourist guides indicated their interest in working within the Affiliation. The Ministry of Tourism also assisted in facilitating this process.

3 Transnational corporations use the term "glocalisation" to describe policies intended to adapt their business practices to local conditions. However, the term also carries a critical connotation when such measures are superficial and unlikely to bring economic opportunities to small local enterprises.

Nature of the tourism experience: The Initiative has facilitated numerous projects offering a diverse array of experiences to attract the greatest possible number of cultural tourists. Increasingly, there has been an emphasis on promoting themed festivals or events, given their popularity with both domestic and international visitors. The most important activities of the chamber are conducted through associations that enable competent entrepreneurs to discuss matters related to their fields of expertise, analyse the effects of government measures, and propose solutions.

Tourism in less developed regions of Croatia was seen as an opportunity to bring traditional values back to life. Since the Affiliation is a multidisciplinary body encompassing museum specialists, archaeologists, travel agents, and hoteliers, among others, they decided on a multidisciplinary platform for the incorporation of intangible heritage in tourism. They also agreed on UNESCO's definition of intangible cultural heritage and on the importance of preserving local identity, both in terms of traditional knowledge, and through recognising more recent heritage.

The first step involved awareness-raising measures within the tourism industry and heritage institutions, providing easily accessible and reliable information on ICH. One of the body's primary aims was sustaining local identities through revitalisation and interpretation, while encouraging transmission and re-enactment of intangible heritage through tourism. Fostering integrated approaches for heritage management within destinations was a crucial task. To facilitate this, a close relationship was formed with the Ministry of Tourism and its Cultural Tourism Department, which helped to develop effective financial incentives for the development of cultural tourism projects.

Results and lessons learned: As it became clear that simply creating heritage products for tourists would neither safeguard ICH nor prove economically sustainable, an approach that balanced the needs of ICH preservation and those of tourism was promoted. Thus, fostering sustainability and cultural distinctiveness as part of each tourism destination's branding and products became an important task of the Affiliation. The Business Club for Cultural Tourism was established in 2006 to present (preferably on a monthly basis) good practices of cultural tourism partnerships and products, so as to share know-how between members of the Affiliation and the CCE.

Over twenty good practice solutions in cultural tourism have been presented, many illustrating a very sophisticated use of intangible heritage as a part of Croatia's cultural tourism offer. These included the Craft Museums of Hrvatsko Zagorje, with its interactive programmes and workshops for tourists on handicrafts; the Museum of Hrvatsko Zagorje Peasants' Revolt, featuring re-enactments of the rebellion; the International Children's Festival in Sibenik and its storytelling experiences; and the Changing of the Civil Guard of Varazdin, a ceremony evoking past military rituals. Each project elicited great interest from CCE members and travel agencies in general.

3.1.3 Provincial

NTAs are well placed to recommend models and actions for creating effective partnerships at the provincial level, and for ensuring better dialogue and linkages between different sectors and territorial units (municipalities, counties, provinces, and so on). These undertakings can be reinforced by creating new T&ICH products and/or improving links to existing products. In every case, detailed coordination is needed to successfully establish such initiatives, particularly given the dual inputs they receive from both the provincial and local levels.

Another example is that of a regional network established in Chile to assist local communities in formulating tourism products, which vividly demonstrates the importance of provincially-coordinated programmes for encouraging socially responsible tourism, local guide training and employment, fair trade and respect for different cultures (see the case study below).

Case study: Network of Pehuenche Tourist Trails, Trekaleyin, Chile

Location/scale: Also known as the *Red de Senderos Turísticos Pehuenche Trekaleyin*, the trails are located in Alto Biobío, in Chile's Biobío region. The area is inhabited by four indigenous Mapuche communities (Pitril, Cauñicu, Trapa Trapa and Butalelbún) that have formed a network of tourist trails of between 9 and 20 km, which can be amalgamated for a longer trip; for instance 10 km for a daytrip or 100 km for a mountain crossing of 6 days and 5 nights. The most common trips are those of 25 km (3 days and 3 nights).

Commencement/partnerships: Following years of preparatory work, with the help of SERNATUR, Chile's National Tourism Administration, the project became operational in January 2008. Trekaleyin arose as an association between the aforementioned communities, the *Sendero de Chile* Programme, the NGO Sepade, and the *Servicio Pais* Programme. Since its inception, key stakeholders have included community leaders, those in charge of the local office of Sepade, and the local coordinator of Sendero de Chile, all of whom benefited from the professional support of Servicio Pais. As such, Trekaleyin should not only be regarded as a community project, but can be more accurately understood as a public-private-community partnership. Given the technical assistance provided to locals when applying for different forms of funding, the project is able to be financed by various sources. In each community, there are some 15-20 entrepreneurs and five guides. The latter are members of the indigenous association Trekaleyin, but are also able to organise excursions independently.

Nature of the tourism experience: Trekaleyin offers an alternative way to become immersed in Pehuenche culture through traditional, adventure-themed or nature-based activities. The uniqueness of the experience lies in the opportunity to interact with the Pehuenche people in their native land. ICH-related tourism activities include:

- *Oral traditions and expressions:* in contrast to other Mapuche communities in Chile, the Mapudungun language in Alto Biobío is still vibrant. All tourism service providers (guides, cooks, accommodation owners) speak the language, offering the possibility for tourists to learn some of its basics. The sharing of myths, legends and traditional stories forms a central element of the tourist experience, and is heavily stressed in the promotional leaflets of excursions.
- *Knowledge and practices concerning nature and the universe:* The people of the Alto Biobío region share their knowledge of the natural environment, medicine, and food, alongside traditional wisdom through interpretative narratives of fauna and flora that go beyond a strictly scientific or Western point of view. The social and curative characteristics of plants are explained, and visitors also learn about socio-culturally significant sites such as lagoons and forests in a Pehuenche context.
- *Traditional craftsmanship:* Visitors get familiar with the traditional products made of sheep wool that the Pehuenche people have used to survive the cold weather of the mountains since time immemorial. All tours offer typical souvenirs related to the wool production process.

Results and lessons learned: Visitors are mostly domestic, usually coming from the Biobío Region and its principle cities, Concepcion and Los Angeles, and secondly, from Santiago. In 2009, the project welcomed its first foreign tourists, who arrived via intermediaries. From 2008 to 2010, the network received over 400 visitors. All revenue generated went to the communities, the association and the tourism service providers of the four Pehuenche communities.

This project has been a useful learning experience for each one of the institutions and individuals involved. Community members themselves developed the trails and have come to feel at ease in their role as tour guides and tourism stakeholders. A key element has been the constant training and capacity building, collaboration, coordination and support on the basis of mutual trust. In

general, the communities feel that the project has been successful thus far. They have learnt how to set up tourism businesses, guides have learnt to “believe” in being in a company, because of concerns over the commodification of their, or the region’s, cultural identity.

Some communities still find it difficult to develop ways in which everyone can benefit from tourism. This issue gained more importance when communities tried to understand that sometimes, at the beginning, the tourism development involves only a couple of people in each community, but with the approval of the entire group. Although transmitting this message has been difficult, tangible beneficial results in some communities can inspire others. The biggest challenge remains how to identify activities and roles that allow the incorporation of more people into tourism projects and make them active participants in tourism development.

3.1.4 Municipal

The municipal level holds the key to creating associations and strategic alliances between tourism sites, businesses and authorities. These can formulate resources and programmes aimed at capacity-building for the empowerment of communities, particularly of women and young persons, through undertakings like training workshops and cultural exchange visits. Municipal-level authorities can also encourage the diversification of activities and ensure a local planning framework that allows for the safeguarding and maintenance of cultural spaces and ICH. These bodies can further establish infrastructure to assist networks at other levels, for example in terms of handicrafts, food, and transport.

Attention to marketing studies and post-subsidies schemes has been important in some countries at the municipal level, for instance in Italy and Norway. Local tourism boards should be involved in providing direct policy and planning inputs from the local perspective. City councils should also work with tourism authorities to ensure the reinvestment of tourism taxes, as well as to form partnerships that utilise appropriately collected financial resources. An example of a municipal-level partnership is that of the United States’ National Parks Service (NPS), a key public land management authority which manages urban cultural parks, recreation areas and natural heritage parks, with the New Orleans City Council, resulting in the establishment of the New Orleans Jazz Park (see the case study below).

Case study: New Orleans Jazz National Historical Park (NOJNHP), United States of America

Location/scale: The opening of the Park is currently located in a building in New Orleans French Quarter. The tourist centre, with five full-time employees, encompasses a performance area, exhibition space, information desk and a bookstore. Part of its space falls within the Louis Armstrong Park, which contains additional performance facilities. There are plans to fully integrate NOJNHP into the former.

Commencement/partnerships: The Park was authorised in October 1994, and in 2000, the National Parks Service signed a 99 year lease in conjunction with the City of New Orleans to develop the site within Louis Armstrong Park. It immediately opened temporary tourist facilities. The establishment of a 17-member New Orleans Jazz Commission was also authorised. It’s an independent body created to advise in the preparation of Jazz Park’s General Management Plan, assist in public discussions of planning proposals, aid the National Park Service in working with different stakeholders while taking economic and business interests into consideration, and finding funds for research on the history of jazz in New Orleans.

Once the temporary tourist centre opened in 2000, staff formed partnerships with local social organisations, jazz clubs, musicians, schools, colleges, civic foundations, and competent city, state, and federal agencies and commissions. This collaboration enabled the former to establish a permanent home for the Park, identify historic resources, coordinate educational programs, and promote a broad range of activities.

Nature of the tourism experience: The historic and ethnic diversity of New Orleans has created a haven for cultural interaction and the evolution of distinctive traditions, with the roots of jazz flourishing in the African-American community. The Park has exhibits on display during business hours, schedules special Ranger programmes, and hosts live music performances. It also offers two self-guided jazz history walking tours with audio narration and brochures, which are available at the tourist information centre and the Park's website. Although caters mainly to adults, it also has a weekly children's programme. Furthermore, by engaging local musicians for the Saturday concert, the Park provides them with an additional source of income.

Results and lessons learned: The Park has recorded between 60,000 and 80,000 visitors annually, of whom approximately 20% are locals. The two years following the devastation wrought by Hurricane Katrina were ones of recovery, with visitor numbers seeming to recover to pre-2005 levels by 2009. The Park's partnerships with other institutions have helped to ensure that authorities at the municipal level benefit from the professional planning expertise of the Park's management at the national level.

National Park Service marketing also provides linkages with a range of products outside the city and access to a platform for national promotion to potential tourists through the latter's website⁴ and other resources. However, challenges remain, as the Jazz Park itself is not permitted to pay for advertising, and must therefore depend on the National Park Service or the Museums Directory of New Orleans for its marketing. Further challenges relate to securing funding for a permanent tourist centre, since a lack of finances has postponed plans to relocate the Park. As a result of the partnership with the Louisiana State Museum, in November 2011 the latter became home to a jazz museum and the NOJNHP performance theatre.

3.1.5 Community Level

Communities, the ultimate bearers of cultural traditions, benefit most from a grassroots approach to sustainable tourism products. While much of this study is concerned with the activities of organisations, it is important to remember "the power of one", i.e. the significance of individuals and the communities to which they belong. A telling example is that of communities in Dogon Country, Mali, an area which initially suffered negatively from spontaneous tourism development, but which is becoming more community-orientated in terms of ICH tourism product development (see case study A below).

Individuals from the area have also benefited from involvement with the tourism industry, as in the case of Ogomono Saye, a guide who has established his own village-based NGO to assist his community (see case study B). Other issues, including the empowerment of women in community-based projects, sharing community cultural spaces with tourists, and the presentation of ICH related to specific groups like migrants, are dealt with at the end of this chapter.

⁴ See also <http://www.nps.gov/jazz/>.

Case study A: Dogon mask/dance performances, Mali, West Africa

Location/scale: Encompassing some 700 villages, the principal Dogon area is bisected by the Bandiagara Escarpment, a sandstone cliff that was inscribed on the list of World Heritage Sites in 1989, as “Cliff of Bandiagara – Land of the Dogons”, for its cultural and natural value. Tourism development steadily gained importance in the area, bolstered by the construction of roads, training courses for guides and the establishment of four village museums.

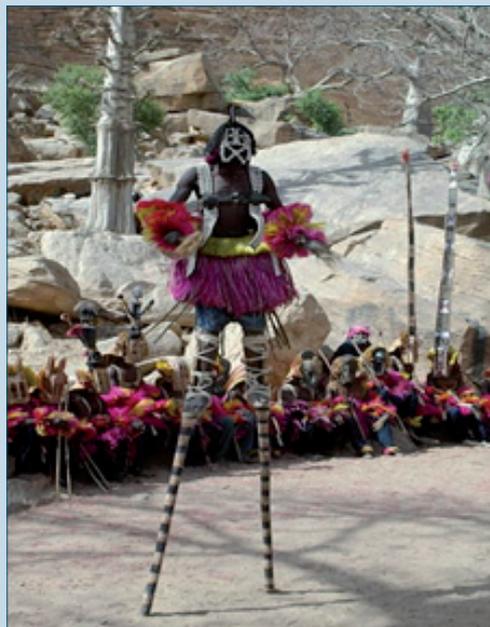
Commencement/partnerships: Lomomatho, the Financial, Tourism and Hotels Office, is the main government department which manages tourism policies in the area. Partnerships are being developed between international NGOs, tour companies, local guides, grassroots tourism associations, and public sector authorities seeking to support ICH, particularly through tour guide training and the assessment of ICH assets. Local guides have also begun working as intermediaries with larger tour companies, like Dragoman Tours, which has won awards for responsible tourism. It engages the services of camp masters and local guides to support the economy of communities and provide tourists with direct interaction with their hosts.

Since 2007, a safeguarding project in Bandiagara has been supported by the Jet Tours Company. As in the case of a similar initiative in Angkor, Cambodia (see section 3.2.1), the project is part of a joint endeavour of the World Heritage Centre Jet Tours partnership to promote preservation and raise awareness via responsible tourism. The project aims to directly contribute to reinforcing site management, protecting local ecosystems and building awareness among the local community and tourists. Another project is also being developed by the Cultural Mission of Bandiagara, a technical service of Mali’s government that assists the Ministry for Culture in protecting World Heritage Sites.

Nature of the tourism experience: The villages along the escarpment comprise stone and adobe houses with little evidence of modern building materials. The performances are therefore carried out in highly authentic and evocative settings. The women sometimes perform a greeting dance in the evening and visitors may be even able to witness a funeral ritual or *damas*, if one happens to be taking place and villagers give their approval. There are, however, mask dances performed specifically for visitors, when requested by guides, using smaller versions of ritual masks.

The dancers are usually young men who hold the masks onto their faces with their teeth. The community often sells some mask reproductions, as well as indigo dyed fabric and carved wooden granary doors to tourists. While the production of handicrafts for mass consumption has been noted in the vicinity of the main road, the phenomenon remains small scale, with several villagers preferring to produce and sell fewer handicrafts but of higher quality.

Results and lessons learned: Dogon Country attracts some 70,000 tourists each year, a figure which is steadily increasing. While many come from France, given its historic ties to Mali, other visitors hail from all over the world. As such, Dragoman tour guides speak a range of languages including English, Japanese, Polish, and Arabic. As communities which are not featured in guide books receive few visitors, many guides with connections outside of Dogon Country or knowledge of the Internet have instigated their own promotional initiatives. The role of women in the area, and the way in which villages and their heritage benefit from tourism, are also of particular interest.



Locals performing a ritual dance, Dogon Country, Mali.

Role of Women

Many women perform dances and sell handicrafts to tourists in line with Dogon views on female economic independence. Women have control over their earnings and their merchandise (cotton souvenirs or pottery) is stored in personal granaries. The number of such buildings indicates the number of women living in the village. What percentage of their earnings goes towards village improvements is difficult to identify precisely, and further opportunities exist for providing education and capacity-building for women.



Women in Dogon Country, Mali, performing a traditional dance.

Dual Objectives of Safeguarding Values and Improving Quality of Life

Tourist fees for camping and attending performances are used by villagers to construct and improve local infrastructure, such as the roads, dams, wells, schools and health clinics. While some private family-run camps exist, most are village-run with their benefits shared equitably. Between 1996 and 2010 tourism has also benefitted Dogon Country villages by spurring the implementation of programmes to improve nutrition and health conditions, incentivising the installation of garbage bins in the villages and improving environmental management, i.e. tree planting to prevent desertification. Significantly, tourism has also prompted the construction of four local museums to house art pieces and masks, a significant move since in the past many of the best examples of Dogon art were sold to tourists rather than retained by local communities. To reduce such negative impacts on their culture, and to ensure sustainable development, further educational programmes aimed at tourists and tour operators are needed to prevent the selling of valuable ritual artefacts as souvenirs.

Case study B: Grassroots ICH Village Tourism: Local guide Ogomono Saye's story

While the true economic potential of Dogon Country was overlooked for an extensive period of time, by the early 20th century the Government of Mali undertook measures to ensure the high quality of tourism experiences in the area. Previously virtually anyone could be a guide, with some charging excessively for their services or not providing tours of a professional standard. However, in 2005 and 2006 two testing sessions were carried out after professional training was given to accredited guides, and serious penalties were instituted for unlicensed ones.

One such accredited guide is Ogomono Saye, whose career commenced in 1996 when he helped to host tours in his village and assisted physically challenged visitors in climbing the escarpment. He began working as a professional tour guide in 2003 and completed the Tourist Office course

in 2006. Born in Terely Village, he attended a European aid-funded school and completed his education by learning the oral history and traditions of the Dogon People from his grandfather. With ever more visitors frequenting his village, Ogomono became increasingly curious about "travellers who were coming from a different world and their many guides". As these guides were not from the Dogon Country, Ogomono found that communication through them was difficult for both tourists and villagers. Since then, he aspired to become a tour guide himself and share the knowledge transmitted to him by senior members of his family with tourists.

After assisting to other guides, Ogomono began working as an independent guide engaged by tourists through hotels. After working with tour companies, he now sets up tours directly via the Internet, with clients contacting him after personal recommendations or guidebooks such as Brandt's Travel Guide for neighbouring Burkina Faso. Primarily taking small tour groups, he conducts approximately 15 trips a year with approximately 100 visitors.

In 2009, Ogomono founded the *Barou Au Pays Dogon Association* ("Help for the Dogon Country") with his fellow villagers. Its objectives are to ensure that traditional practices and practical information on the area are passed on to successive generations, as well as to assist in improving local living standards. He is also concerned about tourism revenue from tourist fees being better managed for improved access to clean water, health clinics and education facilities in the villages of the Escarpment area.

3.1.5.1 Gender, ICH and community level tourism projects

As seen in Mali's Dogon Country case study in section 3.1.5, practically any form of assistance has the potential to encourage small community-based tourism enterprises to emerge. In addition to the "power of one", community-based tourism (CBT) offers the opportunity to encourage gender balance in tourism development. For instance, observing that existing tour enterprises only employed men, ViaVia Java Village Tours in Indonesia (see section 2.13.2) actively encourages women to enter guide training programmes. Another good example of a community-based project that has empowered women is that of women's basket handcraft production in Etsha village, Botswana, in partnership with the Etsha Village Market Cooperative, Botswanacraft and the Botswana Christian Council (see section 3.2.1). A case study from West Bengal (see section 3.2.1) similarly highlights the importance of engaging women in development processes, while that of the Uros community in Peru (see section 3.2.3) illustrates how women can be the stronghold of sustainable tourism development in traditionally patriarchal cultures, in this case one with abundant intangible cultural assets.

Where women have been economically independent as in the Dogon Country case study, new tourism projects should take care not to introduce factors, consciously or unconsciously, that disempower them. There is sometimes a danger that, when recognition is given to a project, men may take over its management and disregard women's views and contributions, according to established patriarchal

patterns. This is why careful monitoring of CBT projects is needed during tourism development process, thereby ensuring that equity principles are firmly in place.

3.1.5.2 Intangible cultural heritage of migrant communities as a tourist attraction

An intriguing area for the development of ICH products is the growing trend of presenting the ICH associated with migrant groups to tourists, particularly those with similar cultural backgrounds. Most examples are found in urban areas, as in the case of New York's Chinatown or Jewish quarters in many European cities, where the living culture of current Jewish residents is of great interest to tourists, especially those of Jewish descent. The Golden Dragon Chinese Heritage Precinct in Australia (see the good practice below) is a rare example of this phenomenon.

Good practice: Golden Dragon Chinese Heritage Precinct, Australia

The Golden Dragon Chinese Heritage Precinct is located in Bendigo, in the Central Goldfields Region of the State of Victoria, where a major number of Chinese miners were employed in the past. The area has recently been the focus of a project to develop a marketing and interpretation plan for the city, which will assist in making sites in the Precinct, such as the Golden Dragon Museum, the Chinese Temple and White Hills Cemetery, attractive to Chinese diaspora tourists. Visitors who enter the Museum are struck by the liveliness of the cultural space, with its vivid use of colour, diverse array of artefacts on display, and the presence of a Chinese Dragon which encircles the room. Most importantly, distinct stories that remain alive within the Bendigo Chinese community are presented.

There are also plans to develop additional infrastructure, such as a plaza at the Museum's entrance, with the aim of improving the vibrancy of the area and providing a venue for community events, such as the Awakening of the Dragon Ceremony during the annual Easter Fair. The Museum attracts some 70,000 visitors per year, making it the most visited heritage attraction in Bendigo. There are also plans to include Bendigo on the tour itineraries of more package tours from China, particularly from Guangdong province, where most of the Chinese Australian miners originally came from.

3.2 Examples of Case Studies and Good Practices for Specific ICH Categories

The case studies and good practice examples presented in this study provide lessons relevant to other projects or destinations wishing to develop similar tourism products based on ICH (see annex I for a complete list).

It is important to note that T&ICH products are not always focused on a single ICH asset but may encompass a range of activities representing different ICH categories. Where possible, the study has chosen cases that have a standout ICH attraction, and categorized them accordingly. Saudi Arabia's Souk Okaz Festival (section 3.2.5), for instance, has been grouped under "oral traditions and expressions", because it is more remarkable for its poetry recitals than as an example of a traditional festival.

These case studies and good practices have been grouped according to primary attractions into the following ICH categories:

1. Handicrafts and /visual arts that demonstrate traditional craftsmanship
2. Gastronomy and culinary practices
3. Social practices, rituals and festive events

4. Music and the performing arts
5. Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
6. Knowledge and practices concerning the nature and the universe

3.2.1 Handicrafts/Visual Arts that Demonstrate Traditional Craftsmanship

Traditional handicrafts and visual arts, the subject of various international UNWTO conferences⁵, are among the most popular ICH categories with tourists. Many ICH tourism products include some kind of experience of handicrafts, while a smaller number are wholly focused on the visual arts. The examples featured in this section are drawn from a variety of countries such as Botswana, India, Cambodia, Japan and Lithuania.⁶

Case study: Basket makers in Okavango Delta Villages, Botswana

Location/scale: The Etsha and Gunmare villages, located on the western side of Botswana's Okavango Delta, in the vicinity of the Kalahari Desert, are the production centres for these traditional baskets.

Commencement/partnerships: While most tourism in Botswana is nature or wildlife-related, the community-based Natural Resource Management (CBNRM) Programme is a country-wide tourism strategy that has provided a framework for tourism development incorporating cultural heritage. It advocates increased opportunities for local communities to benefit from tourism, spurring the formation of community-based organisations (CBOs) or Trusts, notably the Etsha Village Market Cooperative and the Botswana Christian Council. Private companies are also involved at the local level, such as the Botswanacraft Marketing Organization, with its longstanding arrangement in Etsha, by which producers are paid a percentage of the sale value of each basket in order to maintain their loyalty to the company. Botswanacraft began providing assistance to basket producers in the 1980s to upgrade skills and improve the quality of items on sale in the Delta. Subsequently, the Gunmare village producers formed their own cooperative, Ngwao Boswa, with its own office and training centre. The Botswana Christian Council started buying and marketing these baskets in the 1990s.

Nature of the tourism experience: Basket-weaving in the Delta is an activity principally engaged in by women. Previously transmitted from mothers to daughters, it is now taught in workshops by the partner organisations or between friends. In some places in Etsha, visitors can see demonstrations of weaving at retail outlets. However, tourists generally do not witness weaving unless their tour groups visit training centres.

Results and lessons learned: Livelihood diversification through basket production in the Okavango Delta demonstrates how rural women can use local natural resources, their knowledge and skills through cultural tourism to generate employment opportunities and income, and, in so doing, improve their livelihoods. Tourism development in the Delta can be credited for positively contributing to the cultural preservation of basket making, which may otherwise have declined due to the modernisation of the local lifestyles. However, while tourism development contributed to rural livelihoods, the commodification of basket production in the Okavango Delta has

5 UNWTO organised the 1st, 2nd and 3rd International Conferences on Tourism and Handicrafts, between 2006 and 2008. For more information, see UNWTO (2008a), *Tourism and Handicrafts – A Report on the International Conference on Tourism and Handicrafts*, UNWTO, Madrid.

6 Examples from Chile and Indonesia are featured in sections 3.1.3 and 2.13.2, respectively.

unfortunately contributed to the diminishment of some traditional basket designs, such as “urine trail of the bull”, “night and day” and “tears of the giraffe”. As culture is dynamic and changes in response to external forces, it is necessary that the commodification of heritage for tourism purposes is carefully managed.

Case study: Making Art for Livelihood – Scroll painters village in West Bengal, India

Location/scale: Naya village in Pingla block of the West Medinipur district in West Bengal, India.

Commencement/partnerships: In 2004, the Kolkata based social enterprise “banglanatak dot com” initiated an experimental “Making Art for Livelihood” project, targeting 3200 artists active in six different art forms (*Patachitra* – painting with natural colours and storytelling through singing; *Baul Fakiri* – sufi music; *Jhumur* – tribal music and dance; *Chau* – tribal mask dance blended with martial arts; and *Gambhira* and *Domni* – folk theatre forms) in six of the most economically disadvantaged districts of West Bengal. The project was funded by the Ministry of Rural Development of the Government of India (2005-2009), and later by the European Union (2009-2011).

Nature of the tourism experience: The project aims at enhancing livelihoods of traditional artists while providing a positive new identity to their localities as creative hubs. From its inception, it adopted a holistic methodology, comprising a baseline study on Knowledge Aptitude and Practice of the practitioners, training artists to improve the quality of their output and their business skills, creating Self Help Groups (SHGs)⁷ with their own bank accounts, helping to provide artists and their families with health insurance, and creating links to new markets and audiences. The idea

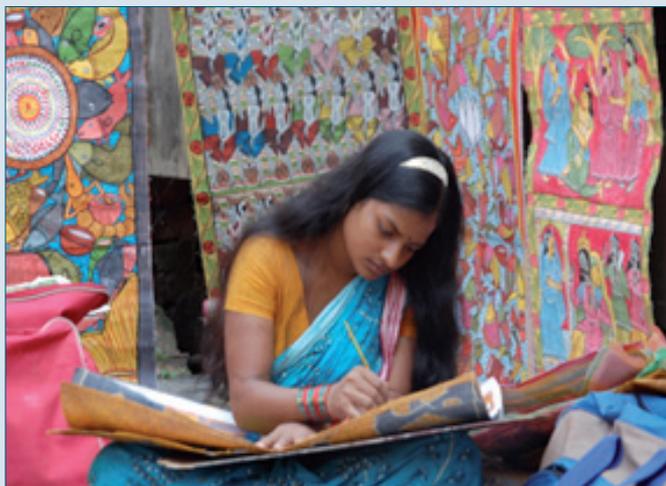


Young women producing and selling scroll-paintings, West Bengal, India.

7 Self Help Groups (SHGs) in this context denote groups of 10-12 persons, mostly impoverished individuals and/or women, which often work together on one activity to form “clusters”, which in turn combine to form “cooperatives”. Each SHG has a bank account, through which savings are promoted. To date, banglanatak dot com has formed six clusters in six districts of West Bengal.

has been to bring urban audiences to the villages, thus complimenting the prevalent trend of rural artists frequenting cities. Cultural tourism to these villages has consequently emerged as an important offshoot of the Art for Livelihood project.

Community resource centres, maintained in excellent conditions, and village festivals are particularly important components of its marketing strategy, transforming villages into popular cultural tourism destinations. November 2010 saw the first Patachitra fair ever held in Naya village. This unique form



of folk art involves the painting of stories on long scrolls, which are recounted as songs as the scrolls are unfurled. Attended by over 5,000 people, the fair brought an estimated US\$ 15,000 of revenue to the artists involved in a mere three days.

Results and lessons learned: Visited by ever more international artists and tourists, several Patachitra artists have learnt to speak English, and, in March 2011, many had the opportunity to exhibit their work in Paris, France. Kala Academy, a major Cultural University in Goa, also invited Patachitra practitioners to conduct a workshop with its faculty and students. Standards of living in the villages have improved drastically, with average incomes rising from INR 500 (US\$ 9) per month in 2004 to INR 7000 (US\$ 126) in 2010, and with 40% of the artists earning approximately INR 15,000 (US\$ 270). More families now live in brick houses, most with sanitary latrines, and 60% of the villagers now have access to electricity. In total, fifty-four families of Patachitra artists in Pingla have been beneficiaries of the project.

Moreover, since over half of the 311 Patachitra artists are women, their empowerment has been one of the project's positive effects. They now tend to take an active role in everything from performing and participating in exhibitions and workshops, to managing their households, ensuring that their children go to school, maintaining high standards of hygiene in the community, developing SHGs clusters, and organising tours to their village. Overall the initiative has helped to form 233 Self Help Groups which have savings of over US\$ 45,000.

The Art for Livelihood project demonstrates unequivocally that cultural heritage may be used as a concrete means for local empowerment and the improvement of people's lives. Positive links between culture, tourism and livelihoods were made possible because the initiative thoroughly invested in the capacity and confidence building of local communities over an extended period, well before the introduction of tourism. In most developing nations, menial labour is frequently considered the only means of income for the rural poor lacking formal education. Yet these communities are also unique hubs of traditional art and culture. It was the recognition that this large pool of creative talent needs to be tapped into so as to offer alternative pathways for rural development that led "banglanatak dot com" to instigate the project.

Despite the initiative's success, however, living conditions must continue to improve if locals are to further benefit from tourism. This is especially vital to overcoming challenges such as the monopolisation of tourism businesses by outside ventures that may relegate local populations to the status of low-paid employees or objects of cultural entertainment.

Case study: Artisans d'Angkor Handicrafts Programme, Cambodia

Location/scale: Located near the Angkor World Heritage site, the project comprises workshops, a café, a shop, a silk farm and retail outlets at the Siem Riep and Phnom Penh airports.

Commencement/partnerships: The initiative was established by the *Chantiers-Écoles de Formation Professionnelle* in 1992, to train young persons of between 18 and 25 years of age in skills that would allow them to make a living from handicraft production. The undertaking focused on youth from rural areas lacking formal education. By 1998-2001 the organisation was renamed "Artisans d'Angkor", and received financial support from the European Union under the REPLIC Programme (*Programme Rural d'Éducation Professionnelle et Logique d'Insertion au Cambodge*). In 2003, the French Agency for Development injected complementary resources to assist the company's self-management. It is now completely self-financing and independent, given direct sales of stone sculptures, wood carvings and silk paintings to tourists.



Employees of the Artisans d'Angkor workshop.

Nature of the tourism experience: Daily tours to the workshops enable visitors to understand more about the region's ICH, the project itself, and the training of the artisans. They are also given a clear message about avoiding the purchase of illegal antiquities, since many of the stone sculptures produced are intended as substitutes for objects looted from nearby temples in Angkor and sold on the black-market.

Results and lessons learned: An expert panel of UNESCO awarded the "Seal of Excellence for Handicrafts" to two Artisans d'Angkor items, namely "Candle Holder" and "Krama Picnic Tray".⁸

This award is granted to products which represent high standards of quality, innovation, cultural authenticity, and socially and environmentally responsible production.

Artisans d'Angkor is also notable for strictly obeying Cambodian labour laws by banning child labour, forced or bonded labour, and other abusive practices. Since its creation, the company has built up a pioneering social policy in Cambodia. Its artisans have formed an association called *Artisanat Khmer*, with a 20% stake in the company, to enable their involvement in the enterprise's decision-making processes. The company further ensures all artisans have formal employment contracts and its social fund provides the artisans and staff with medical care and social welfare.



⁸ Originally initiated in Southeast Asia in 2001 by the UNESCO Office in Bangkok, in cooperation with the ASEAN Handicraft Promotion and Development Association (AHPADA, Thailand), the UNESCO Award of Excellence for Handicrafts was later expanded to other regions of Asia, Africa and Latin America.

Moreover, as it vigorously pursues a pro-active policy to employ persons with disabilities, 5% of its craftsmen have some form of physical impairment, especially in the case of persons who have lost limbs due to landmines. The company ensures a working environment which minimises physical restrictions and enables workers with disabilities develop their vocational competencies freely.

The organisation uses the success of its initiatives as means of encouraging locals to appreciate alternatives to the illegal sales of relics to tourists. In this way, Artisans d'Angkor is an example of a project aimed at professional, economic and social integration. Now employing over 1,000 persons as artisans or workers at its retail outlets, it is intended to serve as model of sustainability and fairness for Khmer arts and crafts. It also aims to ensure the survival of cultural *savoir-faire* and promote Khmer cultural identity to tourists.

Good practice: Imari porcelain potteries, Arita, Japan

Porcelain ware in Arita originated in the early 17th century when layers of kaolin, the main component of porcelain, were discovered and the first kiln was built in the town. The key area of Imari porcelain production centres on the Arita Township in Saga Prefecture in Hokkaido. The town boasts 156 companies producing and selling ceramics employing a total of around 6,350 workers. As a result of exports to European countries, Arita Porcelain has become known internationally as the symbol of traditional Japanese porcelain.

Developed as a tourist attraction, Arita pottery sites are located in a natural setting, surrounded by forested hills, and the designs are highly influenced by the town's natural environment. With a total population of 73,000, the township has working potteries that attract numerous tourists. Arita is an especially popular destination for domestic visitors, who usually spend two to three days in the town and experience the picturesque landscape around it. They particularly enjoy the opportunity to ask for special orders of tableware, tailored to their own needs and shipped to their homes. Trains bring tourists to the main town areas near the sites and shuttle buses operate between the kilns and the train stations on a regular basis. At peak times, such as the annual summer porcelain festival, Arita attracts around 700,000 tourists per week. In order to deal with the high demand and manage caring capacity, accommodation is mostly managed outside the town to prevent the local community being overwhelmed.

Good practice: Kaziukas Fair – Lithuanian Traditional Arts and Crafts Fair

Kaziukas Fair (Kaziuko Mug in Lithuanian) is an annual three-day springtime market in Vilnius, Lithuania, featuring traditional arts, crafts, and souvenirs. Traditionally held on the Sunday nearest to St. Casimir's Day, March 4, the day of the Saint's death, the festival has been celebrated for the past 200 years in the Old Town of Vilnius. The event attracts tens of thousands of visitors, especially from neighbouring Poland and Latvia, from which special tours are organised to visit the event. Vendors sell folk art, handicrafts and food products. The craftsmen in attendance come from all over Lithuania as well as from Latvia, whose renowned blacksmiths are special guests.

Tourists purchase traditional souvenirs like *verba*, the symbol of the Kaziukas fair, palm bouquets, *muginukas* ("Heart of Kaziukas", a heart-shaped honey-flavoured cookie), and Lithuanian Kvass beer. High-quality handmade goods also include carved wooden utensils and figurines, amber jewellery, known as "Lithuanian gold", pottery, textiles, handmade baskets, toys, puppets, and ceramics. They also experience folk art, song and dance performances, traditional games, parades and competitions.

Prior to the event, the City Council announces a public tender for organisers to be entrusted with the overall management, stall rentals and tourist promotion of the event, which is originally

conceived by the municipal Tourism Department. The company which wins the tender is also in charge of seeking sponsorship from enterprises whose main activity must be related to some merchandise on display. The selection and quality of items and cultural activities, sponsored by the City Council, are evaluated by a specially designated Committee which certifies the most unique ones, thereby providing them with added market value that extends beyond the occasion of the fair. Exhibitors selling certified items pay higher rental fees, but seem well-compensated on the market on a long-term basis.

As the number of vendors and tourists is constantly increasing, it appears that the global economic crisis has not affected the fair. Calculating exact tourist numbers is challenging since the event is open-air and has no admission fee. In the past, a major issue was the administration of stalls, which were based on a first-come first-served principle. Today, the reservation is processed in advance so that every exhibitor can choose the location and size of their stand in advance. The fair was traditionally celebrated at the Cathedral Square and in Gediminas Avenue, but following the request of the local Catholic Church, stalls can no longer be placed in front of the cathedral but in other adjacent locations.



Street parade of the festival participants.



Medieval customs on display during the festival.

Handicrafts/visual arts that demonstrate traditional craftsmanship

Considerations to be taken into account:

- Handicrafts are extremely popular tourist souvenirs and therefore lucrative for business development.
- Handicrafts sale can provide long-term sources of funding for the training of artisans in traditional ICH.
- Women are often the main producers of handicrafts; They can be economically and socially empowered through fair trade practices and specially-tailored training and capacity building programmes.
- Communities producing popular items must carefully manage their carrying capacity challenged by increases in visitor numbers.

- Poverty alleviation initiatives are more effective when NGOs or marketing organisations assist with capacity building in quality, marketing and management.
- Communities need assistance in establishing control over their intellectual property to maintain cultural authenticity, economic benefits and the quality of tourist experience.

3.2.2 Gastronomy and Culinary Practices

The ICH category associated with gastronomy and culinary practices requires great care to develop in terms of marketing strategies and hygiene standards in order to achieve success. The examples below include different approaches from routes and networks to souvenirs and demonstrations of food and beverages. The case studies in this section are drawn from Croatia; Macau, China; mainland China; Hungary and Spain.⁹

Case study: Historic tourism route, Lujzijana, Croatia

Location/Scale: Lujzijana is a historic tourism route that includes 14 local communities and two counties of Croatia, namely Primorsko-Goranski and Karlovac. The *Ljeto na Lujzijani* event (“Summer in Lujzijana”) takes place each year in a number of locations along the route.

Commencement/partnerships: The project began in 2005 and, according to its strategic plan, will end in 2013. The initiator and manager of the project is the Lujzijana Association of Delnice, while its main participants are local and regional authorities and their respective tourist boards. The project is largely financed by donations and support from the Croatian Government, the Croatian Tourism Board, local authorities, and, to a lesser extent, by the sponsorship of businesses which are part of the Lujzijana Association and are involved in developing new products and services for visitors.

Nature of the tourist experience: An annual cultural-historical event, *Ljeto na Lujzijani*, highlights the intangible cultural heritage of the towns along the Lujzijana historic route by presenting local culture, in terms of cuisine, folklore, traditional crafts, and history, concentrating on the production of beverages, viticulture, gastroenology, and organising product tasting and cooking workshops for visitors. Gastronomical experiences comprise the *Gorski Kotar* gastro show (“food for the body and soul”) which presents information on collecting and processing forest fruits and medicinal herbs and offers visits to vineyards to taste traditional beverages, such as *bakarska vodica*, a liqueur made from wine and figs. Tourists also witness demonstrations of how to run a vineyard.

Results and lessons learned: Currently, although tourist numbers are only counted during the event, an increase in the number of visitors on the tourist route in general is also evident. These individuals are mostly on professional and educational trips, or are bikers and cyclists. The event attracts an increasingly diverse range of visitors and larger numbers of self-drive tourists and organised tours. Its growing popularity is improving the economic development of the area, in particular, its rural zones, which have suffered stagnation as a result of depopulation. The project is managed by highly motivated members of the community who mobilise others to participate.

The Lujzijana Association further attracts other organisations and individuals capable of contributing to the quality of the project, to become members. Also notable is the fact that the Association’s work is not dominated by local or regional political interests. Challenges, however, remain, in the form of limited financial support by local authorities and the uncertainty of other funding sources. The size of the area covered by the project, moreover, requires professional management and the employment of a full time manager to ensure that the feasibility and the cost effectiveness of the undertaking are not jeopardised.

9 The Argentinean “*El Caso de la Ruta de la Yerba Mate* Gastronomic Trail” is featured in Section 2.13.4.

Case study: Food souvenirs and marketing, Macau, China

Location/scale: Key tourism precincts around the Historic Centre of the Macau World Heritage Site and Taipa Old Village.

Commencement/partnerships: The boom in food souvenir sales is mainly a phenomenon that followed Macau becoming a Special Administrative Region (SPA) of China in 1999. After 2003, the Independent Visa Scheme has facilitated more repeat visits and cross-border tourism from mainland China. The dependence on the Chinese market by souvenir sellers has resulted in an increased number of food souvenirs shops closer to the Macau World Heritage Site, where most sightseeing tours take place. Most bakeries and producers of food souvenirs are members of the Macau Chamber of Commerce. The Macau Government Tourism Office (MGTO) has consulted the Chamber and individual bakeries about inclusion in their marketing campaigns. Some larger businesses have also engaged local celebrities, such as Macanese Canto-pop band Soler, to help with promotion, particularly as the band is also popular in Hong Kong and Taiwan.

Nature of the tourism experience: Pastries sold as souvenirs tend to be produced in small bakeries out of sight of the tourists, although most establishments also produce small amounts on-site. While interacting with cooks, visitors are offered a free taste of the products on sale. Popular items include “wife biscuits” (almond biscuits which mix Portuguese and Chinese influences), egg rolls (thin pancake biscuits), pork and beef jerky, Portuguese tarts, pork and pineapple buns, and nougat (peanut candy) which are all made locally. The attractive and gift-friendly packaging of these items makes them especially popular with tourists. Cross-promotional images of Soler and St Paul’s Ruins in Macau’s World Heritage Site are often featured on the packaging, which in turn appear in MGTO advertising for Macau, China, as well as in videos on the internet.

Results and lessons learned: The latest figures of the Macau Department of Statistics of 2010 indicate that visitors spend approximately 21% of their total expenditures on local food products¹⁰, not including other dining experiences. A study of the Macau Statistics and Census Service on Tourism suggests that there are many repeat visitors to food souvenir shops. Shop-owners reported that there has been a strong market shift in favour of such souvenirs in response to the rise in mainland Chinese tourist numbers to Macau. Others related the drop in popularity of certain other Chinese souvenirs, such as furniture and crafts, with the new ease of access to China for expat and Western tourists, who can now buy such items directly on the mainland.



Freshly baked wife biscuits, Macau, China.

¹⁰ See: <http://www.dsec.gov.mo/Statistic/TourismAndServices/VisitorExpenditureSurvey/VisitorExpenditureSurvey2010Q1.aspx>.

Bakery and food retail businesses are locally owned, many for generations, and employ mainly local workers. Concerns have been raised by heritage authorities regarding a reduction of cultural diversity, as food souvenirs are beginning to dominate parts of the historic precincts and are pushing up rents for other businesses and residents.

Another challenge is the management of the area's regulatory context, for instance, the name of one initially successful bakery was copied by a competitor, and the resulting confusion has affected sales. There remains room, therefore, for the Macau Chamber of Commerce to lobby the government on strengthening copyright laws for products, as well as to encourage more firms to join the quality assurance scheme set up by the MGTO.

Good practice: Cheese and cider trail (*Ruta'l quesu y la sidra*), Asturias, Spain

The trail was established in 1999 in Asiegu, a village with just over 100 inhabitants, near the *Los Picos de Europa* National Park. The project was initiated by Manuel and Javier Niembro, brothers and local residents, in cooperation with producers of cheese and cider, other residents of Asiegu and geographers. It is privately financed, with significant revenue drawn from family resources, and receives subsidies for ecological agriculture and animal breeding. The trail has never received any public funding. It forms part of a larger project, *Casería de Pamirandi* ("Pamirandi Hunting") which, apart from tourism, entails complimentary activities that support the trail. These include ecological agriculture, ecological sheep breeding, artisanal cider production and the provision of rural accommodation.

The trail consists of two parts: visits related to cheese and cider production and the rural landscape of Asturias (approximately two hours on a 2 km trail); and *espicha*, a traditional social gathering. Visitors are given an opportunity to experience authentic rural culture, thereby contributing to its revalorisation and conservation. The selective commodification of traditional Asturian culture into a tourism product is valued positively by the sector, and the creation of a company that generates jobs and prevents out-migration to cities is another important result. Its popularity has grown from receiving 500 visitors in 1999 to over 5000 in 2009, with the majority of tourists being Spanish. The creation of three permanent and three part-time jobs is another positive result. In the initiators' opinion, the future of the countryside does not lie in being subsumed by urban culture, but in developing rural culture without losing its core values. This project has the opportunity to increase international visitor numbers through promotion to a broader market once issues of language have been addressed.

Good practice: Villany-Siklos wine and heritage route, Hungary

The route is established in Hungary's Villany-Silklos wine-growing region. With the involvement of local residents, the project aimed to establish a thematic tourism package built on viticulture activities, the area's main attractions. Initiated in 1994 with the support and sponsorship of the Baranya County Authority, the County Employment Centre, the European Union's PHARE Programme, and, later on, Baranya County Tourinform, the undertaking originally involved seven villages and some 20 businesses. Prominent elements of the project were gastronomy and rural tourism. Using methods learned from the European Assembly of Wine Regions projects, it became a wine tour-based on French and German models that emphasised the provision of clear and substantial information, networking between accommodation providers, and consistent marketing and accreditation schemes for all providers. Tourists experience a route combining natural beauty, places of interest in villages, wine-growing and wine-making traditions and other agricultural practices. In 2009, the region received 50,000 visitors who stayed approximately 120,000 nights.

The most important actions within the programme were setting up a wine route information and operation office, marketing plans and branding, a network of private accommodation facilities and wine-tasting locations, the accreditation of wine tour services, signposting, as well as training and capacity-building for accommodation and catering facilities. The formation of the Association created a membership (local authorities, the region's main wine connoisseurs, the wine-making enterprises and proprietors of tourist accommodation) that are its internal sources of funding. A key element of the project, the enterprise micro-credit scheme, was run via the local bank, the *Siklós és Vidéke Takarékszövetkezet* (Savings Association).

Gastronomy and culinary practices

Considerations to be taken into account:

- The incorporation of traditional gastronomy into tourism offer has a positive effect on supply chain development, the safeguarding of traditional agricultural practices, and biodiversity.
- Effective coordination and marketing contribute to the development of gastronomic routes which can catalyse rural development and prevent rural-urban migration.
- Commercial associations should be established to support and regulate practices such as food hygiene and safety, branding and copyright control.
- Specific capacity building programmes are needed to ensure quality and hygiene standards in the preparation and presentation of food and beverages.

3.2.3 Social Practices, Rituals and Festive Events

Heritage of this kind can often be bundled into a single tourism product. However, safeguarding values associated with rituals and sacred practices when developing tourism products for emerging destinations remains a challenge. The cases presented in this section illustrate measures and strategies taken to reduce negative impacts of tourism development on communities and their traditional practices. These examples are drawn from Belgium/France, Bosnia and Herzegovina, the Republic of South Korea, Australia, Peru, and Uzbekistan.¹¹

Good practice: Processional Effigies of Giants and Dragons, Belgium/France

The "Processional Giants and Dragons in Belgium and France" were designated a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005. There are currently more than 500 towns with processions in both Belgium and France, having grown from 120 in 1980. The effigies used in the event first appeared in urban religious processions during the late 14th century, and have continued to serve as emblems of identity for towns where they remain part of the living culture. These giants and dragons measure up to nine metres and weigh as much as 350 kg. They represent mythical heroes or animals, contemporary local figures, historical, biblical or legendary characters, and even embody trades. Processions attract an average of 500-1,000 participants and spectators, and are held once during the summer or autumn.

The example of the Tarasque Dragon Festival in Tarascon, France, demonstrates how local organisers have managed to balance tourism and the authenticity of local traditions by setting limits of acceptable change (LAC). In a strategic approach, a number of elements have been coordinated.

11 Examples from Mali; Hong Kong, China; and Spain are featured in sections 3.1.5, 2.13.1 and 2.13.5, respectively.

First, the community decided that celebrations should not only be held at the local level, but rather that the Tarasque dragon should be featured in other locations. To avoid competition between different regional festivals, participants have chosen not to accept invitations to sites within a distance of 100 km of their city. Since its proclamation as an example of intangible cultural heritage by UNESCO in 2005, the Tarasque dragon has been taken to locations in northern France, Spain, Canada, India and Japan. These trips raised challenges in terms of the event's presentation, prompting the decision the Tarasque dragon procession would be shown as a folkloric spectacle abroad, but retained as a traditional rite without modifications in Tarascon.

One of the main actors in the Tarasque dragon festival has been elected to the local city council to tackle with the tourism phenomenon. He ensures that respect for local tradition is balanced with the development of tourism. The Council has since sponsored another important medieval festival at the suggestion of the tradition bearers. It is held in August and has proved to be popular with tourists. This festival features a second effigy of the Tarasque and is reducing the pressure on the original traditional procession in June. Third, the traditional effigies are available to tourists to photograph all year round in glass cases in a building near the main castle, which is also a heritage attraction. All this enables this traditional festival to remain authentic, while being exported to other places or at other times of the year. These actions illustrate how a community with a traditional festival is capable of setting LACs and implementing actions to arrest any potential negative impacts of tourism.

Case study: Kozara Ethno Festival, Republic of Srpska, Bosnia and Herzegovina

Location/scale: The Kozara region, encompassing nine municipalities of the Republic of Srpska, Bosnia and Herzegovina, and the Kozara National Park

Commencement/partnerships: Conceived within the framework of the Strategies for Agricultural Development and Rural Areas of the Republic of Srpska, the Development Strategy of the City of Banja Luka, and the specific tourism strategies for the area, the project was launched in 2005 by local residents, the Banja Luka Tourist Board, and members of the cultural-artistic association KUD Piskavica. Its first edition took place with the assistance of European Union funding and that of the City of Banja Luka. The festival is currently funded by the Kozara municipality, the Ministry of Tourism, international donors and local sponsors. Key stakeholders include the local residents and authorities, scientific institutions, cultural-artistic associations, folklore music and dance groups, NGOs and tourists.



Local woman at the loom.



Home-made cheese and pastries, Kozara Ethno Festival.

Nature of the tourism experience: The four-day festival, held in June, acts as a catalyst of rural tourism development in the area throughout the year. Benefiting from the annual participation of between 200 and 400 members of cultural associations and musical groups, a variety of cultural assets are showcased for tourists. Each participating village has an eco-ethno-national marketplace where the local community sells their products to visitors who, in turn, are able to sample traditional cuisine. While the promotion strategy emphasises events held in direct connection with the festival, visitors are also encouraged to explore the villages and their living culture. In 2011, the Banja Luka Tourist Board and members of KUD Piskavica created the first commercial ethno-tourism product in Bosnia and Herzegovina, comprising a visit to the ethno house, a permanent exhibit of traditional items, a market, and attending a folkloric dance lesson.

Results and lessons learned: Local residents, supported by the Banja Luka Tourist Board, are actively involved in organising the festival and in fostering tourism development. They benefit from specially-tailored training courses, workshops and empowerment schemes in the field of rural tourism, conservation and use of traditional values, sustainable development, legislation, access to funds and permaculture¹². Residents and cultural associations are also involved in the collection of information on cultural heritage, hospitality, village planning, cultural and entertainment programmes, and the supply of locally-produced food and beverages.

The event contributes to the promotion of the Kozara Mountain Region to a wider European public, with excellent “word of mouth” marketing reaching ever larger international audiences. In 2010, 400 participants from eight European countries frequented the festival, as well as more than 10,000 visitors, of which between one and two thirds may be categorised as tourists. A further 1,000 visited the area at other times of the year. Increased tourism is proving to have a positive impact on the local community, through cultural exchange and their direct participation in the protection and preservation of traditional values, since showcasing ICH assets during the festival has enhanced local understandings of their culture. All guests and event participants stay in village households, so part of the economic benefits returned to the local community are the profits made from homestays.

The effects of the global financial crisis, alongside limited financial resources and entrepreneurship, infrastructure, and low levels of ecological and tourism awareness among the population pose significant challenges. However, the number of applicants for training courses to tackle such issues has been exceptionally high, confirming the commitment of local stakeholders to fostering sustainable development and safeguarding intangible cultural heritage on a long-term basis. In 2011, UNDP¹³ supported activities to establish connections between intangible cultural heritage, including research and documentation of ICH, creation of entrepreneurial opportunities, training, tourism development, and marketing. The festival is featured in all the area’s rural development plans in relation to tourism and sustainability. As such, it is an excellent example of integrated rural development planning featuring tourism and intangible cultural heritage as a key component.

12 “Permaculture” is an agricultural system that seeks to integrate human activity with natural surroundings so as to create efficient self-sustaining ecosystems.

13 UNDP supported these initiatives within the framework of the MDG Programme for improving cultural understanding in Bosnia and Herzegovina, designed to promote the country’s unique multicultural identity. Using a participatory approach to guide interventions at the policy and municipal levels, the programme intends to maximise the economic and social benefits of cultural development and contribute to the country’s reconciliation process. The Millennium Development Goals targeted are MDGs 1, 2, 3, and 8. The agencies involved in the initiative include UNDP, UNICEF, and UNESCO.

Case study: Gangneung Danoje Festival, Republic of Korea

Location/scale: The festival is held in the specially designated Danoje historic precinct in the city of Gangneung, in the Republic of South Korea, and comprises over 80 programmes in ten different fields.

Commencement/partnerships: In 2005, the festival was included in the UNESCO List of Masterpiece of Oral and Intangible Cultural Heritage of Humanity. As the largest and oldest festival in the Republic of South Korea, the event presents the concerted effort of both local residents and the local government, as well as of the Gangneung Danoje Festival Committee, the Society for the Preservation of Gangneung Danoje Festival, the Gangneung City Government and various institutions, NGOs, and schools in the region. The Gangneung Danoje Festival Committee was formed as the main organiser of the festival in cooperation with the city government and local institutions. The main source of funding is the Gangneung City Government with a subsidy from the Central Government's Ministry of Culture, Sports, and Tourism, and contributions from local organisations, companies and individual citizens.

Nature of the tourism experience: The community-based festival reflects the accumulated cultural accomplishment of the community which has lived in the area for a millennium and developed diverse cultural expressions based on honoured traditions. Eight days of major events attract one million visitors, including tourists, every year. Visitors experience traditional cultural practices at the Danoje historic precinct, participate in workshops, and tour major tourist sites. The festival highlights traditional national folk culture, notably agrarian music, mask dramas, folk games and songs, shaman rites, open markets. It also reaffirms local identity and functions as a space for the transmission of local intangible cultural heritage while boosting tourism development in the region.

Results and lessons learned: The local community sees this festival as one of the major contributors to its economic development. During the event, tourism businesses saw increases in occupancy, catering activity, and use of transportation and tour guides. The city has set up a project called "Creative City" with Dano Cultural to safeguard the festival heritage and enhance creativity all year round. Established as a ten year project, it includes actions to:

- maximise the festival values through systematic and effective measures;
- develop it into a globally recognised festive event where local, domestic and international tourists can interact; and
- attain local development through constantly recreating Dano Culture and transforming the city into a tourist place which takes pride in its traditional culture.

Pressing challenges include the risk of standardisation through excessive government intervention in its management which could disrupt the creativity and autonomy of the communities, particularly with the proposed creation of a permanent "Dano Street" for year round tourist experiences. In 2004, the city began hosting a Round Table of Mayors to assist in the international promotion of the festival, which prompted the foundation of the Inter-City Intangible Cultural Cooperation Network (ICCN) in 2008. Comprising 17 local governments and three institutions from around the world, it seeks to develop measures to safeguard ICH, as well as to implement local development plans linked with sustainable tourism. The involvement of local governments has assisted this safeguarding through a systematic recording process and the steady supply of resources.

Good practice: Community-based tourism on Lake Titikaka, Peru

Community-based rural tourism in Llachón:

This project is located in the hamlet of Llachón, Capachica Peninsula on Titikaka Lake, near Puno, one of Peru's main rural tourism destinations and part of the Inca Trail System. It was initiated in 1999 by Valenti Quispe Turpo, a local community figure, with the support of various private and public local and national organisations.

Villagers allow visits from tourists to their homes and farms to transmit their ancestral heritage in guided conversations and demonstrations of cultural practices. During the day, tourists can attend a cultural performance demonstrating techniques used for traditional weaving and fishing, harvesting organic local products and farming. Tourists are not only invited to participate in farming, fishing and craftsmanship, but also to take part in minor rituals and festive events. For example, they may have their future told through coca leaves, attend a campfire dressed in traditional costumes, and listen to traditional music as part of the ritual. Visitors to Llachón, mostly from Europe, have increased from 235 in 2000 to 5,000 in 2009. The income generated by tourism has helped to improve the socio-economic conditions of the local population.

Community-based arts and crafts tourism of Los Uros:

The floating islands of the Uros people are located about half an hour's boat ride from the city of Puno on Lake Titicaca. A community of 200 families receive visitors in their "floating homes", made entirely of the local reed totora. Some ten boats are owned by operators from the Uros community and visitors typically stay between two and four hours, as accommodation on the islands remains limited (four families offering ten rooms). Upon arrival, guides from the mainland serve as interpreters for demonstrations of cultural practices in a native Quechua dialect. Tourists are encouraged to interact, climb the lookout tower, row a typical "totora" boat and sample traditional food. They are also encouraged to buy local handicrafts, which are the community's only source of income from tourism other than the renting of island guesthouses (*turismo vivencial*). Tourism income is used to purchase supplies to continue handicraft production, to educate children (who have started learning English, French and German), and to invest in infrastructure, including better boats for the transportation of visitors.

The most prominent local entrepreneur in terms of tourism is Ms. Cristina Suaña, President of Uros Khantati Association of Turismo Vivencial, who proved to her fellow villagers that a woman can step out of her traditional role of running a household and contribute to the overall social and economic empowerment of the community.

Tourist numbers have increased since the late 1990s, once the threat of terrorism caused by *Sendero Luminoso* subdued. In 2002, visitors to Los Uros Islands totalled 75,000, or 49% of all visitors to the region's capital city, Puno. By 2010 this figure had increased by almost 12%, reaching 84,116. French and German visitors comprise the largest group of tourists, drawn by a wish to engage with local culture and customs.



Ms Cristina Suaña at a UNWTO event in Ecuador.

UNWTO Silk Road Programme: Celebrating cultural intangible heritage through tourism

UNWTO supports the development of sustainable tourism along the Silk Road, in partnership with more than 25 countries along the route, as well as partner UN agencies UNESCO and UNDP. The ancient Silk Road formed the first bridge between the East and West, forging an unparalleled vehicle for trade and interaction between the historic empires of China, India, Persia and Rome. As a channel for contact between cultures, the Road inspired the exchange of art, religion, ideas and technology. Today the Silk Road offers visitors the opportunity to experience unique examples of ICH, many of which are inscribed on UNESCO's *Representative List of the Intangible Cultural Heritage of Humanity*.¹⁴

Since re-launching its Silk Road Programme in 2010, UNWTO has coordinated a number of conferences and activities to address global and local issues facing tourism along the Silk Road, including heritage management, travel facilitation and destination management. Increasing public awareness on the importance of the Silk Road as a destination is a key priority for UNWTO, and in 2012 a Silk Road brand campaign was launched promoting sustainable travel to the Silk Road, highlighting the importance of its remarkable intangible cultural assets.



Turkish chef at the UNWTO 'Flavours of the Silk Road' Conference 2012 in Baku, Azerbaijan.



Uzbek children performing traditional folklore in Bukhara.

The example featured below from Uzbekistan is aimed at the revival of the Silk Road in Central Asia and far beyond, since it celebrates the traditions which are shared by different ethnic groups along the route. The tourism development component of the Silk and Spices Festival in Bukhara significantly raises the profile of such cultural assets and provides new job opportunities.

Good practice: Silk and Spices Festival in Bukhara, Uzbekistan

The Silk and Spices Festival is held annually in Bukhara, Uzbekistan, one of the most significant trading posts on the historic Silk Road. As of 2000, the festival has sought to revive traditions, encouraging their preservation, displaying local cultural heritage, supporting national crafts, and improving business relationships between craftsmen. The event aims to improve the quality of the tourism offer in Bukhara and attract international visitors to the cities of the Silk Road. Although initially focused exclusively on Uzbekistan, the festival has expanded to include participants from other Central Asian countries, the Caucasus, and Russia. However, it has yet to become a primary attraction or hallmark event for Bukhara.

14 Examples include the traditional art of carpet weaving in the Republic of Azerbaijan; *Yuki-tsumugi*, a Japanese silk fabric production technique; the cultural space of the Boysun District in Uzbekistan; the Sericulture and silk craftsmanship of China; the Iraqi *Maqam*; falconry, and the Mediterranean diet. For more information, see <http://www.unesco.org>.

The festival showcases over 40 kinds of traditional goods and customs from Uzbekistan and neighbouring countries. Visitors are able to taste and purchase traditional oriental spices and sweets, such as *halvah*, visit a fair, watch ethno-fashion and music shows, and witness demonstrations of handicraft manufacturing, including carpets, Margilan silk, *Baisun tubeteika* (national hats), silk embroidery, wood carvings, musical instruments, oriental miniatures and traditional Uzbek puppets. They also have the unique opportunity to taste and observe the preparation of *plov*, Uzbekistan's national rice dish, prepared by the most recognized *oshpaz* (chefs) during the "Plov Contest".

Organised by the Bukhara Association of Private Tourist Enterprises and representatives of SMEs, the festival is actively supported by municipal authorities, particularly the Department for Culture, the Regional Office of the NTA "Uzbektourism", the Handicrafts Development Centre, the Bukhara Puppet Theatre and "Ovacija" Fashion Theatre, among others. Initially financed by the festival's organisers, the last five years have seen registration fees for festival participants and the hotels of Bukhara become additional funding resources. However more funding is needed to expand the festival. Other challenges concern transport to and from Bukhara, the complex border formalities for travellers and for transporting crafts, the lack of promotion abroad and, crucially, the training of event management personnel. Nonetheless, young people are becoming increasingly interested in the training courses associated with the cultural practices highlighted by the event. Hence the key feature of the festival is the enthusiasm of the participants and tourism industry workers, whose combined determination allows the festival to grow and flourish.

Social practices, rituals and festive events

Considerations to be taken into account:

- Festivals need to be managed and marketed by specially designated professionals all year long.
- entities dealing with tourist flow and traffic management need to tackle congestion issues at popular events and attractions.
- the risk of standardisation, in which all the festivals in a region start to look the same, needs to be avoided through constant monitoring.
- there are many opportunities for cultural exchange between tourists and communities through ICH products from this category.

Specific note on religious tourism

Religious tourism has not been explicitly tackled in this publication, since it deserves a separate study. Nevertheless, it has a clear connection with intangible cultural heritage – particularly with the precedent category of social practices, rituals and festive events –, and is often related to successful cultural tourism products. Some of the examples in the study featuring the religion as one of the highlights include Big Buddha/Polin Monastery and the Ngong Ping 360 Project, Hong Kong, China (2.13.1) or The Way of St James (*Camino de Santiago*) (2.13.5).

Religion and cultural tourism have consistently been praised for their potential to positively address global concerns surrounding peace, interreligious dialogue, cultural understanding, and sustainable development goals. Both are particularly notable for facilitating dialogue and cross-cultural understanding across the globe.

When developing such forms of tourism, administrative authorities should strive to make border formalities as flexible as possible, while still ensuring safety and security. The content of programmes, circuits, and visits under the rubric of religious, spiritual or "dialogue" tourism should avoid all stereotyping, incitement to xenophobia and extremist nationalism. Internet sites linked to religious and

spiritual tourism should respect ethical guidelines in line with the principles set forth in the Global Code of Ethics for Tourism¹⁵. All forms of tourism in favour of rapprochement, dialogue and ecumenism should be promoted and guided by the Code's principles.

Further research, of the kind presented in the case study on The Way of Saint James (*Camino de Santiago*) in section 2.13.5, is required to better understand the dimensions of religious tourism, its management, and its impacts on monuments, sites and territories. Moreover, precise definitions of religious, mystic and spiritual tourism should be sought in order to forge a broader understanding of the phenomenon and promote coherent measures worldwide. In this regard, the compilation of relevant good practices, as well as the creation of a network of researchers, academics and tourism professionals, would be highly beneficial.

The following considerations do not include detailed recommendations on the site management of tangible heritage assets, but rather focus on the experiential and spiritual components of religious tourism. Given that places of worship and pilgrimage routes attract both religious and non-religious visitors, religious tourism destinations should:

- foster constructive dialogue between local tourism and religious authorities;
- ensure that the right of believers to worship in their own fashion is respected;
- facilitate access to religious sites to non-believers;
- promote tolerance towards other religions and cultural groups in order to lower the risk of tensions;
- manage the high numbers of visitors at peak times by determining carrying capacity, adapting traffic regulations, and applying health and safety standards;
- respect ethical values in the marketing of religious tourism destinations and products;
- integrate religious tourism into the product development and marketing strategies of destinations;
- maintain the authenticity of religious sites to ensure that visitors' experiences are fulfilling;
- guarantee high-quality tourist information and interpretation services to ensure the appropriate presentation of religious beliefs and practices;
- promote lesser known religious sites by providing visitors with related information;
- devise simple, transparent and non-discriminatory access regulations regarding opening times, clothing standards, multiple-site tickets, and reduced admission fee schemes, among others; and
- create facilities for visitors with disabilities, for instance by ensuring easy access to places of worship, elevators and parking facilities, as well as by adapting lavatories.

3.2.4 Music and the Performing Arts

A variety of management and presentation approaches seek a balance between the authenticity of ICH associated with music and the performing arts and the creation of memorable visitor experiences. So too do a range of strategies exist for partnerships and funding arrangements that ensure their long-term success. The examples featured in this section are drawn from India, Argentina, China, Mexico, and Senegal.¹⁶

15 Please visit <http://ethics.unwto.org> to consult the full text of the UNWTO Global Code of Ethics for Tourism.

16 Examples of from Serbia and the United States of America are featured in section 2.13.6 and 3.1.4.

Case study: Patiala and Kapurthala Music Festivals, Punjab, India

Location/scale: The towns of Patiala, Chandigarh and Kapurthala, in Punjab, India

Commencement/partnerships: The Kapurthala festival has attracted performers from around India since 1858. Initially held under royal patronage, it is now organised by the Kapurthala Heritage Trust with the assistance of the Indian National Trust for Art and Heritage (INTACH) and the Department of Tourism. The Patiala event has a similar history although it is now more dependent on local district authorities in terms of its management.

Nature of the tourism experience: Activities are held against the backdrop of the Jagatjit Palace in Kapurthala, and within the historic *Qila* (fort) of Patiala. The Baba Jassa Singh Kapurthala Heritage Festival celebrates the city's link with traditional and classical Indian music, dance and theatre. Modern performances are also occasionally featured and are highly popular. The Patiala festival is similar and is increasingly popular with local residents and both domestic and international tourists.

Results and lessons learned: Visitor numbers are difficult to gauge precisely as in Patiala, for example, no tickets are sold for the cultural, educational and sporting events. However, 142,538 tickets were sold in 2007 for adult entry into the *mela* (fair). Since entry for school children was free, and many complementary passes were issued, an estimated 250,000 people visited the annual Patiala Crafts Mela in 2007, many of whom would also have attended free events of the music festival.

While both festivals enjoy great popularity with domestic tourists, professional promotion has the potential to attract international visitors or encourage them to extend their stay in Punjab. Concerns exist about events linked closely with historic buildings which could suffer physically if events grow in popularity without proper management. The 2008 Tourism Master Plan for Punjab recommended the increased use of heritage locations as backdrops for cultural festivals, although with more attention to managing the impacts associated with overcrowding in narrow streets. Another significant concern for heritage stakeholders is the potential over-commercialisation of festivals in Punjab. At this stage, however, the risk remains low, as audiences continue to prefer the traditional staging of performances.

Good practice: International Tango Festival (including the World Championship of Tango Dance), Argentina

The International Tango Festival is held annually in August in Buenos Aires, Argentina, in multiple venues identified as cultural icons of the city. The Festival, the largest of its kind in the world, began in 1997, while the World Championship was initiated in 2002. In 2009, tango was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The event features musical entertainment, exclusive performances, premieres of original productions, classes, seminars, and presentations by established and emerging dancers. The festival is free of charge, ensuring the wide dissemination of the cultural products on offer.

Argentina's Ministry of Culture and the City of Buenos Aires are in charge of the festival, which is also supported by local organisations and private sponsors from the tourism sector. The Office of Cultural Tourism was created to commercialize the event, particularly by including it in tourism packages such as special VIP-packages with wine tastings. Such activities are framed within the larger context of Buenos Aires as a cultural tourism destination.



Promotional materials for the Tango Festival of Buenos Aires, Argentina.

According to the Tourism Observatory of the City of Buenos Aires, the 2010 festival was attended by over 100,000 people, more than twice the figure in 2008. Some 83% of visitors were from abroad, with 31% from Europe, 27% from Latin America, and 20% from North America. Foreign tourist consumption during the 2010 festival is estimated to have reached US\$ 100 million, with nearly one third of visitors citing the festival as their principal motivation for visiting Buenos Aires, and half of these participating actively by attending tango classes. The festival has had a positive impact on the city's economy through the consumption of tourism products and services. The challenge remains for Buenos Aires, the home city of tango, to maintain the dance's authenticity. The marketing of tango requires a sustained approach to incorporate it as a permanent cultural tourism product, and to reach out to emerging markets like Asia.

Good practice: Hakka Music and Folklore Festival, China

The Hakka Music and Folklore Culture Festival was first held in 2007 in Miandu, in the vicinity of Zhuzhou City, Hunan Province, China. It has since developed into an annual event. The ethnic Hakka group, comprising over 95% of the town's population, has inherited rich folklore and cultural practices, including a distinctive cuisine. More than 30,000 visitors attended the Third Hakka Festival in February 2009, a substantial increase from 5,000 in its first year. It has attracted a great amount of media coverage especially from China Central TV, which promotes domestic tourism. The festival features the dancing Three-Joint Dragon or Three-Man Dragon, which, alongside Hakka Folk Songs, has been listed in Hunan's Provincial Intangible Heritage Culture List and has received several provincial and national awards.

Unfortunately, as younger members of the local community are increasingly migrating for work, traditional Hakka cultural practices are not always transmitted. However, the festival's popularity has had the positive effect of making the town of Miandu well-known on a national level, and thus an attractive site for investors. Recently, several large ceramics companies have set up operations, employing more of local young persons, who may otherwise have sought jobs elsewhere. Thus, the government's policy of tourism-led economic development appears to have been successful

in this case, with the added advantage of members of the younger generation remaining in the area and allowing the transmission of traditional performing arts. Nevertheless, while the festival has successfully promoted the revitalisation of traditional Hakka folklore, some stakeholders are concerned that the construction of a new railway could bring in more visitors than current arrangements can accommodate.

Good practice: Responsible tourism project – Festival International de Folklore et de Percussion de Louga (FESFOP), Senegal

The city of Louga boasts rich and unique cultural traditions in terms of handicrafts, music and dance. These assets are currently being used as a sustainable development engine which can address the issues of economic difficulties in the region and emigration of the local youth.



Dancers at Senegal's FESFOP festival.

The goal of the FESFOP festival is to reinforce responsible tourism as a generator of economic empowerment for local communities, while safeguarding and valuing the rich cultural and musical heritage of Senegal. Running from the end of December to mid-January, the festival allows tourists to discover both the tangible and intangible cultural assets of the community they are visiting. Cultural activities on offer range from folkloric evenings animated by local storytellers, and workshops in storytelling, the local language, and percussion, the latter featuring prominent musicians from a range of cultural backgrounds and displays in a newly established local museum of musical instruments. Visitors are also encouraged to take dance classes and join dancers during music performances. International acts are also featured on occasion, such as *Compagnia Artistica la Paranza del Geco* from Torino, Italy in 2007. In 2009 alone, the project welcomed 147 visitors, of which 53 stayed overnight.

Since the festival's inception in 2002, the non-profit organisation FESFOP has been in charge of its cultural content, while the Association for the Development of *Keur Serigne Louga* (ADKSL) has addressed matters of accommodation and artisanship. The FESFOP Tourist Village, which provides the infrastructure for tourists, received funding and support from various local and international sources including UNWTO (through UNWTO ST-EP Programme) and the Italian NGO *Comunità Impegno Servizio Volontariato* (CISV). Tourists stay either at the FESFOP encampment or are welcomed by host families of ADKSL, where they partake in daily activities like cooking traditional culinary specialities. Above all, the project illustrates the challenge of making culture an engine of economic and social development in a region and a city that are a melting pot of different ethnic groups.

Good practice: Theatrical trail: Queretaro and its Legends

Centred in Queretaro, Mexico, a colonial town inscribed on the World Heritage List in 1996, the theatrical trail project has innovatively developed the concept of theatre within a tourism setting. It was initiated in 2005 by the private tour operator PromoTur with the objective of immersing tourists in traditional city legends within the historic sites where they arose, notably buildings that are normally not open to the public. The shows employ some 70 people, including professional actors and musicians. During the high season, there are three shows per night, attended by up to 600 spectators. 145,000 visitors attended more than 1,550 performances as of 2010.

One of the aims of the initiative has been to employ cultural tourism as a major tool for development, as well as to offer new tourist experiences by bringing the historical spaces of Queretaro back to life. The trail managers try to accommodate different interests, and PromoTur has correspondingly developed different kinds of performances. Existing tours are enhanced by the constant monitoring of the project and the receipt visitors' feedback. This scrutiny gives them the project a competitive advantage over those operators who try to copy their successful tourism products.

Music and the Performing Arts

Considerations to be taken into account:

- The economic boost that tourism gives to communities can aid in the revitalisation of their performing arts.
- Building adequate infrastructure can prompt the organisation of new, or revive old, cultural events.
- The values associated with the performing arts should be communicated in an intelligible way for visitors; their authenticity should be maintained but without hindering its need to evolve.
- Specific capacity building programs are highly important to assist communities in showcasing their ICH through events.
- The perspective of visiting performers from different cultural backgrounds helps local communities to analyse their heritage from a different approach and adds value to tourist experience.

3.2.5 Oral Traditions and Expressions, Including Language as a Vehicle of Intangible Cultural Heritage

This category of ICH includes some of the most fundamental aspects of culture, such as legends, myths, epic songs and poems, prayers, chants and other orally transmitted elements from generation to generation. It is also extremely difficult to present and interpret oral traditions in its entirety to visitors in a way that enhances their awareness and enjoyment of a host community's culture. Nevertheless, effective methods have been developed by communities working closely with NGO's and others to bring this ICH category to the fore in connection with the acculturation often associated with volunteer tourism. The examples in this section are drawn from Saudi Arabia, Thailand, South Africa and Tanzania.¹⁷

Case study: Souk Okaz Festival, Saudi Arabia

Location/scale: A nation-wide event which attracts participants from other countries in the region, the festival is considered one of the most important displays of intangible heritage in Saudi Arabia. It is held every July at the historic Souq Okaz site, in close proximity to the city of Al-Taif.

Commencement/partnerships: The first Souk Okaz Festival was held in 2007. More than 1,000 individuals participate in the event's organisation, including the local community and different regions of the country, as well as judges and organisational committees from the public sector, led by the Saudi Commission for Tourism and Antiquities. The Commission supervises the event with a view towards balancing authenticity and cultural core values with providing a satisfying tourist experience. It also funds the festival with a total of six million Saudi Riyals, while the Principality of the Holy City of Mecca and the Tourism Development Council of Al-Taif province provide an additional four million Saudi Riyals. Some three million Saudi Riyals from the Ministry of Culture and Information finance theatrical performances, while private sector stakeholders also provide additional funds.

Nature of the tourism experience: The festival aims at reviving the historical market of Souk Okaz and its cultural elements, the most prominent of which are classical Arabic poetry recitations, known as *Al-Muallaqat*. Audiences experience tribal arbitration sessions, public speaking contests, and the recounting of legends and stories. Live performances in folkloric arts are also featured (dance, song and traditional chants), as are commercial camel caravans, and handicraft production and sales. Cultural traditions are kept as authentic as possible, performed with traditional tools,

17 An example from the United Kingdom is featured in section 2.13.3.

props, and costumes, along a km long avenue known as *Jadt Okaz* that serves as a stage. Contests, such as the Classical Arabic poetry competition, the Youth Poetry Contest, and others in painting, folklore and handicrafts are also organised.

The event offers a memorable tourism experience presented in an authentic manner. In so doing, it revives and embodies different elements of the intangible cultural heritage of the Souk Okaz. Tourists acquire extensive and accurate knowledge of the Souk and its customs, as well as of the daily life of Saudi Arabian society in the past and present.

Results and lessons learned: Studies by the Saudi Commission for Tourism and Antiquities reveal that Souk Okaz has become a key tourist attraction. The number of visitors to the Souk rose from 180,000 in 2008, to 224,480 in 2009, and nearly 250,000 in 2010. It has had a largely positive economic impact on the local community, which has helped to make the festival a permanent event. Their annual budget has increased by 40-80 million Saudi Riyals as a result of their participation in tourism activities. The individual income of community members has also risen, with the daily expenditure for an average three member family reaching 1,330 Riyals. The event thus contributes to the empowerment of the local community and participants by increasing income and boosting artisanal commerce. Even more significantly, the festival has successfully revived the intangible cultural heritage of the historic Souk and has played a major role in focusing interest on the Arabic language and its classical poetry. The future promotion of the event would likely benefit from emulating strategies successfully employed abroad for similar events, as well as from encouraging the increased participation of neighbouring countries in the festival.



Souk Okaz Festival in Saudi Arabia.

Case study: The Andaman Community Tourism Network, Thailand

Location/scale: The Andaman Community Tourism Network spans the North Andaman districts of Kuraburi, Suksamran and Kapoe in Thailand's Andaman Islands.

Commencement/partnerships: Andaman Discoveries is a tour operator which continues the work of North Andaman Tsunami Relief (NATR), an independent organisation founded by Bodhi Garrett, a victim of the 2004 tsunami that devastated the Andaman coastal zone. NATR successfully implemented development projects in twelve communities to help them recover from the disaster. Since 2004, financial assistance for Andaman Discoveries' programmes has been provided by the Ecosystems Grants Program (EGP), the International Union for Conservation of Nature (IUCN), and various NGOs from the Netherlands. For organisations like Openmind Volunteer Projects, it offers a ready-made initiative with which to collaborate to acculturate volunteer tourists before they begin work in community development projects.

Nature of the tourism experience: The most successful programme of Andaman Discoveries is the Andaman Community Tourism Network which provides tourists with an opportunity to learn about local languages, customs and handicrafts through homestays or by joining cultural workshops run by villagers. The typical three-day training programme for volunteers includes an introduction to the local language and customs, including lessons in vocabulary used in common social interactions, such as introducing oneself, ordering food and shopping.

Results and lesson learned: In 2009, 429 tourists, mostly from Europe and North America, were clients of the Network. The initiative has successfully gained knowledge on how to link existing services for cultural tourism to volunteer tourism products that promote cultural exchange, as well as how to implement adequate measures to safeguard local intangible culture. Consequently, the Network has been used as a model by other projects in Thailand for community-based tourism planning activities.

The project won the 2007 Virgin Holidays Responsible Tourism Award for the Best Preservation of Cultural Heritage and was also a finalist the following year. The organisation was nominated for the Wild Asia's Responsible Tourism Awards in both 2007 and 2008. In 2008, it received the Global Vision Award from Travel and Leisure Magazine, and was among the five projects to receive a 2008 SEED Initiative award as an example of small-scale innovative and locally-driven entrepreneurship.

Good practice: Robben Island WHS museum tours, South Africa

Robben Island near Cape Town was made a national monument due to its close association with former South African President and Noble Prize Laureate Nelson Mandela, who was imprisoned at this location for eighteen of his twenty-seven years in prison. It opened as a museum in 1997 and was inscribed as a World Heritage Site two years later. Visitors arrive by ferry boats from Cape Town four times a day, with some 100,000 tourists visiting annually. The three and a half hour tour

includes a return trip across Table Bay, a visit to the Maximum Security Prison, interaction with an ex-political prisoner and a 45 minute bus tour with a guide providing commentary. Former prisoners have been employed to enhance visitor experiences with their first-hand accounts of the institution. Their personal reflections on living at the prison and of how Nelson Mandela was treated when he was incarcerated there are very popular amongst visitors.

This information resulted from the visitor satisfaction survey conducted in March 2010, according to which, many visitors would partake in a tour themed entirely around Mandela's life. The Robben Island Museum is especially notable for its efficient visitor satisfaction strategy based on its management plan. Surveys are conducted on a quarterly basis to ascertain the performance of guides, and to which extent tourists absorb messages about the site's significance. This exercise assists in maintaining a high level of quality interpretation and visitor enjoyment of the experience.

Good practice: Aang Serian Volunteering Program, Tanzania

Also known as *Aang Serian*, "House of Peace" in the Maa language, the Volunteering Programme is located in Eluwai, a Maasai village north-west of Arusha, in northern Tanzania. Aang Serian, a Tanzanian NGO founded in 1999 and registered in 2005, began receiving international visitors on an informal basis in 2001. Since 2004 it has begun developing a systematic volunteer programme. The majority of its funding comes from small personal contributions rather than large grants.



Interaction between volunteers and hosts.

In 2005, Oreteti Cultural Discovery Ltd., a small ecotourism company, was set up by current and former Aang Serian members to respond to the growing demand for genuine Maasai village-based cultural programmes from mainstream tour companies and individual tourists. The focus on learning the local language and on cultural exchange was retained, as in the original volunteer orientation and student field trips. The key elements for this programme are learning the traditional uses, names and symbolic meanings of animals and plants, as well as local health care practices through myths, songs, and proverbs. Tourists are encouraged to participate in a range of cultural programmes, such as visits to villages in the Kilimanjaro foothills, Zanzibar and a bush camp with the Hadzabe, East Africa's last remaining hunter-gatherers.

In addition to a policy of fair payment for guides and other staff, Oreteti has routinely donated 10% of its profits to local projects in visited communities. In Eluwai village, where the process was first launched, the relatively large number of visitors has enabled the community to establish a permanent pre-school, while the women's group responsible for jewellery workshops has set up its own beadwork cooperative. The results of the projects have been mixed, with remarkable successes and significant challenges. The Oreteti case demonstrates the need for better investment in marketing and capacity building in East Africa, with incentives such as competitive salaries and professional development opportunities to promote the retention of trained staff, given that the knowledge transfer involved in teaching languages requires special skills.

Oral traditions and expressions, including language as a vehicle of intangible cultural heritage

Considerations to be taken into account:

- Oral traditions are crucial to the preservation of cultural identity, diversity and knowledge transmission and are very susceptible to external factors, including tourism.
- The rural-urban migration may impede, and even imperil, the transmission of oral traditions. Tourism development through the creation of festivals and cultural centres can create new employment opportunities.
- As this ICH category is difficult to present to tourists, new approaches are needed such as: linking it with volunteer tourism focused on cultural immersion, monitoring visitor satisfaction in terms of

the interpretation and presentation of ICH, or establishing purpose-built facilities like theatres and performances spaces.

- More research is needed in linking conservation projects for languages with tourism initiatives.

3.2.6 Knowledge and Practices Concerning Nature and the Universe

As in the case of oral traditions, the ICH category of knowledge and practices concerning nature and the universe is difficult to present appropriately to tourists and be easily assimilated by them. This is particularly the case when visitors come from backgrounds that are culturally distant from the host community, which poses a challenge for tourism product developers. However, a growing number of purposeful cultural tourists attempt to learn about communities and practices prior to their visits, and appreciate the beliefs of their hosts. The examples presented in this section have been taken from Australia, Brazil, Vanuatu, Chile and South Africa.

Case study: Tours of the Uluru-Kata Tjuta National Park/WHS Visitor Centre

Location/scale: Uluru-Kata Tjuta National Park is located south-west of Alice Springs, in the Northern Territory, Australia. Uluru (“Ayers Rock”) and Kata Tjuta (the “Olgas”) were initially inscribed on the World Heritage List as a natural heritage property in 1987, and later as a cultural landscape in 1994. The Ayers Rock Resort adjoining the Park’s northern boundary is surrounded by Aboriginal freehold land held by the Petermann and Katiti Land Trusts.

Commencement/partnerships: Frequented by tourists since the 1950s, the site became well-known as a post-war cultural icon. Initial spontaneous tourism development was later improved by more culturally sensitive and environmentally appropriate facilities within the park. Partnerships have been formed over the last 25 years to enhance tourists’ understanding of the ICH associated with the area inhabited by Anangu Aboriginal Australians, comprised of the Pitjantjatjara and Yankunytjatjara people, whose territories and culture have always been associated with Uluru.

As Anangu beliefs hold that the landscape was created by ancestral beings from whom they are descended, they consider themselves responsible for the protection and appropriate management of the land. The knowledge necessary to fulfil these responsibilities is enshrined in *Tjukurpa*¹⁸, a traditional law which serves as the foundation and guiding principle of the protected area’s joint management framework. The recommendations featured in its 2009 management plan include:

- passing on ancestral knowledge to young members of the Anangu community;
- learning about collecting and using bush medicines, and visiting sacred sites;
- teaching visitors, park staff and other *Piranpa* (non-Aboriginal) people how to observe and respect *Tjukurpa*;
- enduring visitor safety, based on Aboriginal beliefs, which distinguish sacred sites for women and men which can be visited only by the corresponding sex;
- maintaining the Aboriginal Community’s privacy and entrusting them with the designation of roads and Park facilities in order to safeguarded sacred places.

18 The “climb” is the traditional route taken by the ancestral *Mala* (hare-wallaby men) on their arrival at Uluru and, as such, is of great spiritual importance. *Tjukurpa* requires that Anangu take responsibility for looking after visitors to their country and that each time a visitor is seriously or fatally injured at Uluru, Anangu share in the grieving process. It is this “duty of care” under *Tjukurpa* that is the basis of Anangu’s grieving for those injured.



Anangu women performance for tourists, Uluru-Kata Tjuta WHS, Australia.

Nature of the tourism experience: Tourist activities that developed between the 1950s and 1970s are changing in line with the new management philosophy that seeks to incorporate ICH and the Aboriginal view of the cultural landscape. A recreational sightseeing experience of climbing the Rock and taking photos is becoming one that allows a deeper engagement through interaction with guides, park rangers, and hosts in the Cultural Centre. The walking tracks, some of which are guided by Anangu, bring visitors into contact with the land. The information provided by guides, brochures, and signs take visitors into the world of the *Tjukurpa* and seeks to communicate its meaning. Creating sensitivity to traditional Aboriginal laws and sacred sites is becoming part of the visitor experience with the increased involvement of Aboriginal people in the site's tourism and environmental management.

Results and lessons learned: Although climbing Uluru remains an attraction for some visitors, many tourists appreciate the view of the Aboriginal community that such a recreational activity does not respect the spiritual and safety aspects of *Tjukurpa*. As an iconic travel destination and a site with extreme cultural importance to Anangu, management of Uluru and the climb in particular are complex issues. This is further complicated by the injuries and 30 casualties recorded among tourists who have climbed Uluru. Since the Park's establishment, the Board has agreed not to close but to discourage the climb and ask visitors to respect Anangu law and culture and learn about these aspects through alternative activities. The new *Talinguru Nyakunytyaku* walk, for instance, offers visitors a view of Uluru and Kata Tjuta from a previously inaccessible area of the park. The Cultural Centre and park management have also begun to offer an online video explaining the reasons for not climbing, and are poised to engage in further awareness-raising work using social networking sites.

Case study: Dessano Indians' cosmology tours, Manaus, Brazil

Location/scale: The area inhabited by the Dessano Tribal Group is located 40 km from Manaus, the capital of the Amazonas state in Brazil. The group originally hails from Pari-Cachoeira, on the border between Brazil and Colombia.

Commencement/partnerships: The cosmology tours began in 2000, when the owner of the floating Amazon Jungle Palace Hotel, located in the vicinity of tribal territory, identified the need for a new tourist attraction. He contacted the group's chief and together they planned what has become one of the most important sources of income for the community: the "ritual" tour product. The group also makes its living from hunting, fishing, collecting forest fruits, and growing manioc. The hotel owner provided the initial funding and brought hotel guests to visit this community in a way that

would benefit both his business and the villagers. A *maloca* was built, a wooden structure with thatched roof and benches for fifty people to watch traditional performances.

Overall, this project has four main goals, namely, to preserve cultural heritage, to provide additional income to the village through tours and the sale of handicrafts, to encourage cultural exchange with tourists, and to provide incentives to the tribe to remain settled within their territory.

Nature of the tourism experience: Tourists are invited to visit the main maloca and participate in a dancing ritual where Dessano cosmology – their explanation of how the universe was created – is explained through four key dances. Members of every generation are involved in the performances, ranging from village elders, who light the sacred fire, to adult men and women, who dance and play sacred instruments, to children who play instruments or watch performances. When the tribe receives visitors from other communities, they traditionally welcome them with rituals that usually last 24 hours. In the case of tourists, the Dessano invite them to participate in a dance in homage to a local deity. The ritual performance lasts for about an hour and gives visitors the sensation of being welcomed to an authentic Amazonian village. Community members then display handicrafts, most of which are for sale.

Results and lessons learned: Since the project began, the village has received tourists on daily basis. They have not been officially counted, but the chief has stated that between 20 and 30 visitors are received each day. Every tourist pays a fee and can further contribute to the communities' economic well-being by purchasing handicrafts. Preserving oral history and transmitting and maintaining traditions are facilitated by the process of presenting local folklore to visitors. Children who witness their parents' pride in performing rituals are afforded about keeping traditions alive. As in the case study from Mali (see section 3.1.5), local income generation involving ICH is important to prevent rural-flight and encourage the transmission of key ICH knowledge and practices to younger members of communities.

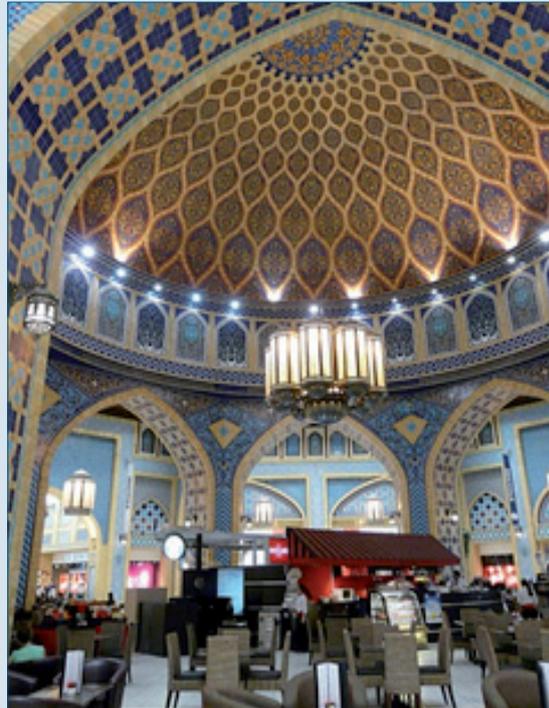
The project demonstrates that developing village-based ICH tourism products that help to preserve ICH do not necessarily require major financial investments. The most important success factor in this case has been on-going community involvement in the planning and management stages. Currently, the project has no need of external guidance because it is run by the village community in a sustainable way. Moreover, one key message which the local community successfully communicates to tourists is that environmental preservation activities in rainforests should always consider the interests of the local indigenous people living in the area. Forests are not a wilderness devoid of human occupation and cannot be preserved if the communities who reside therein are not taken into account. Community-based tourism provides an excellent opportunity to help preserve the Amazon Forest while informing a wide audience of the villagers' relationship with nature and their beliefs about the universe. Tourism products are especially useful in doing so by usefully demystifying aspects of indigenous culture.

Case study: Ibn Battuta shopping mall scientific exhibition, Dubai, United Arab Emirates

Location/scale: The permanent exhibition and themed mall are located on Sheik Zayed Road near Jumeirah Beach in Dubai, United Arab Emirates.

Commencement/partnerships: The themed mall was opened in April 2005, as part of a phased development by the Nakheel company, the project's main developer, which has government shareholders. It also receives funding from outside Dubai, notably from investors in Abu Dhabi, the capital of the United Arab Emirates. The latter influenced the theme of the exhibit and approved its celebration of historic scientific innovation and technological achievements associated with Islamic culture.

Nature of the tourism experience: Ibn Battuta Mall is the first shopping complex inspired by an individual's life and interest in the universe. It centres on the renowned explorer Ibn Battuta, who set off from Morocco in the 13th century to travel the world, and soon became acknowledged as a scholar and keen observer of technological advances. Each region Ibn Battuta visited – Andalusia, Tunisia, Egypt, Persia, India and China – is reflected in the architecture and theme of the mall's six courts, which illustrate scientific ICH. The complex features exhibits of 27 inventions by Islamic scholars that Ibn Battuta brought home from the places he explored, such as a fully operational and interactive water-raising device from 13th century Tunisia. The Mall also features a "House of Wisdom" exhibit that uses audio-visual media and computer interaction to outline the Islamic contributions to modern knowledge dating from the 9th century, especially in the fields of the humanities, science, mathematics, astronomy, medicine, chemistry, geography and astrology. Hence the slogan for the mall is "Ibn Battuta Mall: 1000 Years of Knowledge Rediscovered."



Persian dome with hand-painted ceiling tiles, Ibn Battuta Mall, Dubai, United Arab Emirates.

The information presented is detailed and educational enough for purposeful cultural tourists to gain a deep understanding of past innovations. Its décor also offers an attractive spectacle, and its exhibits allow for direct visitor interaction. MTE Studios, in charge of the architectural elements of the exhibitions, brought in Moroccan artisans to work on the Andalusian Court and decorators from Fuzhou, China, to work on the Chinese Court. This demonstrates that many of the traditional skills displayed in the exhibits still exist, a fact which the Mall strives to communicate to visitors.

Results and lessons learned: In 2008, the Mall won the World Travel Association's award for leading shopping mall in the Middle East. Its exhibits appear most successful with regional tourists, who find them reaffirming of Islamic identity. A 2007 visitor satisfaction survey revealed the popularity of the exhibits' architecture and attention to detail. In addition to the popular dome of the Persian Court, which took 20 artisans 90 days to finish, the Indian water-clock is especially well-received by visitors from the Indian subcontinent, while Chinese tourists particularly appreciate the reconstructed inventions in the Chinese Court. Many visitors have favourably commented that the navigational exhibit is as educational as any science museum.

While international tourists tend to concentrate on larger malls near major hotels, their visits will undoubtedly increase when free shuttle bus services and storytelling tours to Ibn Battuta Mall are promoted. Although cuts to the marketing budget have put these additions on hold, the Mall retains its tourist appeal, especially since local museums and outdoor festivals cannot easily compete with the educational experience it provides due to the climatic conditions in the region.

Case study: Roi Mata cultural tour/Chief Roi's Domain, Vanuatu

Location/scale: The World Heritage Site of Chief Roi Mata's Domain (CRMD) consists of a triangle containing the *kastom*¹⁹ sites of Mangaas, located on the main island Efate, Fels Cave, on Lelepa Island, the Island and fringing reef of Artok, and the stretch of sea that enables travel between these areas. They form a cultural landscape that recounts the life and deeds of Chief Roi Mata, who died in the late 16th or early 17th century.

Commencement/partnerships: Following extensive community consultation, the tourism project commenced with a pilot tour in 2006. The main community-based management body responsible for the site's management and the tourism business is the World Heritage and Tourism Committee (WHTC), which is supported by the Vanuatu Cultural Centre and liaises with the provincial government and other public bodies. A key advisory group has also been established to bring together heritage management stakeholders from the public and private sectors in quarterly meetings. This new collaborative approach strengthens communication between the government and the community, and provides a forum for individual voices to be considered as part of the decision-making process. Roi Mata Cultural Tours (RMCT) is a fully community-owned and operated tour project.

The entire project has been supported primarily by international donors. Funding has been successfully sought for elements of the project through funding agencies including WHC International Assistance, UNESCO Apia Office, the Australian Department of Environment, Water, Heritage and the Arts and the Non-State Actors Funding (European Union).

Nature of the tourism experience: Since 2008, when the Domain was listed as a World Heritage Site by UNESCO, visitor numbers have steadily increased. The two communities of Mangaliliu, on the Efate mainland, and Natapao, on Lelepa Island, worked through an Australian participatory planning process, called "Stepping Stones for Tourism and Heritage", to allow the communities to identify those parts of their heritage appropriate to be shared with an audience of international tourists. An Australian volunteer with a background in heritage tourism management then worked with members of the WHTC to develop the tour, protecting sensitive knowledge while offering tourists an intimate insight into the rules (*nafsan natoon*) that have governed the lives of the islanders for over 400 years.

As there are no specific landmarks which stand as monuments to Chief Roi Mata, the tour relies on the ability of the tour guide to bring the story and the landscape to life. Artok, the island on which the Chief is buried, was declared taboo after his death and has now become a sanctuary for wildlife. Figures from the Vanuatu Tourism Office suggest that 80% of tourists that visit the country stay in Port Vila and venture out on day trips such as the one offered by RMCT. The ethos of the tour is to create a product which provides as many benefits as possible to a wide cross section of the community. Tour guides operate on a rotational basis, as do contracted buses and boats, providing income to the individual businesses within the community.

Results and lessons learned: In 2009, 357 that visited the site through RMCT, indicate the success of tourist development in the context of the Western Pacific. The tour's gross profit was over 2 million vatu, of which 1.2 million was shared between community members who provided services for the tours. In addition to supporting individual businesses, whole communities have benefited. Catering for the tours rotates between groups of women in the villages of Mangaliliu and Natapao, providing them with income and empowering them to make decisions about their own finances. The craft revitalisation project that complements the tour has accomplished the same result. The tour profits have been invested into training and improvements ensuring the future quality of the tourism product. This includes Tour Guide Training workshops, supported by the Vanuatu Institute of Technology, and the First Aid Training workshops assisted by other local businesses.

19 The meaning of *kastom*, an expression derived from the English word "custom", encompasses all things customary, traditional, and related to magic and sorcery.

Tourism development, particularly in relation to intangible cultural heritage, has also helped to prevent the depletion of traditional practices. The challenge remains to ensure that tourism assists in revitalizing customs, but does not alienate people from their own culture by turning it into a commodity. The tour guides received formative sessions conducted by community elders telling traditional stories of Chief Roi Mata. Some aspects, such as the institution of the tribal system and the associated social governance rules, are not considered of interest to “outsiders” and therefore have remained within the community. By working with communities and ensuring extensive consultation, the tour both protects the ICH while encouraging young people to continue to engage with their traditions.

Good practice: !Khoa ttu Education and Cultural Centre, South Africa

The !Khoa ttu Education and Cultural Centre in South Africa provides insight into the culture, heritage, knowledge and modern-day life of the San people of Southern Africa. The Centre was built after 1999 on the site of Grootwater Farm, near the village of Yzerfontein, once the wheat and sheep producing farm covering over 850 hectares had become dilapidated. Before !Khoa ttu was opened to the public in March 2006, extensive work was undertaken to prepare the site for visitors. The project is based on a partnership between the Working Group of Indigenous Minorities in South Africa (WIMSA) and the Swiss UBUNTU Foundation, while the funding comes from the Norwegian Church aid and UBUNTU Foundation. The project also has a link to the West Coast Biosphere Reserve.

A group of qualified San guides lead visitors through the Centre for a one and half hour tour, during which they demonstrate their skills and share their ancestral knowledge of legends, animal tracking and identifying medicinal plants. They also teach visitors San words and inform them of their recent achievements in obtaining rights to land and intellectual property. The San-guided experience provides a good opportunity for tourists to listen to grassroots accounts of the past and present lives of this group, who congregate in these built facilities both for social reasons as well as to instruct visitors. !Khoa ttu is also one of the few places where authentic traditional and contemporary ostrich eggshell jewellery is sold, and also features a restaurant with genuine San food. International tourists comprise some 20% of the 900-1,200 monthly visitors received by the Centre.

The challenge for the Centre is to become self-sustainable in a highly competitive environment dominated by mainstream tourism. It is also difficult to convince impoverished communities and their elected leaders of the importance of cultural restitution, conservation and sustainability. The guides at the Centre struggle against tourists’ preconceived notions about San appearance and behaviour from films and other media, hoping that their presentation and interaction with visitors overturn these stereotypes. Opportunities abound within the ever growing tourism industry, particularly in terms of increased income generation needed to achieve financial sustainability.

Knowledge and practices concerning nature and the universe

Considerations to be taken into account:

- Tourism marketing creators should show sensitivity and respect towards the spiritual and cultural values of communities and develop tourism with the locals who have the ultimate interest, both in cultural and employment terms.
- Key community leaders need to be involved in tourism project development from the very beginning, especially if this affects the spiritual life of the community.
- Tourism needs should not dominate the everyday lives of communities and should instead follow a pattern that fits best with the local lifestyle and beliefs.

3.3 Summary of Key Issues

The following key issues regarding intangible cultural heritage and tourism management are based on the general findings and specific considerations of the study. They draw special attention to community development, planning, training and empowerment, the limits of acceptable change, as well as the funding schemes and government support. These issues are addressed through detailed recommendations targeting different tourism and heritage sector stakeholders in chapter 4.

3.3.1 General issues

- Legislative frameworks and specific policies are used as a foundation by countries which successfully safeguard ICH values, notably for: preventing the sale of sacred and culturally significant artefacts, licensing guides, providing tax incentives, and protecting intellectual rights.
- Close collaboration between communities, the private sector, NGOs, and local authorities was crucial to the success of the projects featured in this study. Usually one organisation, whether a NTA, DMO, NGO, community leader or tourism industry stakeholder, acts as a facilitator to bring other stakeholders to the table and establish new groupings or organisations devoted to a project or event.
- Some types of ICH can be revived by introducing tourism to a community. Others may need the support of specific initiatives, particularly to encourage local interest in maintaining and transmitting cultural practices and knowledge, such as documenting ICH.
- Where community members were hesitant to become involved in tourism, project managers undertook awareness-raising, educational and promotional campaigns, and tried to include more stakeholders in the development process.
- Educational, organisational, technical, entrepreneurial and other abilities must be identified and strengthened in communities to develop its human capital.
- The direct relationship between tourists and local residents must be considered as integral to successful products.
- Authenticity becomes a concern for products and events that allow for high levels of commodification, since this can divorce the producers/performers of ICH from their audience.
- The products and events that offered the best tourist experience in this study are those that included acculturation, interactive participation and opportunities for experiencing or learning from the ICH in question.
- Projects and events don't have to be expensive or managed by large or highly professional organisations to be successful. Good planning yields results which demonstrate a strong duty of care towards the tourists who partake in their activities.
- Distribution and accessibility of well-crafted ICH goods affect their popularity with tourists. The terms on which they are sold affect the extent to which income is returned to producers.

3.3.2 Specific Issues

Importance of communities and their ICH

- Communities involved in tourism work most effectively with industry partners with a good record of CSR and community-based tourism development activities.
- Healthy partnerships were formed when target groups of ICH stakeholders were identified and involved.
- Tourist experiences are enhanced by initiatives or cultural spaces that showcase communities' ICH heritage.
- Both communities and tourists enjoy festive events that celebrate the continuation of local cultural practices. However, not all aspects of the festivities need be open to tourists if the community does not deem it appropriate.
- Events placed in their original settings, and which are open to audience participation provide a dynamic experience for both tourists and local residents.

Planning

- Planning and establishing a marketing framework is most successful when it involves tourism organisations working both vertically and horizontally across public and private sector structures.
- T&ICH examples featured in the study that involved good utilisation of tourism resources were those where the instigators set achievable goals, prevented unequal distribution of benefits and of government support, and monitored positive and negative economic impacts of tourism development.
- Research was part of the preparation of successful projects. It used data from market studies, sustainable tourism planning models, post-subsidies schemes, and good practice examples of successful and sustainable ICH products.
- Infrastructure development, and product linkages across borders, is essential for the development of complex tourism products, especially in terms of routes, networks and transnational marketing.
- Examples of linkages between tourism products were either consciously planned or opportunistic. Either way, market research to investigate whether a product can be combined with others proved useful.
- Destinations with similar ICH festivals that coordinated their activities shared the benefits of tourism without competing with each other or letting their tourist experience become standardised.
- Issues of land use arose when public parks and historic precincts were being developed as cultural spaces for tourism purposes.

Training and empowerment

- Training community members is crucial to a community eventually running a project or product on their own. Methods that promote "learning-by-doing" tend to prove successful.
- In cases where pro-poor tourism is a priority, it should be possible to reduce poverty through sustainable empowerment programs, especially those targeting ICH producers and performers in a way that incorporates women's empowerment, equity and fair trade.
- Training guides ensures a level of expertise that makes a destination and its ICH more appealing to cultural tourists.

- Guide training programs promote autonomy and provide the catalyst for individuals to become involved in tourism at higher levels than previously possible.

LAC and constant monitoring for fostering sustainability

- Community-based projects that monitor the limits of acceptable change involve long-term dynamic programs of consultation, with provisions for adaptive management and monitoring, particularly where thresholds of change have been reached or exceeded.
- Successful projects update their methodology and development plans in line with this process, while keeping their objectives and the safeguarding of core cultural values in view.
- When projects or events do not have the independent resources to undertake this work, they engage external consultants or cooperate with academic and research institutions.

Funding and government support

- A number of projects presented in the study included some initial government support or subsidisation, particularly in developed countries.
- Where funds had to be found elsewhere, NGOs played a role in facilitating the establishment of in-country organisations or seeking funding to assist communities.
- The tourism industry with its CSR policies is increasing its involvement, as in the case of the seed funding offered by tour operators and hospitality businesses.

Recommendations to Foster Sustainable Tourism Development through Safeguarding and Promoting Intangible Cultural Heritage

This section contains general and specific recommendations for a range of stakeholders: the public and the private sectors, destination management organisations, NGOs, host communities, the education sector, and the heritage management sector.

4.1 General Recommendations for all ICH Tourism Stakeholders

The following recommendations are considered to be of universal importance for all stakeholders. They are based on the findings of the study and the key issues outlined in section 3.3.

All stakeholders should:

- form partnerships with the widest possible range of other key-players so as to ensure that the interests of all are taken into consideration, while keeping the ICH authentic and dynamic at the same time;
- support efforts to review, formulate and implement national legislation to:
 - ensure that tourist guides are required to receive training and licenses, and that their fees are appropriate to their qualifications and experience;
 - prevent the sale of sacred and culturally significant artefacts;
 - protect the intellectual property rights of communities with regards to ICH products used in souvenirs and other items (such as traditional music CDs, food recipes, cosmetics and medicines);
 - introduce tax exemptions for socially responsible tourism businesses, particularly in their first year of operations.
- provide inputs for statutory frameworks, especially in the field of monitoring of tourism development;
- manage the impacts of tourism development on ICH so that all stakeholders can enjoy the benefits of engaging in ICH activities, performances and practices, while safeguarding the core heritage values;
- support projects that encourage local interest in maintaining and presenting cultural practices and knowledge;
- establish projects with communities, the heritage management sector and educational institutions to document ICH assets that are either disappearing or undergoing revitalisation/change;
- support initiatives that follow international good practice for documentation, the use of information technologies and the communication of ICH values;
- work with relevant stakeholders to devise strategies for the creation of new T&ICH products, improving links to existing products, and marketing products responsibly;
- promote performances of local culture that provide useful information and do not disrespect core cultural values;

- support sales of ICH generated goods through official outlets and licenced retailers, such as museums, airports and hotel shops, with appropriate displays;
- adopt and promote quality accreditation schemes for handmade handicrafts;
- participate in the design of specific principles to guide the management of tourism and intangible cultural heritage, given that current codes and charters do not deal with both subjects simultaneously.

4.2 Specific Recommendations for ICH Tourism Stakeholders

4.2.1 Public Sector Tourism Organisations

Public sector tourism organisations, especially National Tourism Administrations, have an important role to play in facilitating and initiating actions at the national level that, in turn, create or influence suitable conditions at other levels. They should take a proactive approach, implementing short and long-term measures that go beyond the promotion of ICH alone. Legislation, policies, programmes and specific projects can aid in spreading economic equity, relieving post-conflict impacts and encouraging revitalisation as part of overall sustainable tourism development. Ideally public sector organisations should:

- establish programmes at all levels of the government for encouraging socially responsible tourism, particularly by:
 - encouraging tour companies, hotel chains and other commercial operators to include concern for ICH in their CSR programmes;
 - working with industry associations and commercial operators to develop measures and infrastructure that improve supply-chain and equity in regard to ICH goods and services, such as handicrafts, performances and food, sourced from small producers;
- adopt measures for the creation of a marketing platform where needed;
- provide advice regarding the coordination and marketing of ICH tourism products, such as networks and routes, especially when this expertise is not available at the local level;
- develop policies that generate opportunities for cultural exchange. These should not trivialise cultures and should be able to engage different kinds of tourists with different motivations;
- encourage tour operators to use licensed guides who are locally-based and possess up-to-date knowledge of ICH in the area;
- provide seed funding to finance community-based initiatives;
- fund and promote the collection and dissemination of good practices, policies and practical tools to improve the management and sustainability of ICH products and cultural destinations;
- partner with universities in the establishment of research centres to monitor the impact of tourism on ICH;¹ and
- encourage industry partners to adopt actions to enhance positive impacts and mitigate negative impacts discovered as a result of monitoring.

¹ One example is the *Observatorio do Camino* at the Tourism Studies Research Centre, University of Santiago de Compostela, Spain (see section 2.13.5).

4.2.2 Private Sector Tourism Stakeholders

Private sector stakeholders vary as much in scale as they do in the nature of their respective tourism and hospitality activities. Recommendations have been grouped by key tourism industry areas, such as tour operators, guides, transport companies, accommodation and the food and beverage sectors. All stakeholders can participate to:

- incorporate measures for safeguarding ICH in their CSR programmes. This could encompass, for example, fundraising for community-based tourism projects (involving investment in education, health care, water supply systems, and other infrastructure), the promotion of solidarity tourism, and programmes to document and safeguard ICH assets;
- foster initiatives and infrastructure which enable fair-trade, improve supply chains and promote equity with regards to ICH goods and services sourced from small producers;
- contract local guides with in-depth knowledge of ICH and licences, where these exist;
- encourage employees to adopt socially responsible practices and engage in capacity-building programmes related to local guide training, fair trade, women's empowerment, respect for spirituality, intercultural communication and conflict resolution; and
- make tourists aware of capacity-building strategies and programmes, particularly those intended to empower disadvantaged groups.

Tour operators

In order to enhance their efforts, it is recommended that tour operators:

- adopt strategies to help create partnerships and establish ICH products with other tourism stakeholders;
- ensure long-term tourism projects based on ICH, which are developed through responsible management and marketing approaches;
- ensure that business activities do not impinge on the long-term survival of ICH assets, for instance by coordinating with other tour operators to avoid congestion at small villages or cultural spaces.

Accommodation stakeholders

Accommodation stakeholders should focus, as much as possible, on the local aspects of ICH. They should:

- employ local artisans to decorate accommodation facilities, hire local performers to stage performances therein, and feature retailers who sell authentic, locally or regionally sourced handicrafts in shopping areas within their establishments; and
- work with communities in developing tourism products designed both to benefit the businesses of accommodation stakeholders and economically empower the host communities.

Tour guides

Properly licensed and trained tour guides and guide associations should work closely with local communities and other stakeholders to:

- ensure that they have a license and appropriate training to present ICH to tourists;
- make certain that tourists receive a positive and inspiring experience of ICH; and
- help to ensure that the resulting tourism benefits the local communities.

Transport companies

Transport companies and associations can:

- work with tour operators with a record of CSR or community-based tourism activities and of hiring licensed guides; and
- promote ICH products and tourism stakeholders who undertake projects sustainably in publications such as in-flight magazines.

Food and beverage stakeholders

Corporations, associations and individual businesses involved in the provision of food and beverages should:

- encourage tourists to sample local delicacies whose preparation is not harmful to the environment and which are prepared in a traditional manner;
- provide tourists with information about the ICH associated with local food and beverages; and
- network with other stakeholders to link activities that showcase foods or beverages specific to certain areas.

4.2.3 NGO Stakeholders

Non-governmental organisations, such as trusts, foundations, networks and project-based organisations are the glue that holds partnerships together across sectors, providing advice, knowledge of the area, resources and vital channels of communication. It is recommended that they:

- work closely with educational institutions through both real and virtual networks;
- facilitate strategic alliances with cooperatives, businesses, authorities and networks;
- support training, capacity building and knowledge transfer projects;
- ensure rigorous project planning by using data from market studies, post-subsidies schemes and good practice examples of successful and sustainable ICH tourism products;
- seek, facilitate and advise on funding schemes for communities who wish to engage in tourism development; and
- support and fund access to information technologies to enhance and safeguard ICH assets.

4.2.4 Destination Management Organisations (DMOs)

DMOs have a vital role to play in facilitating partnerships to ensure that a diverse range of resources and funding are available to event and project managers. They are often able to engage in projects with banks, trusts, foundations and tourism industry partners more easily than other organisations, especially at the local level.

Their ties to the private sector can also be used to establish linkages between products that improve their sustainable competitive advantage. DMOs can see the “big picture” concerning each country’s national marketing framework and are thus in a position to influence how a destination may use market specific ICH as primary or secondary attractions. DMOs should:

- promote ICH products at local, national, regional and global level;
- work with ICH producers/suppliers on brand building (e.g. promotion of quality handmade artefacts and handicrafts schemes or presentation of gastronomy and traditional dances at international tourism fairs);
- promote ICH-generated goods through official outlets and licenced retailers, such as museums, airports and hotel shops, with appropriate displays;
- promote organisations with CSR programmes for encouraging socially responsible tourism, local guide training and employment, fair trade, gender equality and respect for culture and spirituality; and
- collaborate with other stakeholders on a marketing platform for ICH tourism products outside established tourism destinations.

4.2.5 Local Communities

Local communities should never be passive recipients of tourists but rather active decision makers in tourism development. Community organisations should form associations or strategic alliances with tourism projects, businesses, authorities and networks. They should also:

- create local organisations or cooperatives and work to ensure that the limits of acceptable change are not breached and that positive benefits flow to all community members;
- conduct capacity-building programmes to raise awareness of ICH assets and introduce entrepreneurial skills. These should be adapted to local socio-cultural conditions;
- establish specific community programmes to monitor the sale of sacred and culturally significant artefacts;
- support and fund, where possible, community access to information technologies to enhance, document and safeguard ICH assets;
- prioritize the reinvestment of earnings obtained from tourism to improve socio-economic conditions, including nutrition, health care, education, sanitation, infrastructure, and job creation;
- create cultural spaces that serve as places for social congregation and a stage to showcase the ICH of communities; and
- decide to which extent tourists can participate in festive or religious events that celebrate local cultural or spiritual practices.

4.2.6 Education Institutions

Many education institutions offering tourism and heritage management programmes are increasingly encouraging their academic staff to fulfil a more community orientated role in safeguarding ICH. Education institutions should provide inputs relevant to their expertise to:

- establish courses for students, as well as for heritage, tourism and marketing professionals, focusing on the principles and practices associated with sustainable tourism and ICH;
- establish programmes to encourage socially responsible marketing, fair trade, slow food² and cultural understanding and respect between students and communities;
- raise awareness among students and communities about avoiding the purchase and sale of sacred and culturally significant artefacts;
- devise programmes for tour guide training in collaboration with other stakeholders;³
- establish research centres and agendas to monitor tourism impacts and collect and analyse information on ICH tourism products;
- support and fund research and training programmes on the role of information technologies in safeguarding ICH assets;
- devise models and identify resources for the adaptation of entrepreneurialism to local socio-cultural structures;
- provide resources and advice to communities to assist in the documentation of ICH assets that are either disappearing or undergoing revitalisation;
- hold conferences, seminars and workshops to disseminate good practices and studies on policies and practical tools to improve the management of ICH.

4.2.7 Heritage Management Sector

The heritage management sector should support the rights of communities to identify, manage and benefit from their own cultural practices. They must also encourage community empowerment and allow for the development of ICH tourism products. In so doing, it is essential that heritage managers create channels of communication not only with communities and tourism sector stakeholders, but also with heritage management departments within public institutions.

Annex VII includes a list of codes and charters that may be used as guides by heritage managers. The heritage sector may also consider devising recommendations on responsibilities related to the management of tourism and ICH, in collaboration with other stakeholders, to form the basis of an internationally accepted set of principles.

In general, a government agency in charge of cultural heritage should aim to:

- encourage their national governments to become signatories of the UNESCO Convention on Safeguarding Intangible Cultural Heritage (2003) which can guide their enactment of ICH statutes and policies at all levels;
- maintain and administer the listing and information management process for registering ICH;

2 Slow Food is an international movement founded by Carlo Petrini in 1986. Promoted as an alternative to fast food, it strives to preserve traditional and regional cuisine and encourages farming of plants, seeds and livestock characteristic of the local ecosystem.

3 UNESCO ICCROM Asian Academy of Heritage Management acts as network for facilitating such programmes and offers an excellent model for other regions.

- proactively search for listings of threatened resources and ensure the implementation of management plans for them;
- assist communities in the listing, documentation and management of resources;
- help to protect community rights and to channel benefits related to ICH back into communities;
- address disputes over the ownership and management of intangible heritage;
- develop funding strategies for the community-based management of resources; and
- establish projects in and around protected areas that can help ICH benefit from the regulations applied to such areas.⁴

4 As in the case of the New Orleans Jazz Historical Park (see section 3.1.4).

Annex I

List of Case Studies and Good Practice Examples and their Respective Contributors

List of Case Studies

Country	Initiative	Section	Provided by
Argentina	Yerba Mate Trail (Ruta de la Yerba Mate)	2.13.4	Ernesto Barrera Professor Faculty of Agriculture University of Buenos Aires E-mail: barrera@agro.uba.ar
Australia	Tours of the Uluru-Kata Tjuta National Park/WHS Visitor Centre	3.2.6	Hilary du Cros UNWTO Consultant Associate Professor Department of Culture and Creative Arts Hong Kong Institute of Education E-mail: hducros066@gmail.com
Bosnia and Herzegovina (Republic of Srpska)	Kozara Ethno Festival	3.2.3	Mladen Šukalo Senior Expert Associate Banja Luka Tourist Board E-mail: mladen.sukalo@banjaluka-tourism.com Website: www.banjaluka-tourism.com
Botswana	Basket makers in Okavango Delta Villages	3.2.1	Joseph E. Mbaiwa Harry Oppenheimer Okavango Research Centre University of Botswana E-mail: mbaiwaj@mopipi.ub.bw Susan Keitumetse Research fellow in Heritage Tourism Research Centre University of Botswana Okavango E-mail: s.o.keitumetse@cantab.net
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Croatia	The Croatian Affiliation for Cultural Tourism, an initiative of the Croatian Chamber of Economy (CCE)	3.1.2	Vlasta Klaric Advisor Croatian Chamber of Economy Tourism Department Croatian Cultural Tourism Affiliation Zagreb E-mail: vklaric@hgk.hr
Croatia	Lujzijana – Historic Tourism Route	3.2.2	Vlasta Klaric Advisor Croatian Chamber of Economy Tourism Department Croatian Cultural Tourism Affiliation Zagreb E-mail: vklaric@hgk.hr
Hong Kong, China	Big Buddha/Polin Monastery and the Ngong Ping 360 Project	2.13.1	Mandy Chan Assistant Public Relations and Communications Manager Ngong Ping 360 Lantau Website: www.np360.com.hk Hilary du Cros
India	Making Art for Livelihood – Scroll painters village in West Bengal	3.2.1	Amitava Bhattacharya Founder and Director Contact Base – banglanatak dot com Kolkata E-mail: amitava@banglanatak.com
India	Patiala and Kapurthala Music Festivals, Punjab	3.2.4	Hilary du Cros
Indonesia	ViaVia Java Village Tours	2.13.2	Mie Codornieus Owner ViaVia Java Village Tours Yogyakarta E-mail: viamie@mac.com
Lithuania	Kaziukas Fair – Lithuanian Traditional Arts and Crafts Fair	3.2.1	Vaiva Bukelskytė Head of Marketing Division, Lithuanian State Department of Tourism Vilnius E-mail: v.bukelskyte@tourism.lt
Mali	Dogon Mask/Dance Performances and Grassroots ICH Village Tourism: Local guide Ogomono Saye's story	3.1.5	Marcello Notarianni International Expert Hospitality and Sustainable Tourism Spain E-mail: notarianni.m@gmail.com Ogomono Saye Local Community Tour Guide Dogon Country Mali E-mail: dogontourguid@yahoo.fr; ogosaye@hotmail.com

Country	Initiative	Section	Provided by
Macau, China	Food souvenirs and marketing	3.2.2	Hilary du Cros
Mexico	Theatrical trail: Queretaro and its Legends	3.2.4	José Niembro Calzada Tour Operator Promotur Querétaro E-mail: direccion@promoturqueretaro.com.mx
Republic of Korea	Gangneung Danoje Festival	3.2.3	Heekung Choi Secretary-General ICCN (International Network of Local Governments for the Promotion and Safeguarding of Intangible Cultural Heritage) E-mail: iccn2012@yahoo.com Website: www.iccn.or.kr
Serbia	Guča Trumpet Festival	2.13.6	Aneta Uskoković Advisor National Tourist Organization of Serbia Belgrade E-mail: auskokovic@serbia.travel
Spain	The Way of St James (Camino de Santiago)	2.13.5	Observatorio do Camino Tourism Observatory Centre for Tourism Studies (CETUR) Advanced Studies Centre Santiago de Compostela E-mail: cetur@usc.es
Saudi Arabia	Souk Okaz Festival	3.2.5	Basma Abdulaziz Al-Mayman Senior International Cooperation Researcher Saudi Commission for Tourism and Antiquities E-mail: almaymanb@scta.gov.sa
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United Kingdom	Shakespeare's Globe Theatre, London	2.13.3	Shakespeare's Globe Theatre E-mail: info@shakespearesglobe.com Website: www.shakespeares-globe.org/abouttheglobe Hilary du Cros

Country	Initiative	Section	Provided by
United States of America	New Orleans Jazz National Historical Park (NOJNHP)	3.1.4	<p>Bruce Barnes and Matt Hampsey Jazz Superintendent New Orleans Historical Jazz Park New Orleans E-mail: bruce_barnes@nps.gov E-mail: matt_hampsey@nps.gov</p> <p>Hilary du Cros</p>
Vanuatu	Roi Mata Cultural Tour/Chief Roi's Domain	3.2.6	<p>Alison Fleming and Chris Delany Chief Roi Mata's Domain World Heritage Site and Tourism Committee C/ Vanuatu Cultural Centre E-mail: vks@vanuatu.com.vu Website: http://www.vanuatuculture.org/site-bm2/vchss/20060915_roimata-tour.shtml</p>
Various countries in the Middle East	Abraham's Path Initiative (API)	3.1.1	<p>Josh Weiss Abraham Path Initiative Harvard Law School Cambridge United States of America E-mail: jweiss@law.harvard.edu</p>

List of Good Practice Examples

Country	Initiative	Section	Provided by
Argentina	International Tango Festival (including the World Championship of Tango Dance)	3.2.4	Federico Esper General Director for Training and Research in charge of the Tourism Observatory Buenos Aires Tourism Board Buenos Aires E-mail: fesper@buenosaires.gov.ar
Australia	Golden Dragon Chinese Heritage Precinct	3.1.5.2	Hilary du Cros
Belgium/France	Processional Effigies of Giants and Dragons	3.2.3	Noel B. Salazar UNWTO Expert Collaborator Cultural Mobilities Research (CuMoRe) Faculty of Social Sciences University of Leuven Belgium E-mail: nbsalazar@gmail.com Laurent Sébastien Fournier Assistant Professor Anthropology of Sports, Body Studies and Tourism and Leisure University of Nantes France E-mail: laurent.fournier@univ-nantes.fr
Cambodia	Artisans d'Angkor Handicrafts Programme	3.2.1	Hilary du Cros
Chile	Intercultural Village Trawupeyüm		Raquel Marillanca Loncopán Intercultural Village Trawupeyüm E-mail: raquelmarillanca@hotmail.com Noel B. Salazar
China	Hakka Music and Folklore Festival	3.2.4	Huimei Liu Associate Professor of Leisure and Culture Studies Zhejiang University and Tourism School of Zhejiang Province E-mail: lhmwxh2006@yahoo.com.cn Hilary du Cros
European Union	European Destinations of Excellence (EDEN)	2.3.4	European Commission DG Enterprise and Industry Website: http://ec.europa.eu/enterprise/sectors/tourism/eden/
Hungary	Villany-Siklos Wine and Heritage Route, Hungary	3.2.2	Leonora Becker Director Villany-Siklos Wine Route Association Siklos E-mail: info@borut.hu
Japan	Imari Porcelain Potteries, Arita	3.2.1	Hilary du Cros

Country	Initiative	Section	Provided by
Peru	Community-based tourism on Lake Titikaka	3.2.3	<p>Felipe Laura Ruelas Coordinator Puno Tourism and Development Association Peru E-mail: flaura@ogdpuno.org</p> <p>Elena Paschinger Manager Kreativreisen Austria E-mail: kreativ@kreativreisen.at Website: www.kreativreisen.at</p> <p>Noel B. Salazar</p>
Senegal	Responsible Tourism Project – Festival International de Folklore et de Percussion de Louga (FESFOP)	3.2.4	<p>Babacar Sarr Founder and Chairman FESFOP International Folklore and Percussion Festival of Louga Louga E-mail: baba_sarr@yahoo.fr</p> <p>Noel B. Salazar</p>
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South Africa	Robben Island WHS Museum Tours	3.2.5	<p>Winston Tsematse Senior Tourism Manager Robben Island Museum E-mail: winston@robben-island.org.za</p> <p>Hilary du Cros</p>
Spain	Cheese and Cider Trail (Ruta'l Quesu y la Sidra)	3.2.2	<p>Manuel Niembro Coordinator Cheese and Cider Trail Asiegu, Cabrales, Asturias E-mail: manuelniembro@gmail.com</p> <p>Marcello Notariani International Expert Hospitality and Sustainable Tourism E-mail: notarianni.m@gmail.com</p>
Tanzania	Aang Serian Volunteering Program	3.2.5	<p>Gemma Enolengila Founder Aang Serian Tanzania and International Liaison Officer of Noonkodin Secondary School E-mail: enolengila@yahoo.co.uk</p>

Country	Initiative	Section	Provided by
Uzbekistan	Silk and Spices Festival in Bukhara	3.2.3	Alisher Shamsiev Head of the Department for International Relations and Investments Uzbektourism Tashkent E-mail: shamstourism@mail.ru; uzbektourism@gmail.com

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Good Practice Examples that Could not be Included

The following examples were recommended by UNWTO member states and other informants. Unfortunately, however, it was ultimately not possible to explore them in detail in this baseline study. As such, they have been included in the table below.

Initiative	Description
Austria	
Tourism Forum <i>Intangible Cultural Heritage and Tourism: Rituals, Traditions, Staging</i>	As an example of inter-institutional cooperation, the Directorate General for Tourism and Historic Objects of the Federal Ministry of Economy, Family and Youth of Austria, and the country's National Agency for Intangible Cultural Heritage, co-organized the 11th Tourism Forum on "Intangible Cultural Heritage and Tourism: Rituals, Traditions, Staging". For more information, please contact: post@lll2.bmwfj.gv.at
Argentina	
Promotion of certification schemes for gastronomic heritage	In 2003, Argentinian Department for Culture granted the Seal of Cultural and Gastronomic Heritage of Argentina to Malbec red wine, <i>yerba mate</i> , <i>dulce de leche</i> , <i>empanada</i> and <i>asado</i> . <i>Yerba mate</i> , literally "herb cup", is a medicinal and cultural drink of ancient origin. It is a national drink of Argentina, Paraguay, Uruguay, and Southern Brazil, where its consumption is six times more than that of coffee. <i>Dulce de leche</i> , Spanish for "milk candy", is a rich sauce or syrup, similar in flavour to caramel, which is a common ingredient in the deserts of various South American countries. The term <i>empanada</i> , literally signifying to wrap or coat in bread, denotes a dish made of dough stuffed with meat, fish or vegetables. Finally, <i>asado</i> , a traditional Argentinian dish, is also a technique for cooking cuts of meat, usually beef, on a grill or open fire. For more information, please contact: mgbender@turismo.gov.ar
Cultural Identities Programme	Managed by the State Department for Culture, the Cultural Identities Programme fosters creativity among handicraft manufacturers. It seeks to boost regional economies, promote social and labour inclusion, preserve cultural diversity and facilitate networking within communities. The Programme does so by providing training on entrepreneurial skills, branding and product placement. In 2007, 700 handicraft producers from 80 municipalities were involved in the project, a number which reached 130 by 2009. Other Programmes on handicrafts are also carried out by the National Institute for Indigenous Issues. For more information, please contact: mgbender@turismo.gov.ar

Initiative	Description
Chile	
National marketing campaigns focused on ICH-based products	<p>Chile has launched numerous marketing campaigns and promoted a wide range of tourism products involving ICH. These include carnivals, theatre and folklore festivals, religious celebrations and pilgrimages, gastronomic seminars and tourist trails focused on Chilean gastronomy and wine, and handicrafts. A significant oral expression is <i>Canto a lo Divino</i>, a traditional song attributed to the arrival of Jesuit priests in central Chile. This popular manifestation of religion and Christian faith has blended culture, art and the community together.</p> <p>80% of the NTA's projects are related to cultural heritage, both tangible and intangible. Rural tourism is especially significant in promoting traditional gastronomy, handicrafts and other local products.</p> <p>For more information, please contact: laraya@sernatur.cl</p>
Intercultural Village Trawupeyüm	<p>The <i>Aldea Intercultural Trawupeyüm</i> project comprises a Mapuche cultural centre and a museum in Currarehue, a village of 6,500 inhabitants in Chile's Ninth Region, and part of the Pucon-Lake Villarica and Lake Caburga tourism circuit. It was initiated by the Currarehue Municipality in 2003 with a combination of private and state funding. The cultural centre offers different tourist experiences and workshops on textile production and traditional Mapuche cooking. In its main hall, temporary exhibitions and performances of Mapuche dance, theatre and music are staged. In the village, tourists can purchase Mapuche handicrafts including silver, woodwork, textiles, and food prepared by the villagers.</p> <p>The centre receives some 3,500 visitors per year, including students, who come on organised tours to learn about Mapuche culture, independent travellers and the clients of travel agencies. The income generated through voluntary visitor donations is relatively small, usually between 120,000 and 25,000 CHP. The salaries of the six people employed in the centre, as well as its maintenance costs, are paid for by the municipality. The "Association of Friends", which supports and manages the museum, Mapuche communities and the indigenous association "futxa wuinkul" also use tourism infrastructure for other events, such as the organization of trade fairs. The initiative has successfully achieved its objectives of strengthening local identity through the valorisation of Mapuche intangible heritage and culture, alongside research and cultural exchange.</p> <p>For more information, please visit: http://aldeatrawupeyum.blogspot.com.es</p>
Costa Rica	
Increasingly systematic organization of cultural events to attract tourists	<p>The Costa Rican NTA promotes one of the symbols of the country's rural life, <i>El Boyeo y la Carreta</i> (ox herding and oxcart traditions), inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2005, and has considerably revitalized it through tourism. In the last two decades, the authorities issued state decrees establishing requirements for the organization of regional cultural festivals and competitions related to gastronomy and folk traditions. These events have generated high levels of tourism interest.</p> <p>For more information, please contact: hnavarro@ict.go.cr</p>

Initiative	Description
Croatia	
Renaissance Festival in Koprivnica	<p>The Renaissance Festival was first organized in September 2006, and attracted over 10,000 tourists. This number reached 50,000 three years later. The project was initiated by the Koprivnica Tourist Board, which provides the budget, with donations from the Croatian Tourist Board, the City of Koprivnica and other business partners. The festival's goal is to revive late Medieval and Renaissance customs, music, dance, craftwork, trade, gastronomy, entertainment, chivalry and facets of infrastructure (including wooden domes, tools, weapons, clothes, footwear, helmets, and so on), and create souvenirs. Some 500 performers from Croatia and elsewhere, notably Slovakia, Hungary, Italy and Slovenia, perform over a period of two days. The festival features musketeers, knights, medieval handicrafts, food and beverages, renaissance music, fortifications, military settlements, battle re-enactments and fire-eaters.</p> <p>Contact Person: Renato Labazan Director Koprivnica Tourist Board</p> <p>For more information, please contact: tzg-koprivnica@kc.t-com.hr or visit: http://www.koprivnicatourism.com</p>
Hungary	
Thematic years on ICH launched by the Hungarian NTO	<p>The Hungarian National Tourism Office partners with the country's regions and service providers for annual "thematic years", which in many aspects cover important elements of intangible cultural heritage. 2006 was declared the "Year of Gastronomy", for instance, while 2009 was the "Year of Cultural Tourism" and 2010 the "Year of Festivals".</p> <p>For more information, please contact: eszter.fabian@otm.gov.hu</p>
Italy	
Project <i>Abbraccia l'Italia</i>	<p>Project <i>Abbraccia l'Italia</i>, in cooperation with ENIT, was created to foster the transmission of Italian social, religious, musical, culinary, and handicraft-related heritage to future generations. The promotion of traditional local handicrafts therein specifically targets young persons.</p> <p>For more information, please visit: http://www.patrimonioimmateriale.it</p>
Project <i>Via Carolinga</i>	<p>Project <i>Via Carolinga</i> promotes the path traversed by Charlemagne on his journey to Rome in 800 CE, to be crowned Holy Roman Emperor by Pope Leo III on Christmas Day. The route is being signposted both for locals and tourists. This project is an excellent example of rediscovering the spiritual and religious significance of architectural and cultural heritage in Italy.</p> <p>For more information, please visit: http://www.viacarolingia.it/pages/home.html</p>
Project <i>Via Francigena</i>	<p>Project <i>Via Francigena</i> aims at the renovation and valorisation of the ancient medieval pilgrimage road that connected the city of Canterbury in the United Kingdom with Rome. In this way, it links a famous historical path, and its associated intangible cultural heritage, to the present.</p> <p>For more information, please visit: http://www.patrimonioimmateriale.it</p>
<i>SOS Patrimonio culturale immateriale</i> (SOS Intangible Cultural Heritage)	<p><i>SOS Patrimonio culturale immateriale</i> was designed to ensure the safeguarding and recovery of ancient traditions, rituals, songs and traditions of Italian culture, some of which are becoming tourist attractions.</p> <p>For more information, please visit: http://www.patrimonioimmateriale.it</p>

Initiative	Description
Saudi Arabia	
Tourism Strategic Plan to increase awareness of intangible cultural heritage	<p>The Tourism Strategic Plan of Saudi Arabia includes an Action Plan for the development of products based on intangible cultural heritage. Within the framework of the Executive Action Plan (2006-2009), the Saudi Commission for Tourism and Antiquities organized more than 20 festivals displaying ICH, with a budget reaching SAR 11,931,800. These activities created over 5000 jobs. Some of the most important cultural events include the festivals of Souk Okaz, camels and dates. In the framework of the country's previous five-year Action Plan (2003-2007), the Commission implemented a wide array of programmes and organized cultural events with a budget of SAR 105,364,000.</p> <p>Contact person: Ali S. Al-Ambar For more information, please contact: alambar@scta.gov.sa; almaymanb@scta.gov.sa</p>
Swaziland	
Shewula Mountain Camp	<p>Shewula Mountain Camp is the first community-based tourism project in Swaziland. Opened in 2000, the camp enables up to 28 persons to stay in its accommodation facilities and another 40 persons to reside in tents. Living in close proximity to the community, these guests are able to observe and appreciate their way of life. The project was initiated by the community's chief with support from members of Lubombo conservancy (neighbouring parks) and supported by the Peace Parks Foundation. The building of the camp was funded by DFID-British Council and capacitation was undertaken by the Italian NGO Legambiente/COSPE. A board of community Trustees was chosen to manage the project.</p> <p>Job opportunities were created in the camp (7 full time and 2 part-time), in the craft centre programme, in the Orphan Care programme, in HIV/AIDS projects and agriculture initiatives linked to the camp's catering. Over one hundred women benefit from their involvement in these projects.</p> <p>Contact person: Nomsa Mabila For more information, please contact: shewula@realnet.co.sz</p>
Various (Peru, Bolivia, Ecuador)	
<i>Trueque Amazónico</i> (Amazon Exchange Project) 0	<p>Also known as <i>Trueque Amazónico</i>, the Amazon Exchange Project is associated with the Posada Amazonas (Peru), the Vilcabamba-Amboró Corridor – Chalalan Ecolodge (Bolivia), and Kapawi Ecolodge (Ecuador). This alliance, between tour operators and indigenous communities involved in ecotourism in the Amazon, began in 2001. In 2003, funding was drawn from a partnership supported by Critical Ecosystems Partnership Fund. The Amazon Exchange then acted as a facilitator in bringing together the three communities in a trans-national partnership. It also encouraged them to adopt international good practices through workshops and training in how ICH can be presented in ecotourism activities. The participating communities are distinguished by strong indigenous heritage and concern for the continuity of local traditions. ICH-related activities primarily involve the sharing of knowledge and practices concerning nature and the use of land.</p> <p>Contact person: Ana Garcia Pando UNWTO Coordinador for STEP and MDG Projects Andean Region</p> <p>For more information, please contact: OMT.Ecuador@undp.org</p>

Questionnaires

Questionnaire No. 1 on Tourism and Intangible Cultural Heritage

(to be completed by cultural heritage stakeholders who have an interest in cultural tourism)

COUNTRY:.....

Surname: (Mr./Mrs./Ms.):

Name:

Position:

Name of Chapter/committee:.....

Address:

Telephone/Fax:

E-mail:.....

I. Challenges, risks and opportunities for safeguarding and developing tourism and intangible cultural heritage

1. What are the greatest challenges that you or your organization have faced or still face in developing tourism while safeguarding intangible cultural heritage?
2. What risks have you encountered in safeguarding/developing tourism and intangible cultural heritage projects?
3. What opportunities have you encountered in safeguarding/developing tourism and intangible cultural heritage projects?

II. Key Issues for tourism and intangible cultural heritage assets

4. Thinking of your previous experiences of working in this area, how important are the following issues in generating commercially successful and sustainable tourism and safeguarding at the same time ICH? Please rate the following statements using the five point scale below.

- 1 = not important at all
- 2 = of little importance
- 3 = neutral
- 4 = important
- 5 = very important

1.	Providing economic benefits through pro-poor tourism	1	2	3	4	5
2.	Addressing concerns about authenticity in light of potential commodification due to tourism	1	2	3	4	5
3.	Control of intellectual cultural property rights/copyright	1	2	3	4	5
4.	Establishing successful events and festivals	1	2	3	4	5
5.	Creating new tourism products based on ICH and building stronger links to existing ones	1	2	3	4	5
6.	Working with stakeholders to ensure responsible tourism	1	2	3	4	5
7.	Promoting and/or creating tourism products that focus on cultural diversity	1	2	3	4	5
8.	Creating opportunities for cultural exchange via tourism	1	2	3	4	5
9.	Encouraging support to social community ICH projects	1	2	3	4	5
10.	Capacity building programs to improve the business and marketing skills of ICH stakeholders	1	2	3	4	5

5. Are there *other* any key issues you have encountered in relation to tourism and intangible cultural heritage assets?

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III. Best practice examples of tourism and intangible cultural heritage policies and projects

- 6. What do you regard as successful policies and/or Best Practices for the management of tourism and intangible cultural heritage?
- 7. Can you briefly list some successful projects which you consider to be examples of Best Practices for the management of tourism and intangible cultural heritage?

IV. True partnerships between tourism and intangible cultural heritage stakeholders

- 8. What examples of healthy and successful partnerships between tourism and intangible cultural heritage stakeholders have you encountered?
- 9. Why were they good partnerships?
- 10. What do you think is needed to create better partnerships and linkages between tourism and intangible cultural heritage stakeholders?
- 11. Any other comments?

Thank you for your time in answering the above questions.

Questionnaire No. 2 on Tourism and Intangible Cultural Heritage

(to be completed by Governments/National Tourism Administrations)

COUNTRY:.....
 Name and last name: (Mr./Mrs./Ms.):
 Position:
 Name of NTA/Organization:
 Address:
 Telephone/Fax:
 E-mail:.....

Intangible Cultural Heritage (ICH) can be defined as comprising:

- (a) **Oral traditions and expressions** (e.g. transmission of cultural understanding through language learning and storytelling);
- (b) **Performing arts** (e.g. plays, puppet shows, dancing and singing);
- (c) **Social practices, rituals and festive events** (e.g. religious festivals, pilgrimage networks, shamanism);
- (d) **Knowledge and practices concerning nature and the universe** (e.g. traditional farming practices, ancient astronomy, and indigenous beliefs about landuse);
- (e) **Gastronomy and culinary heritage;**
- (f) **Traditional craftsmanship** (knowledge passed on regarding arts and handicrafts).

A. Promotion of Intangible Cultural Heritage (ICH) for Tourism

Please indicate the actions taken by your government to promote ICH for tourism development.

Please tick where applicable and provide the additional information where available:

- Creating linkages between tourism and cultural heritage organizations
- Training and capacity building to assist destinations to promote ICH at travel fairs

Marketing campaigns on specific aspects of ICH

Please specify which aspects of ICH are promoted the most:

- Oral traditions and expressions
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature of the universe
- Gastronomy and culinary heritage
- Traditional craftsmanship and handicrafts

Please elaborate on any of the points mentioned above:

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B. Management of Tourism and Intangible Cultural Heritage (ICH)

I. Do national laws, policies, and regulations in your country include provisions specially related to tourism and ICH in any of the areas listed below?

- Protection of cultural landscapes and spaces that support ICH-based tourism
- Protection of local community culture: traditions and customs
- Opening of local employment opportunities in ICH-based tourism
- Support to local supply chains and micro businesses involved in developing ICH products
- Investment in training and skills transfer
- Encouragement for support to social community projects by tourists
- Encouragement for local production of arts/handicrafts as souvenirs
- Protection of intellectual cultural property
- Maintaining ongoing transmission of cultural knowledge and practices
- Reinvestment of tourist taxes/levies in intangible heritage programs

Please elaborate on any of the points mentioned above:

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.....
.....
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II. How important have been the following actions in generating successful tourism development and safeguarding ICH in your country?

Please rate the following statements on the five point scale below:

- 1 = not important at all
- 2 = of little importance
- 3 = neutral
- 4 = important
- 5 = very important

1.	Providing economic benefits through pro-poor tourism	1	2	3	4	5
2.	Addressing concerns about authenticity in light of potential commodification due to tourism	1	2	3	4	5
3.	Control of intellectual cultural property rights/copyright	1	2	3	4	5
4.	Establishing successful events and festivals	1	2	3	4	5
5.	Creating new tourism products based on ICH and building stronger links to existing ones	1	2	3	4	5
6.	Working with stakeholders to ensure responsible tourism	1	2	3	4	5
7.	Promoting and/or creating tourism products that focus on cultural diversity	1	2	3	4	5
8.	Creating opportunities for cultural exchange via tourism	1	2	3	4	5
9.	Encouraging support to social community ICH projects	1	2	3	4	5
10.	Capacity building programs to improve the business and marketing skills of ICH stakeholders	1	2	3	4	5

Are there *other* key issues you have encountered in relation to tourism and intangible cultural heritage assets?

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C. Examples of Tourism and ICH

Kindly provide relevant information and references (preferably in e-version) on examples of legislation, regulations, projects and programs involving tourism and ICH in your country:

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(Please add extra pages if necessary)

Thank you very much for your time in answering the above questions.

**We would be grateful if you could return this questionnaire before 17 May 2010 to:
UNWTO Secretariat**

Terms and Definitions

Acculturation – The adoption by one group of cultural or psychological traits from another group as a result of cross-cultural interaction.¹

Authenticity – The appearance and experience of what is perceived as being a true or genuine activity, item or setting, based on the cultural understanding of the observer.

Carrying Capacity – The maximum level of tourist use and related infrastructure that an area can absorb before its values are diminished to an unacceptable degree. The term also entails the management of tourist satisfaction in relation to tourist numbers at the visited site.

Codes of Practice – A set of rules governing proper tourist behaviour within a site, or governing the way in which sites are planned, developed, and managed.

Commodification – The process by which cultural expressions and aspects of heritage become cultural goods, via their transformation into commodities to be consumed by tourists. Most ICH assets require some level of commodification to make their cultural values easily understandable to visitors.

Cultural Heritage – The record of a people, manifest in the tangible (cultural relics, handicrafts, monuments, architecture and sites) and intangible (literature, theatre, music, customs, history) aspects of their culture.

Cultural Heritage Assets – Assets based on a destination's cultural heritage that attract tourists or are used by a destination to attract tourists. These usually undergo a degree of commodification to facilitate their presentation to visitors.

Cultural Heritage Management – The systematic practice of implementing elements of established codes and charters on conservation principles, in order to preserve cultural heritage assets for present and future generations.

Cultural Heritage Trails – Walking trails meant to offer a first-hand view of the surrounding environment. They may be found in natural and urban areas, and vary greatly in terms of their length and degree of difficulty.

Cultural Identity – The core cultural values shared by individuals, communities or nationalities which provide a basis for their social behaviour in a wider context.

Cultural Space – A space which can act as a setting for certain intangible heritage assets. Examples include public squares, historic gardens, streets and the forecourts of temples.

Cultural Tourism – Travel concerned with experiencing cultural environments, including landscapes, the visual or performing arts, archaeological remains, buildings, particular lifestyles, values, traditions and events.

Cultural Values – The value of cultural assets to an area in terms of their intrinsic historical, aesthetic, social, scientific or spiritual significance, as made evident in either tangible or intangible manifestations.

Environmental Impact Assessment – An assessment of the possible impact – positive or negative – that a proposed development project may have on the environment, which is in turn defined by its natural, social and economic aspects. When only dealing with the cultural heritage of an area, it is known as a CHIA.

Globalisation – The movement of people, goods, capital and ideas due to increased economic integration which, in turn, is propelled by increased trade and investment. It implies moving towards living in a borderless world and can also include a process whereby aspects of particular cultures are adopted worldwide.

1 The effects of acculturation can be seen at multiple levels in both interacting cultures. At the group level, acculturation often results in changes to culture, customs, and social institutions. Noticeable group level effects of acculturation often include changes in food, clothing, and language. At the individual level, differences in the way individuals acculturate have been shown to be associated not just with changes in daily behaviour, but with numerous measures of psychological and physical well-being. As enculturation is used to describe the process of first-culture learning, acculturation can be thought of as second-culture learning.

Host Community – The people who inhabit a defined geographical area, ranging from a continent, country, region, town, village or historic site.

Intangible Heritage – Heritage assets that are a culture's non-physical legacy, including stories, customs, knowledge and the expertise needed to create or recreate handicrafts, and the visual and performing arts.

Interpretation Strategy – A strategy by which the cultural significance of a heritage asset is communicated to tourists in a stimulating and engaging way.

Limits of Acceptable Change – This concerns the management of new influences and the impacts of tourism on all cultural and heritage assets of a particular area or community. It is a broader concept than that of the 'carrying capacity' of a site.

Miniaturisation – Reducing information about the cultural value of heritage to its simplest form for transmission. This practise is not favourably regarded by most cultural heritage managers, given its potential for considerably reducing the complexity of ICH.

Over-commodification – A condition that occurs when an ICH asset has been unsympathetically transformed into a tourism product and much of its authenticity and meaning has been lost or trivialised.

Revitalisation – The process by which disappearing cultural traits, activities or practices are given new life, enabling them to continue to flourish in a dynamic way within a culture.

Stakeholders – Those people or groups who have a specific interest in, or are likely to be affected by, any changes to a heritage asset, whether tangible or intangible.

Socio-Cultural Impacts – The positive and/or negative impacts which the introduction of tourism and other external factors have upon a society and its culture.

Tangible Heritage – The physical manifestations of culture, including buildings, archaeological sites, cultural and natural landscapes, as well as all categories of movable cultural property considered to be of cultural significance.

Tourist Precinct or Area – Areas or precincts that draw tourists as a result of incorporated attractions, food and beverage outlets, entertainment, and adapted historic buildings.

Acronyms and Abbreviations

CBT	Community-based tourism
CHM	Cultural heritage management
CS	Case study
DMO	Destination Management Organization
GP	Good practice
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
ICH	Intangible cultural heritage
ICOMOS	International Council on Monuments and Sites
LAC	Limits of Acceptable Change
NGOs	Non-governmental organizations
NTA	National Tourism Administration
PPP	Public-private partnerships
T&ICH	Tourism and intangible cultural heritage
UNESCO	United Nations Educational Scientific and Cultural Organization
UNWTO	World Tourism Organization
WHS	World Heritage Site
WTO	World Trade Organization

Key Conventions and Codes on Intangible Cultural Heritage

The following conventions and codes are listed in alphabetical order:

- ICOMOS International Cultural Tourism Charter (1999)
- ICOMOS Charter on Cultural Routes (2008)
- UNESCO Convention on Safeguarding the Intangible Cultural Heritage (2003)
- UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)
- UNESCO Universal Declaration on Cultural Diversity (2002)
- UNWTO Global Code of Ethics for Tourism (1999)

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