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The future of cultural tourism - towards a sustainable model

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Summary:

Cultural tourism can be an antidote to mass tourism and contemporary tendencies towards a folklorization of culture. Such a form of tourism can offer an opportunity to European cities and regions to promote cultural exchanges and activities related to the preservation and revitalization of their heritage, which are the main characteristics of the majority of European urban communities.

This type of tourism offers local and regional authorities the opportunity to develop new concepts with a view to striking a balance between the exploitation of the cultural heritage for commercial purposes and the responsible and sustainable use of the cultural heritage. Tourism should be an asset rather than a hindrance to local and regional development.

The sustainable management of heritage resources by political decision makers ensures economic development while respecting the equilibrium of cities and regions. The communities concerned need to be directly involved in any initiatives.

R: Chamber of Regions / L: Chamber of Local Authorities
ILDG: Independent and Liberal Democrat Group of the Congress
EPP/CD: European People's Party – Christian Democrats of the Congress
SOC: Socialist Group of the Congress
NR: Members not belonging to a Political Group of the Congress

Table of contents

Introduction

When the future of cultural tourism is considered, an issue which immediately becomes apparent is that "culture" as a concept is shedding its narrowly defined past and embracing the present with enthusiasm. This is causing some confusion in the market - what precisely is "cultural tourism" today?

For the purpose of this paper we suggest the following broad definition:

> *Cultural tourism is concerned with a locality's culture, including its heritage, arts and ways of life. The World Tourism Organisation definition of cultural tourism refers to the movements of persons for essentially cultural motivations, including study tours, performing arts, cultural tours, travel to festivals, visits to historic sites and monuments, folklore and pilgrimages. However, it now not only focuses on traditional communities who have diverse customs, unique forms of art and/or distinct social practices - which basically distinguishes it from other types/forms of culture - but also relates to modern mainstream culture and lifestyles and includes tourism in both urban and rural areas.*

This broadening and flattening of culture is itself the result of a shift in society as the industries that support and drive it have, in the wake of post-industrialism and post-communism, shifted to the core of economic activity in many European countries. The artefacts and products of culture are, in a world of globalised communication and aggressive media, fluid in their relationship with national borders. Contemporary descriptions and definitions of culture recognize that technology and economics are integral parts of cultural activity.

There is increasing recognition that cultural tourism is evolving from a traditional notion of 'high culture' in the form of traditional museums and classical events to a postmodern urban culture that includes vernacular architecture, local distinctiveness, fashion, food, television, film and graffiti-inspired art. Tourists today are a far looser, undefined group than in the past – especially in the context of consuming the broader forms of heritage-cultural tourism.

The locus of cultural tourism is shifting from traditional quarters to retail-led regeneration areas, often located in post-industrial spaces, such as the Polish city of Lodz, where it can be seen that shopping has become an integral part of the cultural experience. Such definitional ambiguities make the development of metrics-based research difficult, which makes the role of qualitative research even more important in investigating the relationship between cultural tourism and development.

For heritage-cultural tourism to be mutually beneficial (between 'hosts', 'guests' and various stakeholders), several things have to be in place, including appropriate, democratic, evidence-based policies at regional and local level and the development of a dynamic relationship between the various actor groups and the intended beneficiaries.

Study context

With globalisation, the protection, conservation, interpretation and presentation of the heritage and cultural diversity of particular places and regions is of interest to people everywhere. At the same time the management of that heritage, within a framework of internationally recognised and appropriately applied standards, is usually the responsibility of the particular community or custodian group.

Cultural tourism, comprising as it does of natural, built, and social environments, is under all sorts of political, environmental, financial, and social pressures. In terms of tourism, the 'sheer weight of people' is the key issue for local authorities with a special interest in cultural heritage. The increasingly dominant role that mass tourism is playing with regard to cultural heritage brings with it both a set of opportunities and a range of challenges. Increasingly, the burden of nurturing (rather than exploiting) heritage and culture, the main resources of the type of tourism under discussion, falls on local communities (especially in the light of increasing decentralisation/ regionalisation of central responsibilities in many European countries).

The resulting cultural dissonance can be seen as 'cultural deterritorialization', a schism between culture and the localized, historical context in which it was created. Such situations can fuel social dissatisfaction, which in turn can neutralise the socio-economic benefits derived from tourism. The trivial or cynical

depiction of local identities, the homogenization of cultures, and 'folklorisation' can result from culture being appropriated for commercial use by others from within and outside of a local community.

Key Themes

The promotion of cultural tourism as a factor of development has huge potential but also carries a number of risks. Resolution 185 (2004), of the Congress of Local and Regional Authorities on "The Promotion of Cultural Tourism as a Factor of Development of the Regions" outlines seven key themes that pose issues for addressing a sustainable approach:

1. Product diversity
2. Strategic links
3. Cultural routes
4. Cultural identity and diversity
5. Destination management
6. Research
7. Policy development

Theme 1: Product diversity

The products of cultural tourism are framed, in a sense, by traditional definitions such as the UNWTO (1985):

> *The movement of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages.*

This descriptive approach limits cultural tourism to a familiar range of products such as such as historic buildings, galleries, folkloric events, and religious sites of significance. This interpretation of heritage-cultural tourism also limits experiences to the culture of the past, rather than the vibrancy of today. Such definitions create a somewhat arbitrary binary divide between product and tourist. In other words, the tourist is seen as a passive consumer and the products as simply a series of business propositions. In this type of definition, there seems no connection between 'host' and 'guest' and the subtle nuances that frame heritage and culture in modern Europe are lost. Products developed in response to this type of definition will stifle creativity, lateral thinking and are likely to be moribund from the start.

Theme 2: Strategic links

Tourism, be it cultural or otherwise, cannot be viewed in isolation; like culture, it is connected to the world through a complex web of alliances, coalitions, and associations.. In the context of European integration, such links are important. Item 1 of Resolution 185 makes reference to various linked recommendations resolutions of the Committee of Ministers and the Parliamentary Assembly including:

- Committee of Ministers Recommendation (2003) 1 to foster cultural heritage as a factor for sustainable development;
- Committee of Ministers Recommendation (1994) 7 on sustainable tourism and environment-friendly tourism development;
- Committee of Ministers Recommendation (1995) 10 on sustainable tourist development policy in protected areas;
- Committee of Ministers Resolution (1998) 4 on cultural routes of the Council of Europe;
- Parliamentary Assembly Recommendation 1133 (1990) on European tourism policies, and
- Parliamentary Assembly Resolution (1998) 1148 on the need to accelerate the development of tourism in Central and Eastern Europe.

This element, which proposes cultural heritage as a framework for environmental, social, and economic sustainability, is only achievable through strategic business, institutional, and (of course) cultural links

between a range of actors and the need, as espoused by UNESCO, for:

"Unity/ intercultural dialogue…[and] Conflict avoidance‑resolution through the cultural field [by promoting] an understanding of Europe's history on the basis of its physical, intangible and natural heritage, so as to bring out the links which unite its various cultures and regions:

1. Co-operation in research and development
2. Enhancement of memory, history and European heritage
3. Cultural and educational exchanges for young Europeans
4. Contemporary cultural and artistic practice
5. Cultural tourism and sustainable cultural development.

If the five elements suggested by UNESCO are taken into account, then cultural heritage can, in turn, form the framework for cultural tourism, for example: intangible heritage can be linked to social identity which, in turn, can lead to increased community self-confidence (or 'civic boosterism' as it has been termed in the original urban regeneration projects in the 1980s and more recently for large-scale events such as the Sydney 2000 Olympic Games). Moreover, the careful and sensitive linking of heritage, culture and tourism can help fund the artistic and cultural events that keep a society in good spirits, such as the Cultural Avenue Project in Budapest.

The five areas listed in Parliamentary Assembly Recommendation 1133 and the later Parliamentary Assembly Resolution (1998) 1148 strongly support the general tenets of Resolution185 (2004). As such they can be used to strengthen arguments for cooperation. In its Resolution 219 (2006), the Congress of Local and Regional Authorities concludes that good practice in managing the paradoxes of local populations and their relationship with historic centres and cultural tourism should be shared.

Theme 3: Cultural routes

The idea of cultural routes comes over very strongly in Resolution 185 and related documents. Clearly, the Congress of Local and Regional Authorities sees such routes as representing a substantial opportunity. Cultural tourism can have a wider definition that includes elements other than 'high' culture or folklore and can include political and industrial histories. One can easily see the connections to other historic towns that are seeking ways to use tourism as regeneration such as Lodz, Poland.

Using industrial heritage and the trade routes associated with them has two further benefits directly related to the relationship between mass tourism and cultural tourism - the idea of:

- Spreading the sheer mass of people along cultural (in this case industrial) routes; and
- Demonstrating industry as a contrast to craft and folklore.

Much the same could be said for mapping out the political culture of post-communist Europe, the latent demand for such information is evident by the unexpected success of Prague's Museum of Communism, a private sector museum that has proved extremely popular with all age groups.

Moreover, Recommendation 1133 and Resolution 1148 (mentioned above) recognize the importance of the cultural routes of the Council of Europe (Committee of Ministers Resolution (2007) 12). There is considerable potential in real and manageable cultural routes if they are interpreted in the wider sense of heritage-culture being a manifestation of all of a society's efforts and values rather than just arts, music and museums.

Theme 4: Cultural identity and diversity

Resolution 185 makes repeated reference to identity and diversity. One of the main themes to emerge from the resolution is intercultural dialogue.. Item 4 notes that 'tourism has the opportunity to discover other regions and cultures… help to bring people closer together [and] create a respectful awareness of cultural diversity' with the idea that:

Europe is becoming more culturally diverse. The enlargement of the European Union, deregulation of employment laws and globalisation have increased the multicultural character of many countries, adding to the number of languages, religions, ethnic and cultural backgrounds found on the continent. As a result, intercultural dialogue has an increasingly important role to play in fostering European identity and citizenship.

The European Year of Intercultural Dialogue (EYID) 2008 recognises that Europe's great cultural diversity represents a unique advantage. It will encourage all those living in Europe to explore the benefits of our rich cultural heritage and opportunities to learn from different cultural traditions.

The Council of Europe's White Paper on Intercultural Dialogue "Living together as equals in dignity", adopted by the Committee of Ministers of the Council of Europe, in May 2008, will provide guidance and political support on how further develop intercultural relations. Promoting Europe's increasing willingness to conceive cultural diversity as an asset for a truly functioning pluralistic and democratic society through out Europe, is the only way overcome ignorance and stereotypes. The Council of Europe strongly believes that respect for, and promotion of, cultural diversity on the basis of the values on which the Organisation is built are essential conditions for the development of societies based on solidarity.

Item 6 of Resolution 185 talks of the Council being 'convinced that tourism helps bring peoples together' and that it can, inter alia, 'develop the feeling of a European identity' and contributes towards raising 'awareness of the values of the cultural heritage of peoples in their regional diversity.'   These are high expectations and should be set within a number of contexts including the 2006 symposium on 'Cultural Tourism: Economic Benefit or Loss of Identity?' (Dubrovnik 2006 leading to the Dubrovnik Declaration) which made the point that in developing tourism:

A respectful approach be pursued, valuing diversity and emphasizing the importance of understanding places in their context, with due regard for local identity, distinctiveness and sense of place, as opposed to focusing on a small number of tourist icons.

The importance of this particular declaration is linked to an undertaking that links 'cultural tourism with 'territorial economic development', the use of properly developed 'tools and methodologies to… assess the social and economic impact of tourism', 'promote cooperation' and to use the shared experience of cultural tourism to draw into existing networks 'historic communities of East and South-East Europe.' The Congress of Local and Regional Authorities Resolution 219 'Reconciling Heritage and Modernity' (2006) highlights the need to balance heritage needs, identity and the needs of local populations to have an affordable and conducive living environments in historic urban centres. The danger is from the 'sheer weight of people' and the voracious appetite of tourists and the resultant demand for tourism spaces in geographically restricted places. Prague and Venice both spring to mind as places that are, at times, overwhelmed with tourists; the demands on residents to be patient and tolerant with the mass of tourists are extremely high.

Theme 5:   Destination management

The phrase 'destination management' is disarmingly simple. Destinations comprise a number of complex spatial, social, and economic relationships, not all of which can be 'managed.' However, given the problems highlighted above, some form of agreed management must be undertaken. Market forces alone cannot deliver acceptable outcomes. The primary question is 'what is it that needs to be managed' which is immediately followed by questions about where lines of responsibility lie: who is responsible for managing a destination?

In most cities the various functions are performed by individuals and municipal and private enterprises. It highlights the two core problems of tourism:

- Fragmentation (of responsibilities, of the sector, of disproportionate numbers of small and micro-businesses etc.);
- Second, the immobility of 'products' (obviously hotels and urban infrastructure but also intangible cultural assets such as the general way of life).

In terms of developing policy instruments to help regulate an effective and profitable tourism sector a number of difficulties are encountered, some of which have been addressed in the case of Venice – a typical example of the conflict of cultural capital between working class Venetians who have been 'driven' out of the centre by rises in property prices and the lack of career-worthy employment outside of tourism and rich outsiders using Venice as a location for their second or third homes.

In other words, permanent local residents bear the associated costs (crowding, increased leisure costs, loss of cohesive identity, folklorisation etc.) of increasing numbers of tourists and (especially) day-trippers. The answer to the question about lines of responsibility, while being framed by political systems unique to particular destination, must have at its heart, ideas about a shared responsibility (which can only come

about if residents, businesses etc. are legitimate stakeholders, rather than passive recipients of rules and regulations (a point that can also be inferred from Resolution 185). There are several ways to discuss 'managing destinations' and there are some outstanding cases, e.g. Salzburg and Cambridge.

In addition, UNESCO provides a 'Plan of Action for International Co-operation on Tourism management in Heritage Cities' that resulted from a series of meetings on that topic: (http://www.unesco.org/culture/tourism/html_eng/cities3.shtml)

Theme 6:   Research

The resources devoted to tourism research in all its forms (ranging from quantitative, such as tourism satellite accounts, to the qualitative, academic investigations into the significance of tourism as a social phenomenon) vary hugely across Europe, research that is probably under-represented, given its economic and social values and potentials, within the various European Union research Framework Programmes (FP5, FP6 and the present FP7). The problem is not surprising given the fragmentation apparent in tourism as an industry (with a high proportion of SMEs), its fuzzy definition (alluded to above), lack of a 'centre' for championing it as a sector at the political level, and lack of clarity about responsibilities. However, given the need for evidence-based policies, research in aspects of tourism is a priority. The role of cultural tourism and the ways that the cultural environments and townscapes of destinations are presented to the outside world is an essential element of promoting positive images and thus a contributing factor in social cohesion, e.g. Barcelona.

Four related issues that may provide a framework for cultural heritage research are:

- Cultural Politics: industrial and political heritage landscapes
- Contested Cultures: who 'owns' culture and is 'everything' culture?
- Mediated Spaces: conflated heritage and culture as 'theatre' or spectacle
- Social identities: commercially constructed identity

These four critical issues in themselves raise a number of questions that can guide research directions.

- Taking account of economies of scale and value for money, at what level should tourism data be collected? The community level? The regional level?
- Do national statistics have any meaning at the local level in terms of planning for cultural tourism?
- Can measurable causal links be made between cultural tourism and societal change?
- Can a correlation between residents' quality of life and 'successful' cultural tourism be established?
- How can conflicting research agendas, e.g. economic versus cultural values/advocacy versus 'objective'/quantitative versus qualitative, be resolved?
- How do we measure cultural change and cultural comfort?
- How does cultural tourism and its representation contribute to quality of life?

Researching socio-economic impacts of cultural tourism areas is challenging on a number of levels including the size of the regions, number of visitor attractions, number of gateways etc. Research will always have to have a base or starting point. Oftentimes this will be a situational analysis that would include gathering data on:

- Visitor demand and satisfaction;
- Public sector infrastructure;
- Inventories of natural and cultural assets;
- Tourism sector inventory and its capacity to support niches including cultural tourism;
- Economic impact and clear identifications of beneficiaries;
- Public understanding of, and attitudes towards, heritage-cultural tourism.
- Physical/development impacts

Theme 7:   Policy Development

Culture and cultural tourism does not exist in isolation from wider global trends and policies should reflect this idea. For example, given that tourism affects (and is affected by) climate change, the issue of climate change is a cultural one (in the sense of cultures of consumption, cultures of public good, and cultures of mobility) should be integrated right through the tourism value chain.

The European Cultural Foundation (ECF) (http://www.eurocult.org/home/) has undertaken a significant amount of work in the cultural policy area (not specifically for tourism but in a more general sense). Their main message is one that places public participation at the centre of policy making, which in itself is underpinned by three core components:

- Advocacy: two aspects: the greater involvement of NGOs in advocating cultural progress, second, the new instrument launched at the Council of Minister's meeting in Lisbon (2007) the 'Open Method of Cooperation' whereby actions in social inclusion and social protection are treated as learning opportunities across the EU (http://ec.europa.eu/employment_social/spsi/the_process_en.htm)

- Capacity development whereby "The ECF strives to make individuals and organisations capable of sustaining cultural life in their town or country or region; and more than this, to make them capable of cooperating culturally with others in Europe." (http://www.eurocult.org/we-advocate/capacity-development/)

- Research and education which encourages evidence based policy making for cultural issues and supports practical research of immediate benefit to practitioners (http://www.eurocult.org/we-advocate/research-education/)

INTERREG 3 has also dealt with cultural heritage issues and the potential of heritage to act as a catalyst for realising social and economic benefits partly through promotion of cultural tourism. Specific projects include INHERIT. This project, led by the European Association of Historic Towns and Regions, studied good practice in cities in Spain, Italy, Sweden, Poland and the UK. Its conclusion and recommendations are set out in– 'Investing in Heritage – A Guide to Successful Urban Regeneration. (www.inheritproject.net) Another example is that of the Walled Town Friendship Circle (WTFC) which, under the leadership of Chester (UK) collaborated with several other historic (walled) towns (in Italy, Slovenia, Malta, Netherlands, Spain, Hungary, Germany) to develop new, integrated approaches to policy development and implementation in the ARCHWAY (Access and Regeneration of Cultural Heritage in Walled Towns) project (www.archway-interreg.com).

Related to 'Policy Development' is the issue of legal protection of heritage (whether it is destined to be used in tourism or not) and nine years after independence in 1990, Lithuania enacted a law on the 'Principles of State Protection of Ethnic Culture' (September 21, 1999. No. VIII - 1328) in which the Seimas (the Parliamentary body) noted that:

'Ethnic culture constitutes the essence of national existence, survival and strength [and] that the various forms of Lithuanian ethnic culture and particularly its living traditions are in obvious danger of extinction [and] that only a nation which relies upon its culture can support the civic maturity of the members of its society, participate in universal civilisation as an equal partner and maintain dignity, self-sufficiency and originality necessary for such partnership and co-operation.'

Included in the long list of specific actions were the following, which are of particular interest for the present report.

- Ethnic Culture includes the sum total of cultural properties, created by the entire nation , passed from generation to generation and constantly renewed, which makes it possible to preserve the national identity and consciousness and uniqueness of ethnographic regions.
- Living Tradition of Ethnic Culture is the transfer of inherited culture, its creation and revival.
- Heritage of Ethnic Culture means ethnic cultural values created in the past and preserved to current times.
- Entities of Ethnic Culture are the people creating ethnic culture properties and conveying, nurturing and accumulating them.
- State Protection of Ethnic Culture includes legal, organisational, economic and financial means through which the State guarantees the continuity of living tradition and creation, accumulation, protection, research and popularisation of ethnic culture properties. (http://www.minelres.lv/NationalLegislation/Lithuania/Lithuania_EthnicCulture_English.htm)

The UK too has awoken to the need for strategies to help achieve successful interplay between various sectors of the tourism economy and in 2008 launched 'Creative Britain: New Talents for a New Economy is a strategy document for the Creative Industries' which set out targets under the vision statement 'Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries' (see http://www.culture.gov.uk/NR/rdonlyres/096CB847-5E32-4435-9C52-C4D293CDECFD/0/CEPFeb2008.pdf

Conclusions

It can be seen from the foregoing that heritage and culture as seen in the broadest perspective of cultural tourism, cultural industries, and linked to creative industries has the potential to rise beyond the role of 'resource of last resort' into a dynamic entity that drives an economy especially where that economy is exposed to post-industrial decline or a rapidly changing political situation.

The 'cultural economy' is an increasingly important term used in Europe to define at least some of the activities that can be incorporated into cultural tourism:

> *With nearly 300 cultural sites out of almost 700 on the UNESCO list, the most significant cultural heritage sites are to be found in Europe. This important economic potential should be further explored. According to the figures provided for by Eurostat dealing mainly with data collected on the level of the EU member states, we can already assess the importance of this sector, concerning cultural employment, which accounted for almost five million people already in 2005. These data illustrates that there is a necessity for local and regional policy makers to further invest in modernizing existing infrastructure, if they want to allow the tourism sector and related activities to further expand.* (Eurostat News release 146/2007).

The future role of local and regional authorities in terms of strategic influence and governance will include the necessity of safeguarding against cultural convergence and resisting cultural imposition in the form of mass tourism. The 2008 'Year of Intercultural Dialogue together with Interreg IV may provide opportunities to undertake empirical work and practical projects to help strengthen the links between European stakeholders in cultural tourism and heritage.

The table below summarises some key elements from the analysis in this paper:

Concluding Elements
The nature of cultural tourism is changing: it is less sharply defined, is more adaptive, flexible, and inclusive of new cultures, new media and less reliant on 'high culture'.
Cultural tourism is in danger of being overwhelmed by mass tourism, the sheer volume of tourists, a problem likely to increase in line with UNWTO and WTTC predictions of increasing tourist numbers.
Cultural tourism should not be based on folklorisation: which has the potential to contribute to social unrest by trivialising and commoditising traditional values and identity.
Cultural tourism is more complex than mobility that is motivated by cultural curiosity: such a definition does not take account of the postmodern and post-industrial complexities of the 'experience economy'.
Cultural tourism can provide a framework for intercultural dialogue through exchanges, cooperation in research and artistic endeavour.
Cultural tourism can be considerably strengthened by cultural routes by spreading the tourist experience along corridors of attractions and by considering 'culture' in its widest context to include politics and industry.
Cultural tourism can link identity, distinctness, and diversity through respectful awareness engendered in properly organised leisure mobility

Cultural tourism and the cultural economy have a role to play in territorial economic development beyond towns and into the regions (including cross-border regions) thus contributing to European integration.

Cultural tourism and destination management cannot be left to market forces alone, given that the asset being used is 'culture' and 'owned' in trust by everyone for the present and future generations regulations and agreements must be put in place that nurtures as well as protects culture from the ravages of the market place.

Cultural tourism lacks a solid research foundation base: from a quantitative perspective, a problem common to tourism which, being a multidisciplinary, multisectoral activity characterised by SMEs is notoriously difficult to research and oftentimes national research funding agencies neglect tourism as an area for high level academic investigation.

Cultural tourism can be prone to conflicts over space and identity, the conflicting demands of tourists and the local populations.

Cultural tourism requires sensitive governance since it touches the very fabric of society. Its resource base brings it up against conflicting identities, class/ wealth structures, and stakeholder demands, which call for clear goals, strategies and leadership.

Recommendations

The conclusions help frame a range of arguments that should be considered by local and regional authorities in order to stimulate them into defining challenges and taking decisions about the future shape and direction of heritage-cultural tourism. This analysis of the current opportunities and global challenges relating to cultural tourism points to the need for practical guidance to help local and regional authorities develop sustainable cultural tourism in their localities. It therefore provides a valuable starting point for a proposal to draft Europe wide applicable guidelines for sustainable cultural tourism. On the basis of this, the following approach is suggested.

1. The Guidelines will aim to provide recommendations on how heritage-led tourism can be made more sustainable. The general framework that should be addressed includes:
    i.   The needs of visitors, the tourism industry, the host community and the environment
    ii. Ethical issues, e.g. the importance of identity and sense of place
    iii. Global issues, e.g. climate change
    iv. Differences between small and large cities;
    v.   Differences between embryo, emerging and mature destinations and their respective needs for promotion and management;

2. Topics and issues to be considered will include *inter alia*:

    i.   **Sustainable objectives**

         a. How to establish a consistent vision for tourism between the layers to government to get cities and regions working together

    ii. **Sustainable process**

         a. How to engage all stakeholders

    iii. **Sustainable delivery**

         a. Sustainable businesses, e.g. businesses that take environmental and community responsibly seriously, businesses with good long term prospects
         b. Sustainable products, e.g. the use of new technologies in making tourism more sustainable, sustainable transport
         c. Sustainable destinations, e.g. respect for the natural environment, respect for heritage and culture

iv. **Sustainable Implementation**

        a.   Destination management
        b.   Visitor services and Interpretation

4. It will be appropriate to pursue selectively background research, an evidence base and case studies. Individual cities will be invited to contribute case study material.

5. This additional work could be pursued by the European Association of Historic Towns and Regions supported and financed by the Culture Programme of the EU and in close partnership with the Congress of Local and Regional Authorities of the Council of Europe.