

TOURISM DEVELOPMENT OF CULTURAL HERITAGE ON THE BASIS OF CREATIVITY

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Summary

Cultural patrimony, due to its role of history and heritage spokesman, is regarded as part of the cultural tradition of a society. Tourism lead to an understanding of the cultural heritage, the relationship between these representing a parallel to the debate which takes place within the framework of a society, on the theme of tradition and modernity. It is very important to analyze the role of authenticity perceived as a measure of the quality of the product and as a determining factor for tourist satisfaction.

The work proposes to show the ratio between culture and tourism, to emphasize the role of cultural and creative tourism on tourist destinations and to analyze the ways in which cultural and creative tourism can attract the tourists in a tourist destination.

Keywords: culture, tourism, cultural heritage, creative tourism

JEL Classification: L83, M20, Z32

1. Introduction

It can be said that the relationship culture - tourism is a biunique relationship: cultural goods and products are promoted in large part by means of tourism and tourist offer includes, in most cases, cultural attractions (Iordache M.C.,2013).

The basis of cultural tourism is the interests of the people to find out more, to discover, to study, to experience something new and unknown. A person who has learned about Gaudi's architecture will want to visit Barcelona, a fan of Mozart's, will search for a visit to Salzburg or a festival of opera, many people will want to see Santa's house in Lapland or magnificent show of flowers in the Netherlands. More and more tourists are willing to learn about local traditions, life style, to enjoy the arts and local food, to participate in the local cultural events.

Cultural tourism is an original synthesis of cultural industry and tourism. In general, culture is international - music and dancing are understood by everybody, but the most surprising and most interesting is the national originality. Each nationality with its cultural heritage, such as the language and folklore, architecture and way of living are interesting for others. In opposition to the ways of electronic communication and exchange of information, the cultural tourism gives people the memorable impression, which is brought by the effect of existence and common feelings.

The methodology of the research used includes the documentation of the bibliographical reference what is based on a series of research, in large part conceptual, international studies which show a fundamental theoretical guidance about cultural tourism and heritage. The methods used shall be focused on conceptualization and description of the terms of cultural tourism and of the heritage elements, being necessary to examine closely these concepts, having regard to the opportunities offered by the tourist destinations.

I selected the specialty literature on the basis of the content of focus (terms of tourism, culture, heritage, creative tourism) and I analyzed in order to identify the points of interaction between them. Subsequently the identification and analysis of the conceptual framework, on the basis of the specialty literature and/or examples, I have outlined the impact of creative tourism development, on the areas in which it is incorporated, and the ways in which we can increase the attractiveness of a cultural destinations by cultural creative tourism, elements which could be useful to decision-makers in a tourist destination.

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2. Cultural heritage and tourism

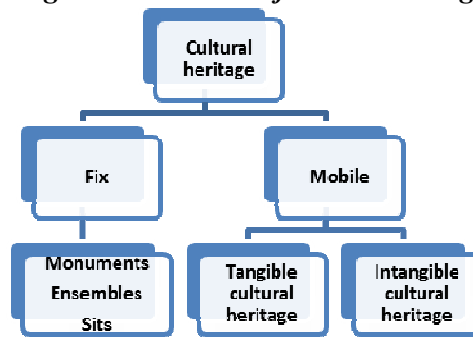
Bob McKercher and Gillary du Cros (2002) outlined the conditions sine-qua-non of the existence of tourism of the cultural heritage. This implies the existence of four components: tourism of cultural heritage, the use of the goods of the cultural heritage, consumption of experiences and products and, of course, the tourist.

1. The cultural heritage tourism offers to tourists attraction of the cultural traditions, places and values and aspects of religious practices, folk traditions, personalized social communities.

The Federal Australian Government, in the document Creative Nation: Commonwealth Cultural Policy (1994) defined cultural heritage tourism as that tourism which allows the inclusion of a whole range of experiences by visitors, they can even contemplate what a destination and its inhabitants do distinctly and distinctive - life style, characteristic heritage, art, the inhabitants, for the purposes of interpreting these experiences and personal cultural richness.

2. Goods of the cultural heritage, which, according to the Department of national treasures, can be fixed (historical sites, monuments, buildings) and mobile (manuscripts, textil objects, pottery, traditions, shows, traditional crafts, etc.)

Fig.no.1 – Structure of cultural heritage



Source: created by authors

3. The consumption of experiences and of products specific to tourism of the cultural heritage involves consumption of local products and experiences of tourists. But it must be taken into account and the way in which the elements of the cultural heritage, tangible or intangible, are processed into products of tourism of the cultural heritage, as among the main objectives of this form of tourism is to protect the components which they value.

4. The tourist, at the fourth element of tourism of the cultural heritage, is, in fact, the vertebral column in the tourism sector.

Fig.no.2 – The tipology of cultural tourist

The tourist in cultural purpose	Cultural tourism is the main reason for visiting a destination, and this type of tourist has a deep cultural experience
The cultural tourist in landscape purpose	The cultural tourism is to a certain extent the main reason for visiting a destination, but cultural experience is superficial
The unexpected cultural tourist	A tourist who don't travel for the purpose of cultural tourism, but which, after arrival at destination, is enough to have a profound experience of cultural tourism
The incidental cultural tourist	Cultural tourism is a weak reason for visiting a destination, and the result of the experience is a superficial one
The occasional cultural tourist	This type of tourist has not among the main objectives of travel the cultural tourism, but it participates in certain activities and has a superficial cultural experience

Source: McKercher, B. and du Cros, H. (2002)

All five types of tourists described above are actually affected by the chosen destination for sightseeing, and from this point, the host has the role to strengthen their identity, depending on their natural uniqueness specific.

3. Key Elements of the cultural tourism with impact on tourist destinations

It is expected that competition between the cultural tourist destinations in order to attract more visitors, to increase significantly. The newcomers will have to be very inventive, in respect of the intended destinations, in order to highlight multi among its competitors. Use only of stereotipice labels, such as "the town history", will no longer operate to become a distinct place in cultural tourism landscape. Furthermore, it is understood that powerful social trends acting in favor of cultural tourism.

People seek for more and more the authenticity and the unique experiences. Thus, the tourist package on a holiday destination becomes more industrial, more and more people will search for unique experiences, authentic areas, with the load cultural and traditional rituals of social life (Chhabra and associates, 2003, Kim & Jamal 2007, knudsen & Wade 2010).

Among the key elements of the cultural tourism with positive impact on the tourist destinations we lists:

Cultural tourists tend to spend more money on holidays. Statistics on cultural tourists reports that, on average, they have a higher level of higher education, income and spend more money on travel than other tourists. It was found that the daily expenses of cultural tourists exceed 70 euros, while the tourists in a traditional tourist holiday spent 52 euros (ATLAS 2007). However, it should be noted that the cultural tourists stay in an area for a period shorter than traditional tourists.

In the field of cultural tourism tourists are often older and better prepared. the context in which we can appreciate that, the tendency of aging of the company operates in favor of tenders for cultural tourism. The age groups submitted to grow by weight and, at the same time, and purchasing power greater, being more willing to spend than to save. For example, in a survey conducted in 2002 by the german GfK among seniors aged between 50 and 79 years, almost 50% were agree with the statement "rather prefer to live a better life than to save money all the time" (GfK 2002). At the same time, the seniors have more time available for travel, can choose to make trips and in the off-season.

Increased quality requirements of cultural tourists. The cultural tourists tend to be more aware of the quality of the environment that they visit, the level of service the accommodation and gastronomy, etc. For example, they are not necessarily attracted by the standardized hotels or the menus of big restaurants but rather of architecture of accommodation spaces, the specificity of the local gastronomy or customs and traditions of the area (Council of Europe, 2009). Increase of the degree of concern with regard to the environment, among the cultural tourists, determine the providers of tourist services to contribute to the sustainability of the environment and local communities.

Diversification of tourist attractions. For many tourist destinations, the development of heritage sites and other cultural offers allows a diversification of their portfolio of tourism. Certain countries have registered decreases of mass tourism "sun and sea", due to climatic conditions and but also economic, but have diversified offer by items based on the crop for tourists to be attracted by the destination (but Ashworth 2004). Croatian coast and parts of North Africa, Tunisia, in particular are examples for such attempts to benefit from the heritage and culture specific (gastronomy, events, crafts, etc.).

It is very important to take into account not only the favorable potential effects, but also critical aspects of tourism, in particular in places, with a limited capacity of tourism.

Critic aspects of cultural tourism

→ ***The quick-consumption places of heritage.*** Even in rich destinations in the patrimony (for example, Bath or Venice), tourists have rarely a duration of stay for over two days. The situation of small towns of heritage is more serious, since most of them receive in large part to the visitors a day, whose residence is measured in hours; for example, a stay for 4-6 hours for holiday commuters in Valletta, or an average of 2.5 hours in Delft. (Ashworth 2004 and 2009).

→ ***Return to the visit is unlikely.*** Another major problem is that the heritage attractions do not have a tendency to generate visits to return. A heritage tourism could be considered a tourist like a collection of cultural objective which should be extended, by visiting other destinations. Ironically, as the experience of heritage is unique, so it is less likely to be repeated (but Ashworth G.J. 2009)

→ ***Stopping at a certain stage of development of the areas of heritage.*** In many cities, the historical areas have become "ghettos well maintained", as an expression of the negative effects of the policies of the patrimony not aimed at their inclusion on a large scale, in the tourist circuit. This may result in historical mummification of the centers in the heart of the city's modern and increasingly irrelevant for everyone, with the exception of tourists (Robert and assistants, 2003, 86 and 93)

→ ***The impact of tourism development of the places of retail prices, workshops and local residential spaces.*** With the development of the cultural tourism, it registers a gradual shift of economic functions in the tourist places. For example, higher rents generated by the intensification of tourist flows can affect traditional traders of historical centers and small workshops. The effect can be reflected on the inhabitants, who no longer found certain goods or services which they seek (Russo 2002), but also on the urban centers, inhabited only by the rich classes and occupied by tourists and private enterprises" (Pascual J., 2004).

→ ***The degradation of smaller places of heritage.*** The easily accessible heritage locations and small historic towns often attract a large number of visitors (most often visitors a day) with strong negative effects. The conflict in the promotion of cultural tourism has become obvious: must be kept unique character of a historic environment alive, which is marketed to potential visitors. However, the development of tourism brings many visitors, tourist shops offering cheap products imported, theatrical lighting is installed monuments, it provides entertainment "folk" etc. Damage caused by massive tourism on the sites of heritage is felt in many places in Europe and around the world.

→ ***Cultural tourism requires measures of sustainability.*** Typical models of consumption and the negative effects of the tourism heritage determine that the proactive management of tourism by regional and local authorities and tour operators to become a necessity. In the case in which the areas of heritage, public spaces and other local resources are damaged and destroyed by excessive tourism, resources will be lost for both locals and visitors. If the heritage workplaces become degraded, the life cycle of the tourist area reaches the critical stage and the inhabitants are faced with a situation in which must compete with tourists for space, local services and opportunities to enjoy their life. In short, the site of the patrimony and local community should be the most important interested parties in the development of cultural tourism and local authorities must understand that the protection of the site and quality of life of the local population are essential for supporting tourism on long term.

Although tourism is often considered to threaten the heritage sites through the levels of use too high, it is important for the local community. The different objectives of the heritage sites (conservation) and of the organizations of tourism (operation) will be often in conflict, but mutual understanding, partnerships and cooperation for durability will probably be the best way to prepare the ground for acceptable compromise and sustainable solutions.

4. Creative and cultural tourism versus traditional and cultural tourism

If we define globalization in terms of increasing the integration of economic, social and cultural, tourism can be seen as a question, and as an effect of a process of globalization (Richards, 2007). Due to the processes of globalization of the postmodern company, tourists search for more and more of the authentic cultural experiences and unique local products.

"The Experience Economy" (Pine and Gilmore, 1999) or creative economy (Howkins, 2001), which may be applied and tourism, occurred after the design that the goods and services are no longer sufficient and that producers must differentiate products through their conversion into experiences offered to the consumer. In tourism, this shows us that the creative products for cultural tourism does not rely only on the objects of material heritage, but also on the authentic experience and actual commitment in the cultural life of the community from tourist destination. These products are based on the individual creation of those who manages assets, on auto creation of tourist experience and on the inclusion of more emotional interaction, social and participative with the locals and their culture. Pine and Gilmore have suggested that the next phase of creating the value will be in the field conversion or experiences that change in fact tourist itself (Richards, 2011).

UNESCO defines creative tourism as a "travel directed to a tourist which forms a genuine learning experience, with participating in the arts, heritage, or particular character of a place which provides a link with those who live in this place and have created this crop varieties "(UNESCO, 2006). Creative tourism is tourism which gives visitors some creative activities, including the observation of the arts, crafts authentic learning through interactive seminars and informal education experiments, the participation in seminars cooking stove, and the ability to remain in high quality residential locations and communicate with the local community without hindrance (Campbell C., 2006). Creative tourism means obtaining the skills during the holidays, acquired in the context of the activities related to the culture and traditions of the area of the tourist destination. The tourists develop creative potential and get closer to the local community through participating in the interactive seminars and the acquisition of experience (Raymond C., 2009).

While traditional cultural tourism is based on the viewing and contemplation (e.g. visiting museums, art galleries, concerts, theater of ballet, etc.), cultural tourism creative is based on experience, participation and learning. It gives visitors the opportunity to develop creative potential through active participation in the experiences that are characteristic of the holiday destination where they are carried out. Creative tourists are deeply involved in culture destination, where they take part in various activities - crafts, art, gastronomy, etc. This creates a close link between the tourists, the local population and his cultural heritage (Richards and Wilson, 2007).

In addition, creative tourism is not linked to the cultural tourism, because the use of tourism resources which are essentially processes - such as dances, songs, crafts, paintings, festivals and, therefore, is more durable than traditional cultural tourism based on the consumption of the heritage constructed objects (Richards and Wilson, 2006). It satisfies the desire of tourists to develop more the cognitive side and to acquire genuine experiences. In this respect, the creative tourism is similar to experimental tourism (Smith, 2006). It involves learning, on holiday, a skills which is part of the culture of the country or the community visited. The creative tourists develop their creative potential and get closer to the locals, participating actively in the workshops and learning experiences which are based on the culture of their holiday destinations (Uzzell, 2006).

Fig.no.3 – Differences between creative and cultural tourism and traditional and cultural tourism

Creative and cultural tourism	Traditional and cultural tourism
<ul style="list-style-type: none"> ✓ Is based on the local creative capital with constant development ✓ Is addressed to small groups and individuals with limited niche interests ✓ Involves the non-destructive participation, responsibility, the creation of new cultural heritage Durabilitate foarte ridicată, bazată pe procesul continuu de creație ✓ Involves high mobility and without the need for a lot of infrastructure ✓ Oriented toward the development of creativity in the cities, the preservation of tradition, learning ✓ Improves the local economy directly by financial support for the communities ✓ The touristic products are sold in the country ✓ Creative tourist travel with the purpose of learning and gaining experience 	<ul style="list-style-type: none"> ✓ It is base on the existance of material resources with predetermined characteristics ✓ Is addressed to big groups and individuals with general interests in culture ✓ Cultural tourism mass represents a danger for many cultural sites of heritage ✓ Limited development because some resources can't be renewed ✓ Is much more static, depending on the tangible resources ✓ Oriented toward the tourist objectives visit, events and their conservation ✓ Improves the local economy by received taxes, tickets sold, souvenirs ✓ Touristic products are exported in other countries ✓ Cultural tourist want to get rest and see the objects

Source: *Ohridska-Olson RV, Ivanov SH., 2010, Yáñez C. M.,2011*

As we can see, cultural tourism and creative tourism is based on different resources. Cultural tourism is traditionally oriented toward the visiting the famous targets, large-scale events and maintaining cultural life, by keeping everything that is tangible and can that bring profit. On the other hand, the creative tourism resources are linked to the intangible values, such as learning, the acquisition of experience and development of traditions. Unlike the cultural tourist, creative tourist mustn't see impressive historic buildings, places included in the UNESCO lists or large events. The purpose of creative tourism is the creative development of all cities and countries.

Another problem that separate these two types of tourism is the main objective of tourists, that is what I want to do tourists during travel, if you just want to relax on the beach, to see many churches or to obtain certain skills. A large part of the tourists are so-called "random cultural tourists " these are the tourists who use cultural tourism product with the purpose to see the famous places of the country. The creator tourist is traveling due to his motivation to see the country, to learn something, to participate in creative activities and to communicate with the local people. All of these help at the separation of an ordinary tourist from a creative tourist.

Cultural tourism is oriented more to tangible values than creative tourism. In this case, the creative tourism is fully oriented toward intangible resources, development and their preservation. The tourists have, therefore, different sights. Some believe that it is important to see the most famous buildings, beautiful nature, while others want to be included in the social life and learn from her.

5. Cultural and creative tourism - leverage to increase the attractiveness of tourist destinations

A cultural tourist destination should strengthen his competitiveness in the modern tourist market, which means that there is not enough to be just a copy of other destinations, but rather to create an offer distinct and genuine. All tour operators involved should endeavor to develop the destination, in such a way as to be charged as an attractive tourist destination and competitive.

The quality objectives of the heritage tourism can be summarised as follows:

- Innovation tourist offer, by the design of the distinctive tourist experiences and the development of the original tourist products, based on an industry high quality amenities, levels of particular interest and an implementation of the European market trends with an emphasis on local values and on the socio-cultural dimension.

- Building a distinctive identity to create a synergy between all elements that draw attention over the advantages of offer and help to reposition the destination as a prestigious and attractive destination in the minds of potential tourists.

Fig.no.4 - The quality objectives of the cultural tourism of heritage



In the tourist offer innovation and create an identity recognized, creative tourism can give a new dimension to the quality objectives set that can be achieved through the integration of all the parties concerned in increasing the competitiveness of destination. The development of creative tourism requires, in the first place, a creative management of destination which might lead to the development of tourism in the direction of the best and synergy of all other important factors in the development of tourism destination: the local administration, local residents, associations, Hotelieri Restorers picked, etc. By creative tourism, a cultural destination can create a unique product based on indigenous values, can reduce seasonal type, improving and demand-through innovation and modernization or by integrating the tourist areas inactive in their offer. Based on its resources, the destination must implement the concept of integrated management of the destination and the synergy operational strategies at all levels.

It is very important for the development of the creative content of the heritage destination, cultural resources to integrate the local values on the principle of sustainable development by:

- full compliance with the transport capacity;
- priorities for the conservation and management of the required for the protection of cultural goods;
- need to maintain the quality of the visitor's experience.

For example, at the Great Chinese Wall, one of the most visited places in the world heritage, there is a plan for traffic management of visitors; the city pump, which receives the daily over 10,000 visitors, has launched a virtual tour of the areas which are not accessible for reasons of conservation measures; Stonehenge made a draft of the replacement of the highway crossed the site, taking into consideration the impact or negative impact on the storage conditions and the environment. (Villafranca J., Chamorro M., 2007).

These issues have been discussed in detail in a seminar organized at the Alhambra (Granada, Spain), in February 2006, stressing the impact of tourism development on the properties entered in the World Heritage List. The end result of this seminar was drawing up a declaration which included exciting and innovative proposals, such as the necessity that the objectives included in the World Heritage List to report regularly to the number of visitors, but also to make forecasts concerning the evolution of the fluxes of tourists (Yáñez C. M.,2011). In our opinion, this requirement should be made compulsory, given the exponential multiplication of the number of visitors to the objectives of heritage which are not ready to manage and to avoid possible negative impacts.

At the same time with these approaches have intensified conflicts between those who manage the assets and the interested parties in the tourism sector with regard to the use or not of these; for example, Venice has implemented strategies for the management of the fluxes of visitors on the basis of strict criteria relating to compliance with the capacity of transport.

Creative tourism could not be done without creative development; therefore, the following breakdown is the main ways of implementation of creative tourism:

1) The use of creativity as one of the activities of tourism, through the active participation of the tourists in these activities . More and more communities consider that the creative activities may make the destination more attractive for tourists, even if they only wish to look, than to participate in the activities.

Fig.no.5 – The typology of creative tourist experiences



Source: authors adaptation after Wurzbürger R, Aageson T, Pattakos A, 2010

More than that, there are different types of experiences and products which can be assigned to a creative tourist: the active involvement in activities, the development of the specific skills, looked at the shops and galleries of creative products.

2) The use of creativity as a background for tourism, by which tourism creativity should be carried out in a manner less direct than during the participation in all activities. The aim is to create a common atmosphere covering the entire sector creative and the environment. In order to attract as many tourists is not only possible dissemination of the cropping information, but it is claimed that all these may be used as a certain "bait" specific for them. An example of such a creative background is the kitchen of a certain tourist destination, which could attract the tourists who want to taste the food and to know more secrets of the kitchen than those who want to learn to cook.

Creative tourism is focused on the new tourist, anxious to strengthen the existing skills, to acquire or discover creative new personal skills relating to the destination of the tourist attraction. He brings many benefits in all respects : contributes to maintaining the values of tangible and intangible assets, store, protect the old traditions, promote a country abroad and creates new jobs for the inhabitants, which is particularly important in the context of the current economic climate. Moreover, it creates a quick cooperation between people of different nationalities and forms a new market of tourism. All these factors allow the creative tourism to contribute to the improvement of the local economy by revenue to residents, companies and local budgets, by a number of different taxes and fees, by income from consumption.

6. Conclusions

Creative tourism is linked to the cultural tourism, but has many differences. Creative tourism is oriented toward the development of creativity, traditions conservation, education and has in view more individual customers or small workgroups, while the cultural tourism focuses on visiting known structures, participation in events and is oriented toward mass tourists.

Creative tourism is important in the sense that focuses on the past, the present and the future. What becomes relevant are not only final products, but the entire participation in the creative process. The passive consumption of cultural products becomes active through communication, education and participation, and creative tourism resources are renewable energy sources.

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