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CULTURAL TOURISM AS A UNIQUE FORM OF SUSTAINABLE TOURISM – CULTURAL RESOURCES AS TOURISM OFFER FACTORS

KULTURNI TURIZAM KAO POSEBAN OBLIK ODRŽIVOG TURIZMA – KULTURNI RESURSI KAO ČINIOCI TURISTIČKE PONUDE

Summary: *There is a worldwide trend of increasing interest in cultural tourism products, and the World Tourism Organization predicts that the cultural tourism market will be one of the five leading segments of the tourism market in the future. Local culture is an important feature of a tourist destination, and thanks to tourism, it becomes a flywheel of social and economic development. Cultural tourism is focused on cultural attractions and activities as the main reasons for traveling, and the participation of cultural tourism in all tourist movements is increasing. Thus in France, Italy, Spain, the United Kingdom, income from tourists whose primary goal is to get acquainted with cultural goods and cultural achievements exceed 1/3 of total tourism revenues. Starting from the above, this paper focuses on the analysis of the key problems of the development of cultural tourism and the possibilities of enriching tourist destinations with cultural offer through the development of a cultural product, as a way of increasing the value of a comprehensive tourist offer and attracting a large number of tourists. It concludes with a brief analysis of the key issues for this field of cultural policy in the Republic of Serbia and recommendations on how to make a tourist attraction from a cultural resource and to achieve greater satisfaction of the tourists with their stay in a destination.*

Keywords: *cultural needs, cultural heritage, resources in cultural tourism, cultural attraction.*

JEL classification: Z30

Резиме: *У свету је присутан тренд пораста интереса за културним туристичким производима, а Ворлд Туурисм Организацион предвиђа да ће тржиште културног туризма бити једно од пет водећих сегмената туристичког тржишта у будућности. Локална култура је важно обележје туристичке дестинације, а захваљујући туризму она постаје и замајац друштвеног и привредног развоја. Културни туризам је фокусиран на културне атракције и активности као главне разлоге за путовање, а учешће културног туризма у туристичким кретањима је све веће. Тако у Француској, Италији, Шпанији, Великој Британији приходи од туриста којима је првенствени циљ упознавање са културним добрима и културним остварењима прелазе 1/3 укупних прихода од туризма. Полазећи од наведеног, овај рад је фокусиран на анализу кључних проблема развоја културног туризма и могућности обogaћивања туристичких дестинација културном понудом кроз развој културног производа, као начином повећања вредности свеобухватне туристичке понуде и привлачења већег броја туриста. Он завршава кратком анализом кључних проблема за ову област културне политике у Републици Србији и препорукама како од културног ресурса направити туристичку атракцију и остварити веће задовољство туриста боравком на некој дестинацији.*

Кључне ријечи: *културне потребе, културно наслеђе, ресурси у културном туризму, културна атракција*

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1. INTRODUCTION

Modern tourists choose a tourist destination in relation to whether the offer satisfies their needs, i.e. whether it provides the expected experience, and the quality of tourist offer becomes strategically important in the competition for a market share (Vrtiprah 2006). They want to get to know the local culture, they want to get in touch with the local people, be

familiar with national folklore, gastronomy, they want to visit festivals, museums, galleries, etc. The intense competition in the tourism market and the increasing number of participants with a developed and quality offer give them a greater choice. That's why they opt for those tourist destinations that offer the proper quality. They choose others if the quality does not meet their expectations. The cultural segment, as one of the forms of tourism products, is becoming more and more important as an initial factor in selecting a destination for holidays within the European and world tourist destinations. An EC study from the last year showed that 26% of Europeans list culture as the main criterion when deciding on travel, while other respondents find the culture of a country to be a significant part of the tourist offer.

The desire to get to know other cultures has been a motive for travelling since the ancient Greece and Roman times. The role of culture in the overall tourist trends has a growing and more important role. Nowadays, the most sought-after tourist destinations are those that enable tourists engage in various activities, that cherish tradition and adapt the offer to the tourists' interests, needs, motivation and behaviour. Today, cultural tourism is regarded as a separate form of sustainable tourism, and one of the most common definitions of cultural tourism determines it as a person's trips outside the local community that are motivated entirely or partly by interest in historical, artistic, scientific or "lifestyle / heritage" offers from the local community, region, group or institution.

Tourism and culture are related in many aspects and they build cultural tourism through the synergy. Cultural tourism provides support in the preservation of local values, despite globalization that affects both the tourism and the cultural sector. It is becoming an increasingly important form of tourism with multiple positive effects on the socio-economic plan. It provides financial support for the preservation, revitalization and promotion of cultural heritage assets. It also contributes to the financial and organizational independence of cultural institutions and organizations, including the process of decentralization of culture. The development of cultural tourism has not only material but also non-material effects, such as developing awareness and caring for our own cultural values, creating a cultural identity and a positive image of the community.

2. CULTURAL TOURISM = CULTURE + TOURISM

Academic research on the topic of cultural tourism began in the 1980s in order to make better use of the cultural resources in tourism and to ensure the quality of the tourist offer, as well as to protect or preserve both material and spiritual culture which is an expression of the local community's identity. Mass tourism is disappearing and is being replaced by the selective forms of tourism that include different types of tourism that are targeted at the specific groups. Each of the selective tourism forms adjusts its tourist offer in accordance with the tourist products that a particular destination offers, so there appears the concept of cultural tourism.

Culture can be seen as a set of material and spiritual values (processes, changes, and creations) that are the result of the material and spiritual investments of man in nature, society and thinking, without which human society could not exist in the simplest form of organization. On the other hand, tourism can be defined as a set of relations and occurrences that arise from the presence of people in places outside their permanent place of residence. Those relationships and occurrences are the result of human activities related to observation, experiencing and contacting natural and socio-cultural spaces. Cultural tourism is focused on cultural attractions and activities as the main reasons for traveling.

The complexity of cultural tourism interests and the multitude of resources that cultural tourism encompasses make it difficult to define the concept of cultural tourism. The term cultural tourism is not easy to explain. It is not just a simple combination of concepts of culture and tourism. There are numerous definitions of cultural tourism in the professional literature. Their diversity can partially be explained through the width of this sector and the

diversity of its products. The *World Tourism Organization* (WTO) has offered two definitions of this term. Thus, in the narrower sense, cultural tourism implies "the movement of persons for strong cultural motivation - arts, traveling to festivals and other cultural events, sightseeing and monuments". The other definition in the wider sense includes "all movements of people... to meet the human need for diversity, aimed at raising the cultural level of the individual, providing new knowledge, experiences and encounters." (UNWTO 2018) *European Cultural Tourism Network* (ECTN) defines cultural tourism as tourism based on local and regional cultural resources. These include cultural traditions, language, history, cultural landscapes, built environment, archaeological sites, museums and cultural activities such as festivals, galleries, arts attractions, theatres but also attractions related to primary production, crafts, manufacturing, social history and life (UNWTO 2018).

Cultural tourism movements are a widespread kind of tourist traffic. Their basis is to satisfy the cultural needs with different modalities, which means seeing something new, getting to know something in detail, gaining a special experience, etc. Cultural tourism is the result of both the material and spiritual progress of human society (UNWTO 2018). Culture is a prerequisite for tourism development, and tourism is an efficient way of cultural valorisation. Each tourist trip has an element of culture, since the participant is moved from one cultural environment to another. Local culture is an important feature of the destination, and owing to tourism, it becomes the zeal of its social and economic development. Cultural heritage gives a certain authenticity to the destination, makes it recognizable and different and is often based on competitive advantage over some other destinations. Nevertheless, having a rich cultural inheritance is not enough. It has to be managed in a proper way. Natural beauties are no longer a sufficient factor of attractiveness, especially for the more demanding market segments that strive for more eventful and more active vacation (Moutinho 2005) It is no longer the main question where to spend a holiday, because standard requirements concerning accommodation, eating and transport can be fulfilled almost anywhere. The question is how to spend a holiday, which involves high quality and rich content when staying at a particular destination.

The tourist destination is much more than just a geographic area, i.e. more than a place. It means the diversity of products, services, natural resources, created elements and information that are capable of attracting a certain number of visitors to one place (Popesku 2011). Only by visiting a tourist destination one can see, feel and experience the regional and national former and modern cultural creativity, its folklore splendour, the abundance of cultural and artistic treasure in museums, historic towns and buildings that radiate with the monumental and mythic spirit. Originality, diversity and abundance of such cultural resources determines the quality of tourist attractions, which increases the value of the overall tourist offer of each destination and country. Museum visits, going to the theatre or folklore events complete the tourist experience and enable the creation of a complete image of a particular country, region or place. Culture is the cornerstone of the tourist product of many countries and the main reason why tourists visit them. Cultural tourism consists of many elements that make up the tourist market and includes (Swarbrooke and Horner 2003):

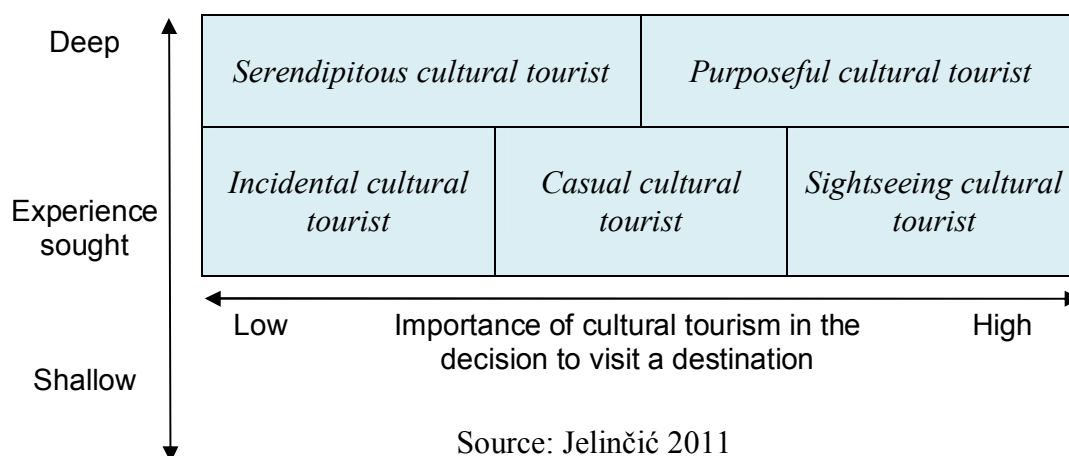
- Historical attractions and destinations tours and attending traditional festivals;
- A journey motivated by the desire to try national, regional and local food and beverage;
- Tracking traditional sport events and taking part in the local leisure activities;
- Visiting the businesses and companies, etc.

McKercher and Du Cros identify 5 different types of cultural tourists (Jelinčić 2011):

- *Purposeful cultural tourist* – a person whose travel is motivated by culture and seeks an immediate and profound cultural tourism experience, the reason of the visit is to learn about the cultural destination, and cultural experience is deep.

- *Sightseeing cultural tourist* – also travels for cultural reasons, but his experience is significantly more superficial and it mainly involves sightseeing of cultural attractions; they have a strong cultural motive, but the experience is shallow and entertainment oriented.
- *Casual cultural tourist* – has a relatively weak motive to visit a destination for culture itself and is satisfied with a superficial experience, has a limited cultural motive and his experience is shallow.
- *Serendipitous cultural tourist* – does not visit a destination for culture, but still has a deep cultural tourism experience on site, cultural reasons play little or no meaningful role in the destination decision-making process.
- *Incidental cultural tourist* – is not motivated by culture when visiting a destination, but still visits some cultural attractions, has little or no cultural motivation at all, but ends the journey with a visit to cultural attractions and has a deep experience.

Picture 1. Types of cultural tourists



Cultural-tourist products enrich the basic tourist offer or destination image, thus increasing consumption, length of stay of tourists and pleasure of their stay, which is followed by a repeated visit. Also, by combining culture and tourism the local and regional demand are promoted and opportunities for the development of new market segments are created. Culture gains additional source of income from tourism, market is expanded and new segments of visitors are created, professional management of cultural goods and their marketing are enticed, better control over the use of cultural potential is enabled, and a better image of culture is created amongst the local people.

2. TOURISM AS A CULTURAL NEED

The concept of cultural needs implies those needs that make a human being different from others and develop a unique personality in their social and cultural environment. Tourism can be understood as means of settling cultural human needs, and it is a creation of a man and his social activities. In the context of culture, tourism activity is defined as the wholesome lifestyle of a nation: its customs, beliefs, habits, attitudes, etc. The top traditional and historical valuables are included into the aforementioned tourist culture too, and even the effort to make all of these values accessible to a wide range of tourists or consumers through movement and mutual mingling of identity and the peculiarities of different cultures.

The choice of certain tourist destinations and the ways of traveling in general greatly depends on the lifestyles and preferences of people. Culture, ethics, social class, education and finance are the key links in creating life orientations and styles, which in turn influence all

the choices in tourist movements. It is also said that tourism is the way of behaviour stimulated by the development of the concept of lifestyles.

Of all the specific types of tourist cultural needs, these can be distinguished (Đukić-Dojčinović 2010):

- the need for expressing oneself and communicating;
- the need for knowledge, learning, expanding horizons;
- aesthetic needs in everyday life;
- artistic needs;
- the need to socialize and meet different cultures and civilizations;
- creative needs.

Tourism needs can be recreational and cultural, but may also represent the synthesis of two basic needs. When it comes to cultural tourism, the cultural tourism need is mostly dominant. It represents a differentiated form of cultural necessity. It is created in a person, as a result of a certain way of life, the conditions of the living surroundings, the degree of education, the level of culture of an individual, etc (Maksin et al 2009). The cultural needs impel and encourage man to engage in tourist movements which are to satisfy his/her need. Just as recreational need is created in the place of permanent residence of tourists, so is the cultural tourist need. Both are satisfied in the tourist areas.

The cultural tourism need is essentially the need for change of the place of permanent residence, the shorter change in the way of living, the need to meet new and different spaces, new people, traditions and cultures of other areas, and the cultural values of other areas. The basic elements of cultural tourism need are the effects that enrich the human personality culturally.

3. CULTURAL TOURISM MANAGEMENT

Tourists are becoming more and more demanding nowadays. It is necessary to follow their wishes and needs and, in the best possible way, meet their demands and fulfil their desires, because only in this way a competitive advantage can be created. Nature, cultural heritage, architecture ... make significant tourist resources - cultural heritage gives a certain authenticity to a destination, makes it recognizable and different, which is the foundation of competitive advantage in relation to other destinations. Today, culture is a commercial product offered to tourists, and such resources are needed to complement the basic elements of the offer in many tourist destinations. However, it is not enough to possess a rich cultural heritage; it should be managed in the right way. Only the legacy that is in the function of tourism to the highest possible extent can create the maximum economic effect.

Tourism is the most appropriate human activity that can create economic goods out of the attractive natural and cultural resources, without degrading it, by applying the principle of sustainable development. Ever increasing competition in the tourist market has conditioned the need for market and consumer-oriented thinking that requires management to define the needs from the aspect of tourists themselves, to respond to their demands, to understand what they expect from cultural attractions and to meet those expectations. Cultural tourism is a complex and multilateral phenomenon, which is why its typology is approached, i.e. why the specific subsectors are singled out. In that respect, the following specific forms of cultural tourism are commonly observed, and each of them has its characteristics that are significant for both the research and the applied management: heritage tourism, art tourism, creative tourism, and indigenous tourism.

Since cultural tourism participants do not constitute a single market segment, but rather have a wide range of needs, it is necessary to gather information on the demands and expectations of tourists, whose primary motive for travelling is getting to know cultural

attractions and those who see cultural attractions just as a part of the journey motivated by relaxation. Information is also to be gathered on the requests of both those who are staying at destination for the first time and those who have been there before, including the tourists coming from different countries. In promoting tourism destination, cultural resources are the valuables that can be pointed out as the leading destination product. Nowadays, culture is the basic element used by tourist destination management to attract tourists to the destination and to create the brand. Many world-famous cultural attractions have become unique symbols or the "icons" of the destination.

To encourage the interest of tourists for cultural attractions, those must be maintained, shaped and highlighted in the destination offer context along with other services. It is important to provide an efficient marketing management of cultural attractions and combine different areas of interest in each arrangement while at the same time providing tourists with various amenities, attractions and services. In this respect, the main components of the cultural product are: the quality of promotional material and information on the web pages that affect the first visit expectations of tourists, also the first visual impression, approach, physical appearance, ambience, hospitality of employees, presentation and interpretation of cultural resources, audio-visual materials and any other additional events and activities, presentation and interpretation of the secondary attractions, etc. Cultural products are not the buildings and objects of the past by themselves. A way of their interpretation is a product too. Cultural resources must be the source of emotions for the tourists in order to provide them with a certain experience. Sightseeing of cultural and historical sites, museums, galleries, etc. is not enough. A cultural product must be formed – an attraction must be created out of the resource.

Cultural resources become tourist resources through planning, and the cultural product is created through a process of presentation and interpretation. No place, sight or event is a tourist resource by itself. They become tourist resources only when the management marks them, creates and elevates them to the status of attractions. In order for the destination to be well positioned on the tourist market it is necessary to know the motives of arrival at the destination, motives for visiting cultural attractions and to have information that show if tourists are satisfied with the cultural product offered.

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4. POSSIBILITIES FOR CULTURAL TOURISM DEVELOPMENT IN SERBIA

Numerous elements of Serbian culture, such as material and spiritual culture, institutions and manifestations, represent a significant potential for the development of the cultural tourism economy. However, cultural resources are not generally transformed into conceived cultural-tourist products and are still only the potentials for developing cultural tourism as a significant segment of the tourism industry. Good initiatives and cultural tourism projects are still at the level of individual projects, without marketing continuity or synergy of all the relevant factors.

A general assessment of some key issues related to the possibility of developing cultural tourism in Serbia is given below (Ministry of Trade, Tourism and Telecommunications 2015):

Cultural resources - Poor accessibility caused by the lack of signposts, informative boards (some cultural goods are not marked) and often unclear signage. Many sites are poorly equipped with infrastructural requirements, some neglected, which has a negative impact on the visitor's satisfaction. There is a lack of accompanying content that would revive cultural goods, and cultural institutions are not adequately involved in tourist offer. Museums and galleries, as the most attractive part of tourist offer, still have traditional displays that are poorly interpreted. The scientific and historical ways of interpretation prevail over which is unattractive to the different target groups of visitors.

Inarticulate Policy of Cultural Tourism Development - The policy and strategy of cultural tourism is not defined either at the state or at the local level. Due to the ambiguous goals and priorities of development in this area, cultural tourism is developing sluggishly and without any plan. Serbia's cultural potentials are great, but so are the disadvantages in the management domain and market orientation due to the lack of planning.

Lack of research - There is a clear lack of systematic research, evaluation and study in the field of cultural tourism that would provide a clear insight into the current state and offer the basis for projection of both short and long term development goals. In this regard, one of the key problems is the lack of inventories of cultural-tourist resources and lack of their valorisation by an interdisciplinary team that would involve experts from culture, tourism, education and other areas relevant to the issue of cultural-tourist policy. That is why many cultural resources are not actively promoted, and some are not recognized as potentials for tourist offer.

Lack of cooperation and partnership - Institutional forms of cooperation and partnership between the culture and tourism sectors are mostly absent at all levels of government. Cultural institutions find it difficult to establish cooperation with tourist agencies that should place their programs on the market or to create cultural tourism products ready for the market in partnership with each other.

Human resources - There is currently a small number of staff educated in the field of cultural tourism. The universities have only recently introduced subjects that correspond to the topic of cultural tourism. The existing personnel in cultural institutions and tourism organizations, that is traditionally educated, does not know enough about modern trends and principles of cultural tourism development. Besides, those employed in cultural institutions lack knowledge in the field of cultural management, including marketing and promotion, while tourism workers lack knowledge of the values of cultural heritage and the principles of sustainable development.

Problem of funding and legislation - Legislation is not currently stimulating cultural institutions for better business results and late funding decisions make programs, especially those of cultural events and manifestations, subject to change. It is necessary to adopt new legal regulations that would create a general framework for encouraging the development of cultural tourism. Especially important is to pass laws that will regulate both the division of responsibility and the division of benefits among the main participants, given that culture sector has traditionally been investing in the protection of cultural heritage, and the profit from tourism was not properly allocated.

The state plays a major role in the development and promotion of cultural tourism. The role of the state in the development of cultural tourism is unavoidable due to the fact that cultural assets are governed by the state, which traditionally finances the development of culture, and one of the essential tasks of tourism is the creation of recognisability of a particular tourist destination, which is also done through the promotion of the cultural heritage of this area.

Positive examples of other countries should be applied and adapted to the available cultural resources of Serbia. Firstly, the most attractive material, and particularly, the nonmaterial cultural heritage of Serbia is to be identified. Then an active way of interpretation for the development of cultural tourism should be devised. Serbia is an area rich in material

and nonmaterial cultural heritage, which can be the basis for the development of quality tourist offer. Following the good examples from other countries and developing awareness of the importance of protection and tourist interpretation of natural and cultural heritage and cultural identity, Serbia can be differentiated from the competition and its position on the tourist market can be improved.

5. CONCLUSION

The trend of cultural tourism, of entertaining and educational experience combining art with natural and social heritage and history, is based on the mosaic of locality, tradition, art forms, celebrations and experiences portraying the nation and its people, reflecting the diversity and their character. Cultural tourism is a tourist choice that educates people about the aspects of art, architecture and history that are related to a certain destination.

History, culture and architecture are often one of the main reasons for visiting a tourist destination. New experiences motivate tourists to visit cultural heritage. Following the tourist trends is not only a matter of visiting famous cultural attractions but also visiting new attractions and events. It is necessary to know the motives of arrival at the destination and motives for visiting cultural attractions for a destination placement on the tourist market to be successful, and to have information on whether tourists are satisfied with the cultural product offer. The cultural product should be formed as an attraction product that is offered to tourists seeking to get to know more about the past and present heritage of the destination. The way of interpreting places, histories, people, art, etc. is important since the experience that attracts tourists can only be created in this manner.

Nowadays efforts are being made in tourism to integrate destination management, which encourages the co-operation of cultural tourism with other forms of tourism, and which in turn emphasizes the importance of interdisciplinary approach within the tourism sector. In accordance with the market fluctuations, it is necessary to include in the design of the offer all those components of attractiveness that modern tourists find important and which will enable them to better understand the diversity and particularities derived from cultural heritage of a destination itself.

The development and growth of cultural tourism can be explained as a result of wider social and economic trends of contemporary times, but also as a factor of integration of cities, states and nations. Cultural tourism ideally fits into the growing trend of globalization, but it also turns to old, already proven values that reveal originality and specificity. This type of tourism fits perfectly into general global trends, which implies increasing movement with much more direct contact with the domicile population, higher degree of tolerance, multidisciplinary approaches, multiculturalism and multi-ethnicity. As the cultural tourism market grows, its focus is shifting quickly from preoccupation with monuments and sites to a much wider phenomenon, covering all aspects of both "high" and "popular" cultures (Culturenet 2018).

Cultural tourism is also an opportunity for Serbian tourism which is underdeveloped. With its architectural units and facilities, Serbia cannot be compared to European cities, since tourism infrastructure and traffic communications are not satisfactory, personnel are not trained enough to do business in tourism. Cultural and historical heritage is not adequately protected; it is insufficiently presented, interpreted and promoted, so it is not adequately included in the tourist offer.

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