

# PICTURE



## Pro-active management of the Impact of Cultural Tourism upon Urban Resources and Economies

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# 1 Introduction

The results of the PICTURE project are primarily aimed at local authorities, that increasingly have responsibility for Cultural Tourism development but often, through lack of resources, do not have the necessary expertise to handle state-of-the-art techniques or complex research prototypes. It is important to produce a practical working document such as this framework, to complement the research reports and academic articles, and which is aimed at facilitating the implementation of procedures that will help support the sustainable development of cultural tourism within small and medium sized European cities.

This document, entitled “A strategic urban governance framework” will be divided into three sections. Part One will take the form of a printed guide highlighting the main points to take into account when addressing cultural tourism and choosing appropriate urban governance styles. It will also offer a tool to support impact assessment, helping to maximise positive consequences whilst minimising negative side-effects. Part Two: the case studies will illustrate some of the main challenges and opportunities and will be published electronically. The final section, Part Three will take the form of an Internet Resource Centre. The internet resource centre will provide a list of innovative actions and objectives pursued by various cities across Europe in developing their own tourism strategies as well as particular management or governance styles (in terms of partnership, territorial organisation etc.).

## 1.1 The PICTURE guide (printed document)

The preferred version of the guide would take the form of a holding map containing 5 different brochures corresponding to the five different chapters of the guide. Each brochure would contain a varying number of subsections that are detailed in the following pages. Each subsection would be 3 to 5 pages long, including images, tables, boxes and so on and would include a box with relevant links to PICTURE deliverables, case studies and other internet resources. The total amount of pages should amount to 96 or 112 pages maximum, due to budget, dissemination and printing reasons. Each brochure would have exterior staples that allow easy filing in and taking out of the holding map.

## 1.2 PICTURE case studies (electronic pdf format)

PICTURE case studies are published electronically. Each case study will be structured along four main themes, corresponding to the main sections of the PICTURE reference Framework:

- Cultural Tourism Challenges & Opportunities
- Urban governance of Cultural Tourism
- Urban cultural resources
- Impacts of cultural tourism at the local level
- Key lessons learned from the case study

Each case study will be 15 to 20 pages long. It will allow to illustrate the application of a specific technique/method that will have been applied in the course of the project and presented in sections 3 and 4 of the Framework. An introductory section presents the different cases analysed and their specificities in terms of strategic policy.

### **1.3 PICTURE IT resource centre (html pages or dynamic database)**

PICTURE resource centre for innovative cultural tourism strategies will complement section 3 of the reference Framework. It may include PICTURE case studies but should not be limited to them. It will provide a list of innovative actions/objectives pursued by cities in their tourism strategies as well as innovative management styles (in terms of partnership, territorial organisation and the like).

### **1.4 Procedure and task assignments for completion of the framework (with full articles)**

Draft contribution (3 to 5 pages per sub-section) are due by January 2006. It will be the responsibility of the coordinators of each sub-section to make sure s/he has received all abstracts and contributions on time in order to pass them on in one coherent batch to LEMA, that will further organise the framework.

## 2 Proposed content of the guide (outline)

### 1. Cultural Tourism Challenges & Opportunities

- 1.1. Cultural tourism development. What is cultural tourism. Context of its development.
- 1.2. Challenges & opportunities : sustainability and likely positive and negative impacts of tourism
- 1.3. Tourism policies: towards good practice
- 1.4. Tourism management and governance.
- 1.5. Key principles of cultural tourism strategies: stakeholder cooperation, respecting cultural diversity, public participation and long-term monitoring.
- 1.6. Tools supporting the achievement of sustainable cultural tourism
- 1.7. Content of the Guide
- 1.8. Introduction to case studies
- 1.9. Introduction to the IT Resource centre

### 2. Urban cultural resources

- 2.1. Tangible & intangible heritage within cities
- 2.2. Taxonomy of cultural attractors and related governance strategies
- 2.3. The built environment as a living cultural resource (including modern architecture)
- 2.4. Urban Quality of Local Life (as cultural attractor, eg: ways of life, markets, nightlife)

### 3. Urban governance of Cultural Tourism

- 3.1. Main actors involved in cultural tourism development
- 3.2. Typology of leadership and partnership structures
- 3.3. Benchmarking urban cultural tourism destinations in Europe: Learning from Best Practices
- 3.4. Cultural networks between European cities
- 3.5. The role of structures involving different municipalities and/or regions
- 3.6. European Capitals of culture

### 4. Cultural tourism impact assessment: procedure, tools and methods

- 4.1. The CTIA procedure step by step
- 4.2. Screening projects and policies to be submitted to a CTIA
- 4.3. Impact of tourism upon built heritage diversity
- 4.4. Impact of tourism upon local economies
- 4.5. Impact of tourism upon cultural practices
- 4.6. Participation methods
- 4.7. Visualisation of major tourism developments
- 4.8. Assessing Non-Market Impacts of Cultural Tourism through Conjoint Analysis
- 4.9. Assessing tourists satisfaction
- 4.10. Visitor Studies

### 5. Glossary

- 5.1. General intro on the difficulty to agree on definitions
- 5.2. Existing Reference Frameworks (SUIT, ICOMOS, etc.)
- 5.3. Picture Reference Framework

## 3 Proposed content of the guide (detailed)

The detailed content of the guide is briefly presented hereafter. The title and content of each section could still be modified according to the progress and results of the project.

### 1. Cultural Tourism Challenges & Opportunities

#### 1.1 Cultural tourism development. What is cultural tourism. Context of its development.

This section plans to give an introduction to the concept of cultural tourism, how it relates to other forms of tourism, or to cultural phenomena within Europe, as well as how has it been able to grow so rapidly and what the consequence of this occurrence are. Its aim is to allow decision makers and those involved in tourism to be able to recognise cultural tourism or know what its development entails. The section will first try to delineate cultural tourism, keeping in mind this is a highly political exercise, and will then describe the different factors that have allowed it to grow so rapidly, and start to give preliminary suggestions on how to join those enjoying positive impacts without endangering long-term development.

*1.1.1 What is cultural tourism?*

*1.1.2 How has cultural tourism been able to develop?*

*1.1.3 Why cultural tourism?*

#### 1.2 Challenges & opportunities : sustainability and likely positive and negative impacts of tourism

This section aims to warn local authorities about some of the main dangers to built heritage and quality of life when tourism is not controlled : erosion of heritage, loss of authenticity and degradation of quality of life. It further presents key potential benefits of tourism development in small and medium-size-towns and cities, that could form part of the main aims of a cultural tourism strategy : rediscovery of heritage, improvement of residents' self-image. This section provides an introduction to section 1.3 by highlighting the main motives for developing a cultural tourism strategy and for assessing/balancing likely impacts of tourism development at the local level. This section is mostly aimed at cities where tourism is not yet developed or still developing.

*1.2.1 Why care about the impacts of tourism in towns and cities ?*

*1.2.2 Tourism impacts are often irreversible (the case of impacts upon built heritage*

*1.2.3 Indirect impacts of tourism can surpass direct ones (the case of the local economy).*

*1.2.4 Impacts of tourism are often cumulative (the case of quality of life*

*1.2.5 and built heritage authenticity)...*

*1.2.7 Management of the impacts of tourism: the need for a pro-active approach*

Box: The different stages of tourism development: undeveloped, developing, mature and declining

#### 1.3 Tourism policies: towards good practice

This section will provide an overview of some of the different cultural tourism policies already adopted by various local authorities and identify examples of good practice. Cities such as Belfast and Bristol have identified the importance of cultural tourism as an asset to their city and devised formal policy documents to help not only address some of the social, cultural, environmental and economic issues arising but also to help direct local resources and provide a framework for securing future funding for cultural tourism initiatives. The section will look at examples of such policies, their format, background, aims and objectives and ongoing monitoring of outcomes. Conclusions and

recommendations will be made as to good practices for Local Authorities.

- 1.3.1 *Motivations for Local Authorities in adopting cultural tourism policies*
- 1.3.2 *Examples of Visions, aims and objectives driving cultural tourism policies*
- 1.3.3 *Monitoring of policies*
- 1.3.4 *Towards Good practices*

#### **1.4 Tourism management and governance.**

This section aims to provide cities with key management styles related to cultural tourism in order to cope with potential adverse impacts and enhance long-term benefits of urban cultural tourism development. Notions of strategic planning, tourism information systems, sector organisation, education and training, leadership, and quality control will be developed. A selection of relevant site management techniques will also be presented: visitor management, ecologically based planning, tourist and community awareness programmes. This section further argues that successful implementation of sustainable tourism strategies requires cities to adopt an integrated management approach. It supports the idea that cultural tourism integrated management is a good opportunity for cities to improve overall governance and guarantee long-term benefits for the urban community.

- 1.4.1 *Tourism management concepts*
- 1.4.2 *Tourism management techniques*
- 1.4.3 *Integrated management and governance issues for urban cultural tourism destinations*

Diagram: Tourism management and governance

#### **1.5 Key principles of cultural tourism strategies: stakeholder cooperation, respecting cultural diversity, public participation and long-term monitoring.**

In many destinations, tourism is still considered as a self-regulating activity and the importance of planning for tourism development is often disregarded. Yet, research shows that a tourism strategy should be preliminarily defined and then regularly updated in order to avoid or control negative side-effects of tourism and foster positive impacts.

This subsection plans to name and illustrate some key principles in the elaboration of tourism strategies that try to be sustainable. The importance of pro-active and monitoring approaches will be stressed. The interdisciplinarity of tourism and the variety of stakeholders will be highlighted, with allusions to the possible conflicts that can occur and possible forms of integration. The tensions between conserving cultural heritage and putting it on show will be discussed, as well as the implications of the involvement of "weaker" groups taken in all their diversity. The main principles of public participation will be highlighted, as well as the different forms it can take and the difference it can make in the success of a tourist plan. The need to have follow-up mechanisms to monitor, feed, and, if necessary, alter tourism policies will be underlined, in the face of continuously evolving tourist activities. Some possibilities will be suggested, as well as their strengths and weaknesses.

- 1.5.1 *Key principle 1: Stakeholder cooperation*
- 1.5.2 *Key principle 2: Respecting cultural diversity*
- 1.5.3 *Key principle 3: Public participation*
- 1.5.4 *Key principle 4: Continuous monitoring and follow-up.*

#### **1.6 Tools supporting the achievement of sustainable cultural tourism**

This section plans to provide an introduction to the existing tools, projects or methodologies fostering sustainable forms of tourism development. It will discuss their specific aims, requirements, procedures, insights and relevance to different contexts. Among the tools discussed, those developed by SUIT methodology, Charters, Voluntary Initiatives-WTO, UNESCO and ICOMOS, will come to the fore. The way they relate to the PICTURE CTIA instrument developed in section 4 will also be discussed.

- 1.6.1 *Why do we need tools for the development of sustainable tourism?*
- 1.6.2 *Some examples of existing instruments*
- 1.6.3 *Description of the PICTURE tool*

Box: Citations on sustainability.

## **1.7 Content of the Guide**

This section will act as the users' manual providing an overview of the complete framework. It will explain the background, goals, structure and content of the guide. It will state what is to be found in the framework and will give a short introduction to the content of all sections. How to use the framework? This will highlight the links between the sections as well as recommendations on how to approach and use the framework. In this section, the relationship between the different sections will be evidenced, as well as the different possible ways to approach and use of the framework.

- 1.7.1 *The need for this framework*
- 1.7.2 *Contents*

## **1.8 Introduction to case studies**

Besides the theoretical and illustrative points contained in the printed version of the tool, a CD-rom will be available with the results of different cases studies carried out in the context of PICTURE project. The aim of these case studies was to test different methodologies and concepts developed during the course of the project as well as to get an insider's view of different developments in cultural tourism, within varying local contexts and states of maturation of the industry. This section aims to provide local decision makers with examples and good practices that can be applied and adapted to their own situation, according to the size of town, kind of local heritage, the different types of tourism development, and a town's degree of organisation and planning regarding these matters. It will always focus on the specific details of the different case studies and the lessons drawn.

Box: Steps which need to be considered by a town prior to embarking on cultural tourism development. This box will give an introduction to the different points that are preferably taken into account before planning tourism developments: size of towns, type of heritage, type of local context, degree of organisation or integration between all actors.

## **1.9 Introduction to the IT Resource centre**

The PICTURE website will incorporate a Project Resource Centre designed to foster the exchange of cultural tourism best practices across Europe. The centre will display an assessment framework based on core PICTURE criteria for the definition of “good urban governance of cultural tourism” and “effect of cultural tourism on urban quality of life”. A list of best practices some collected from European and International databases, others identified and described by the PICTURE research team will be presented and classified according to the framework categories. A summary of each best practice case will be made available for download, together with a link to the original source. The effort will complement the project case study work by identifying innovative practices in a wide range of topics and scales relevant to the effective management of urban cultural tourism, from local initiatives to European networks.

## 2. Urban cultural resources

### 2.1 Tangible & intangible heritage within cities

This section deals with the complexity of the concept of "heritage," it will start by addressing the concepts, their history and implications, and will then suggest some key points for heritage assessment. It will be subdivided into the sections outlined below. Besides the traditional struggle for restoration and conservation, the development of cultural tourism has brought new challenges and changes in the conception of heritage. Built heritage no longer suffices in order to attract tourists who increasingly show an interest for intangible features that reflect the culture of a given site. Intangible heritage can prove very fragile: its "health" cannot be assessed in the same way as that of a building, and its causes of decay may be beyond the sphere of influence of the local administration. An inventory of elements considered as tangible and intangible Heritage can help to raise awareness about its richness and complexity. However this is not enough: every town is different, one feature considered heritage in a place, can just be business in another. Surveys about heritage representations with experts, citizens and all involved in tourism allow a delineation of the specific characteristics of a small or medium sized town that enables focused preservation and valorisation.

*2.1.1 The traditional idea of heritage in urban contexts.*

*2.1.2 New trends in the idea of heritage.*

*2.1.3 Material and immaterial culture*

*2.1.4 Respective fragility of tangible and intangible heritage.*

*2.1.5 Tangible and Intangible Heritage: a generic inventory*

*2.1.6 Specific realities*

*2.1.7 Different methods for the identification of the heritage within your town.*

### 2.2 Taxonomy of cultural attractors and related governance strategies

This section will explore the application of a classification scheme or taxonomy to identify different types of cultural tourism attractors. The taxonomy will incorporate different dimensions of potential tourist experience to classify what cultural tourism sites offer. It adds to the existing dimensions in which sites are classified solely according to their conventional function: museum, ruins and gardens. The resulting taxonomy provides a framework for relating tourist desires and needs to offers. This section, therefore, will also examine different governance strategies and link these to the taxonomy to enable the managers of cultural assets and local authorities to adopt the most appropriate strategies for the various sites under their control.

*2.2.1 A taxonomy of cultural attractors*

*2.2.2 Governance strategies for different cultural attractors*

### 2.3 The built environment as a living cultural resource (including modern architecture)

Any built environment is a source of information about present and past history, culture, activities of people. Cities are never still, changing over time, absorbing and reflecting influences by new citizens, visitors, current use. They are fascinating records of local life style and culture, regional specificity. Recognizing the real, unique characteristics of specific building, area or town is a key to find a way for sustainable development and sustainable attractiveness of particular built environment. New developments and refurbishments often illustrate instant wish to be unique, shocking, original, in many cases forgetting about the natural uniqueness and energy of the place, its potential and development possibilities. Nevertheless with media support they serve as an effective attractors of visitors. Incorporating these developments into the surrounding built environment and respect of local people influences its long term liveability.

- 2.3.1 *Life of the city form – What does built environment mean?*
- 2.3.2 *Preservation and unpredictability of development*
- 2.3.3 *Townscape management - What do we treasure about the traditional city?*
- 2.3.4 *Iconic buildings as tourism attractors*
- 2.3.5 *Success stories and difficult stories*

Box: Illustrations of subsection 2.3.5.

## **2.4 Urban Quality of Local Life (as cultural attractor, eg: ways of life, markets, nightlife)**

A major attractor for the cultural tourist is the nature and quality of urban life in the host town or city. The cultural offer of the city in terms of local way of life and identity, festivals, language, or customs - added to the physical cultural offer - galleries, theatres or built heritage - will often help to determine the city's attractiveness as a destination. Identifying and subsequently packaging this local lifestyle however may prove difficult for many cities, as local sensitivities will have to be considered in any approach adopted. A subsequent section of this framework (4.5) will consider the potential positive and negative impacts which cultural tourism in turn may have on this local urban quality of life.

- 2.4.1 *Identifying and measuring local urban quality of life*
- 2.4.2 *Packaging and marketing local urban quality of life*
- 2.4.3 *Lessons and Recommendations*

## 3. Urban governance of Cultural Tourism

### 3.1 Main actors involved in cultural tourism development

This section aims to identify the key public, private and community actors directly or indirectly involved in urban cultural tourism development and management. Sector development includes four main categories of players (who can also be assisted by outside experts): first, elected authorities at the administrative level of the territory involved (city or the metropolitan area); second, operators of cultural facilities and events (curators, guides, town-planners, managers of cultural facilities), private and public as well as actors dealing with cultural activities that are restricted to the residents (such as art classes or libraries); third, tourism marketers such as tourism office managers or incoming agencies; fourth, community groups and the general public. The difficulty is in identifying how these players can work together, the forms and the mechanism of effective collaboration, the hierarchy among them and the decision-making processes that can provide the best results for the sector and the city. Working in two phases, one of consultation, followed by one of evaluation usually proves efficient. This section gives insights on each of these topics aiming to support the development of an efficient governance framework of cultural tourism in European small and mid sized towns.

- 3.1.1 *Elected authorities*
- 3.1.2 *Public and private operators of cultural tourism*
- 3.1.3 *Urban cultural tourism marketers*
- 3.1.4 *Community groups and the general public*
- 3.1.5 *Responsibility and leadership consideration for efficient management of the cultural tourism sector*

Diagram: urban cultural tourism actors

### 3.2 Typology of leadership and partnership structures

This section aims to identify various types of partnership structures than can be used in European small and mid-sized cities for the integrated management of urban cultural tourism. Several public-public and public-private arrangements as implemented in several sectors - including cultural tourism - will be reviewed. Their potential applicability or further development in the urban cultural tourism sector will be discussed. The section also provides insights on their potential benefits and disadvantages according to different geographical scales and local contexts. As such, it complements Section 3.1 and introduces Section 3.3 by stressing key factors of success for urban cultural tourism development.

- 3.2.1 *Linkages or interactive contacts between two or more actors; intermittent coordination or mutual adjustment of the policies and procedures of two or more actors*
- 3.2.2 *Ad hoc or temporary task force activity among actors*
- 3.2.3 *Permanent and/or regular coordination between two or more actors through a formal arrangement (e.g. a council or partnership) to engage in limited activity*
- 3.2.4 *Coalition where interdependent and strategic actions are taken,*
- 3.2.5 *A collective or network structure where there is a broad mission and joint and strategically interdependent action.*

Box: Typology of partnership structures

### 3.3 Benchmarking urban cultural tourism destinations in Europe: Learning from Best Practices

This section introduces a cross section of urban cultural tourism Best Practice in Europe, with a particular focus on urban governance and quality of life. The PICTURE governance framework used for assessment will be presented, including a set of best practice indicators: cultural tourism strategy, integrated urban planning, sustainable partnerships, stakeholder participation, steering government, destinations management and effect on various aspects of quality of life. The section provides a list of

European best cases and introduces section 3.4 on the importance of cultural networks between European cities.

- 3.3.1 *Best practice governance framework: indicators for assessing success*
- 3.3.2 *European best cases in view of urban governance*
- 3.3.3 *European best cases in view of effect on quality of life*

Box: Indicators for best practice identification
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### **3.4 Cultural networks between European cities**

This section aims to establish how cultural links can be fostered across political and geographical boundaries to better market and exploit the urban cultural product. Successful examples of European cultural networks will be presented and analysed. It will discuss challenges and opportunities faced by small and mid-sized cities in engaging in such networks, with regards to leadership, status, funding, sustainability over time and citizen involvement. In view of success stories and analysis of various contexts, this section will conclude on a series of recommendations to European cities that wish to develop their networking capacity for the enhancement of their urban cultural tourism activities.

- 3.4.1 *European urban networks for best practices transfer and enhanced management of cultural tourism*
- 3.4.2 *Challenges for small and mid-sized cities*
- 3.4.3 *Success stories (European examples)*
- 3.4.4 *Lessons learnt and recommendations to cities*

### **3.5 The role of structures involving different municipalities and/or regions**

This section aims at determining the place and role of structures involving different municipalities and/or regions in the implementation of tourism projects. It will start by emphasising the rising importance of these structures in France and other European countries, and then underline how the implementation of tourism projects can be a challenge for them, notably in the fields of local development and country planning. These theoretical comments will be illustrated with an example of successful cooperation in France, the PEP (« Pôles d'Economie du Patrimoine ») which can only be implemented at a level beyond municipalities and whose aim is to use French heritage as a catalyst for economic development. This section will discuss the relevance, applicability and value-addedness of this type of structure by analysing its benefits and its disadvantages.

- 3.5.1 *Place and role of structures involving different municipalities and/or regions in the implementation of tourism projects*
- 3.5.2 *Tourism development as a challenge for structures involving different municipalities and/or regions: theory & practice*
- 3.5.3 *The organisation of structures involving different municipalities and/or regions as the ideal management structure in tourism: benefits and disadvantages ?*

### **3.6 European Capitals of culture**

This provides an overview of the potential benefits and problems for cities in putting themselves through the process of bidding for European Capital of Culture status. For many smaller cities it is very difficult to research, plan and deliver a large cultural programme such as that required. Are the resources incurred by the city and its residents worth the potential benefits to be accrued? The section will identify examples of cities (both successful and unsuccessful) to consider whether this process can act as a motivator and attractor for cultural tourism. Resulting lessons and recommendations for local authorities will be outlined.

- 3.6.1 *The bidding process: highlighting resources required*
- 3.6.2 *Successful cities: the benefits and problems*
- 3.6.3 *Unsuccessful cities: the benefits and problems*
- 3.6.4 *Lessons and recommendations*

## 4. Cultural tourism impact assessment: procedure, tools and methods

### 4.1 The CTIA procedure step by step

This section plans to describe, in user-friendly ways the ten steps of the procedure of the cultural tourism impact assessment (CTIA). It aims at sustainability in tourism development and is aimed at people who are involved in the process of decision-making. For each step, the objectives and benefits of its implementation will be underlined and the necessary human and material resources for the success of the procedure will be indicated. This section will be divided in 10 subsections. Each of them will present one of the CTIA phases.

- 4.1.1 *Basic sum of Information*
- 4.1.2 *Plan, programme or project (PPP) preparation*
- 4.1.3 *Screening*
- 4.1.4 *Scoping*
- 4.1.5 *CTIA*
- 4.1.6 *Consultation*
- 4.1.7 *Review of adequacy of the CTIA*
- 4.1.8 *Decision-making*
- 4.1.9 *Announcement of decision*
- 4.1.10 *Monitoring*

### 4.2 Screening projects and policies to be submitted to a CTIA

This subsection relates very much to subsection 4.1. Cultural Tourism Impact Assessment Procedure Step by Step and relates more specifically to stage 3: screening. It will explain in more detail this step that aims at determining the need to carry out a CTIA, identify potential problems and impacts, and all elements that can be of utmost importance for local decision makers in the elaboration and implementation of tourism policies.

- 4.2.1 *Need to elaborate screening criteria (set criteria versus case-by-case analysis)*
- 4.2.2 *Impacts and difficulty of identifying cumulative effects*
- 4.2.3 *Transparency and possible reactions of the public*

### 4.3 Impact of tourism upon built heritage diversity

This section together with 4.4 (impacts of tourism upon local economies) and 4.5 (impacts of tourism upon quality of life), seeks a more global approach to fostering a better knowledge of tourism impacts and their subsequent assessment. It specifically addresses impacts upon built heritage diversity, seeks to highlight them and lead to a series of recommendations to foster rather than avoid destruction or reduction of diversity. The main difficulty here lies in separating the impact of tourism from other impacts on architecture or town planning resulting from other factors.

- 4.3.1 *Impacts on buildings*
- 4.3.2 *Impacts on sites & urban areas*
- 4.3.3 *Impacts and risks for citizens*

Box: Images of different impacts

### 4.4 Impact of tourism upon local economies

This section together with 4.3. (impacts of tourism upon built heritage diversity) and 4.5 (impacts of tourism upon quality of life), seeks a more global approach to fostering a better knowledge of tourism impacts and their subsequent assessment. It specifically addresses economic impacts. Following an extensive literature review (for the identification of the categories of impacts, and their determinants), the empirical analysis will complement case-studies (mainly carried out in a partial equilibrium framework, complemented by the analysis of displacement effects) with econometric analysis (testing implications from general equilibrium and dynamic models).

- 4.4.1 *The costs and benefits of (cultural) tourism: categories of impacts and their determinants*
- 4.4.2 *Case-studies*
- 4.4.3 *Econometric analysis*

#### **4.5 Impact of tourism upon cultural practices**

This section together with 4.3. (impacts of tourism upon built heritage diversity) and 4.4 (impacts of tourism upon local economies), seeks a more global approach to fostering a better knowledge of tourism impacts and their subsequent assessment. It specifically addresses alterations, changes or amendments in some societies which inevitably result from an industry involving encounters between different cultures. It will give a brief introduction to the different changes, both positive or negative and key concepts will be suggested in order to foster “exchange” rather than “imposition”. After giving a brief overview of the exchange of cultures that can take place due to cultural tourism, the following points will be discussed..

- 4.5.1 *Cultural tourism can lead to increased or varied leisure opportunities*
- 4.5.2 *Cultural tourism can lead to changes in the image of a town or of local customs*
- 4.5.3 *Residents may begin to behave differently in their town due to cultural tourism.*

#### **4.6 Participation methods**

This section will highlight different public participation methods and relate them to specific aims, requirements, procedures and levels of efficiency. Public participation in tourism development depends on various issues but generally all methods aim at enabling participation in decision making, establishing communication in developing, implementing and maintaining tourist projects. The current design of citizen participation in tourism planning varies, depending on the intended outcome. (a search for new ideas, common agreement, consultation etc), as well as location, time available, level of participation wished for, timing of the implementation, political situation, scale, resources available. As a rule, early participation proves better for all parties involved, as the project, plan or programme can still be amended. However, each case of participation in tourism development evolves in a unique context, and the design of each participation process must adjust to the aforementioned variables. To summarise, participation often takes the formal shape of informing, consulting, involving, collaborating and empowering. In a long-term perspective, public participation in tourism can foster a sustainable development, both in tourism and for the community as a whole.

- 4.6.1 *Cultural Tourism and the environment*
- 4.6.2 *Checklist of questions*
- 4.6.3 *Designing the public participation process*
- 4.6.4 *Participation Online Module and good practice*

Box- Most suitable models of public participation in tourism development projects

#### **4.7 Visualisation of major tourism developments**

This section will discuss how visualisation methods can be used to foster participative approaches for developments in cultural tourism, improve the way planning decisions are made and the quality of those decisions. Effective tools and visualisation techniques generate meaningful public input. Visualisation provides a common language to which all participants, technical and non-technical, can relate. With these tools, discussions move from the abstract to the concrete, where everyone is responding to the same image of possible action, impact, development, future look. Visualisation can take place during the scoping phase, that is aimed at identifying potential impacts. The section will relate to different visualisation techniques for different cases to emphasise their respective strengths and weaknesses and highlight where and when they can best be used.

- 4.7.1 *Choosing the right visualisation tool and technique*
- 4.7.2 *Critical overview of visualisation techniques: aim, strengths and weaknesses*
- 4.7.3 *Combining Low tech- High tech tools*
- 4.7.4 *Recommendations for a contextualised and efficient use of visualisation techniques*

Box: Applicability of visualisation tools in tourism development projects

#### **4.8 Assessing Non-Market Impacts of Cultural Tourism through Conjoint Analysis**

This section considers the role of non-market impacts of cultural tourism congestion on the management of cultural assets and local tourism flows. A discussion of the implementation and results of three European case studies exemplify the use of Conjoint Analysis as a tool to estimate the non-market impacts of cultural tourism which are difficult to measure and thus often ignored. Rooted in environmental economics literature, Conjoint Analysis is well-suited for eliciting economic values for non-market goods, such as the presence of congestion, experienced in the cultural tourism sector by both tourists and local residents and that contribute to the total economic impacts of cultural tourism. Local impacts related to cultural tourism congestion are identified through a series of focus groups and used in the development of a survey instrument. This section will guide local management authorities through the process of eliciting public preferences of alternative cultural tourism policies and the use of an economic tool that translates these preferences into economic values. As the case study results are expected to reveal in detail, this information can be used to improve the efficiency and sustainability of local cultural tourism management decisions.

- 4.8.1 *Non-market impacts of cultural tourism congestion– key concepts*
- 4.8.2 *Survey Design and Implementation*
- 4.8.3 *Empirical analysis*
- 4.8.4 *Results*
- 4.8.5 *Conclusions and policy recommendations*

#### **4.9 Assessing tourists satisfaction**

This section will discuss different techniques of learning about visitors' profiles and explain how to assess tourist satisfaction. Tourists' satisfaction can be considered as the main criteria for quality in tourism. However, visitors' satisfaction proves unsteady : it varies through the years, from one tourist to another, their expectations, standards of living, values, contexts of visit, past experience. As a result, it constantly needs to be monitored. Secondly, visitors' satisfaction must be related to the standard of the proposed services ; therefore one must point out what can be perceived as good value. As a result, knowing well the profiles and expectations of the current and future visitors, proves of utter importance and should happen before any other step is taken through various techniques that are described in the paper.

- 4.9.1 *Initial assessment : how to implement a control of tourists' satisfaction with a method, in accordance with the level of tourism activity and the means of the city at stake*
- 4.9.2 *Follow up assessments, with easy-to-use tools.*

#### **4.10 Visitor Studies**

This section plans to demystify visitors studies. It will first present its concept and uses of visitor studies and will then illustrate these points with a specific method developed in the context of PICTURE project. In cities interested in developing cultural tourism, assessment and monitoring tools prove crucial in order to determine whether the investments and strategies involved are being successful. Visitor studies answer these purposes adequately, since they can be used at every stage of any project, involving an audience, from the very first planning until the final evaluation of the results. The specific tool discussed here consists of a series of questionnaires designed to study the impact of the cultural attractors of a city upon both tourists and residents. It is conceived to be affordable in terms of personnel and infrastructure. It can be adapted to monitor a wide range of elements, both tangible and intangible, that usually represent the cultural supply of a city, as defined in section 2. The information provided by the questionnaires covers many topics, from visitors profile to cultural

identity, from visit expectations to visit impacts and their results allow tourism stakeholders to identify aspects of his local administration that need to be improved, as well as those that meet acceptable or excellent quality level.

- 4.10.1 The importance of visitor studies, from planning to final evaluation.*
- 4.10.2 A tool for quality monitoring.*
- 4.10.3 Key indicators of the quality of cultural offer.*
- 4.10.4 The sample.*
- 4.10.5 The questionnaires.*
- 4.10.6 Adapting the questionnaires to specific cases.*
- 4.10.7 Starting and monitoring the survey.*
- 4.10.8 Lessons and recommendations*

## 5. Glossary

### 5.1 General intro on the difficulty to agree on definitions

This sections plans to contextualise the different glossaries that will be presented in sections 5.2. and 5.3..It will start by stressing the importance of agreeing on key concepts and providing definitions and then present findings from internal project and external theoretical and practical sources. On the one hand, the difficulties encountered in the Delphi process of constructing definitions will be presented, focusing especially on tensions between extremely comprehensive definitions that prove so broad that they lose their reason of being and definitions so specific that they meet very little agreement. On the other hand, it will also insist on the political side of giving definitions that was evidenced during the interviews with different experts in cultural tourism. Inclusions within and exclusions from definitions often hide an agenda that can have implications for a search for sustainable forms of tourism development in towns and other tourism destinations.

*5.1.1 We need to agree on what we mean*

*5.1.2 Difficulties of agreeing on definitions, tensions between too broad or too restrictive.*

*5.1.3 Political implications of definition making and consequences for tourism sustainability.*

### 5.2 Existing Reference Frameworks (SUIT, ICOMOS, etc.)

This section aims at presenting different reference frameworks and the way they relate to each other and their relevance to the establishment of a PICTURE glossary. The PICTURE project operates within an existing research framework and is linked with different research organizations and projects, each with a different focus. Using the research findings of other bodies, and particularly terminology definitions established by them, has been important for establishing a PICTURE glossary. Notable sources providing these frameworks include the SUIT (Sustainable Urban Development of Urban Historical Areas Through Active Integration Within Towns) project, which was funded by the EU and co-ordinated by the LEMA, University of Liege, Belgium. The aim of this project was to define an integrated Environmental Impact Assessment methodology devoted to historic area conservation, and therefore proved of key significance for PICTURE. As a facilitator of dialogue between professionals in the conservation sector, and collector assessor and distributor of information on conservation principles, techniques and policies ICOMOS (International Committee on Monuments and Sites) also plays a crucial role ICOMOS also has produced the International Tourism Charter, which has been a crucial document for PICTURE. UNESCO is another key organisation, involved in a whole range of projects on cultural tourism and sustainability. .

*5.2.1 Context of PICTURE project*

*5.2.2 SUIT project base*

*5.2.3 ICOMOS*

*5.2.4 UNESCO*

*5.2.5 Other projects and organizations*

### 5.3 PICTURE Reference Framework

This section aims at defining a list of key concepts linked with urban cultural tourism development and management. These definitions have been developed through a Delphi study undertaken among the 13 partners involved in the PICTURE project. The project brings together actors from different nationalities and cultures, working across multiple disciplinary fields from research, policy and practice. The section presents commonalities and debates that aroused from confrontation of backgrounds and approaches. It concludes on a series of integrated definitions agreed on by all partners, labelled as the PICTURE reference framework.

*5.3.1 Key concepts for urban cultural tourism*

*5.3.2 Commonalities and difference in understanding and defining the concepts*

*5.3.3 The PICTURE reference framework*