



Historical Heritage in The Function of Developing Cultural Tourism

Branislav Sančanin

Faculty of Management, Sremski Karlovci, Union - Nikola Tesla University, Belgrade, Serbia

branislav.sancanin@famns.edu.rs

Abstract. Inhabitants of our planet have been traveling as never before and discovering the farthest removed of cultures, establishing a universal language of understanding and thus preserving material and non-material heritage. Without a doubt, the main reason tourists visit a particular destination should be viewed through the prism of human curiosity for everything that is happening in the field of culture, as well as what has marked the past through preserved cultural and historical heritage. Well-designed and profiled marketing is expected to ensure sustainable development for countries, regions, and cities that attract numerous visitors with their valuable cultural and historical heritage while appreciating the warnings of the World Tourism Organization about the necessity of minimizing the negative impact of visitors on cultural sites. The integration of cultural and historical heritage with a high-quality interpretation ensures the comparative advantage of a tourist destination, on an increasingly demanding tourism market, through recognition and authenticity. Today, heritage is viewed as a significant impetus for economic development which creates the preconditions for meeting the demands of visitors with respect to satisfying their leisure needs, the creation of new job opportunities, and represents a foothold for creating and maintaining the desired identity. The aim of this paper is to highlight the significance of an authentic and unique historical heritage on the basis of which a competitive advantage will be built and maintained while appreciating the dynamic processes of adapting to the demands, behavior, and motives of tourists.

To cite this article

[Sančanin, B. (2019). Historical Heritage in The Function of Developing Cultural Tourism. *The Journal of Middle East and North Africa Sciences*, 5(5), 6-12]. (P-ISSN 2412- 9763) - (e-ISSN 2412-8937). www.jomenas.org. 2

Keywords: Tourism; Culture; Heritage; Tourist Destination.

1. Introduction:

Although historical heritage is an indispensable backbone to the development of tourism, it cannot be identified as, and even less so considered, a synonym for a cultural product if its interpretation is in any way abstracted. As Vrtiprah (2006: 288) observes, tourists expect much more than simply touring cultural and historical sites, museums, galleries, and similar resources, it is necessary to form a cultural product and to create an attraction out of the resources.

The comparative advantage of every tourist destination is a unique cultural heritage and constant efforts aimed at attracting tourists and creating a brand. Numerous examples, at the global level, illustrate how cultural attractions have become a unique symbol, the icons of a destination, for example, The Eiffel Tower, the pyramids in Egypt, the Chinese Wall (Howie, 2003: 154).

The Council of Europe defines cultural heritage as a set of resources inherited from the past that people identify, regardless of actual ownership over them, as a reflection and expression of continuously evolving values, beliefs, knowledge, and traditions. It encompasses all aspects of the environment created, over time, through the interaction of man and space (Europy, 2005).

Presenting heritage and the results of its study is a complex process that involves identifying and publishing various publications, recording and presenting audio and video material, lectures, as well as countless other activities. In order to make heritage communicative and desirable, it must be presented, thus making it physically accessible. However, physical availability is not enough for complete visitor experience, its intellectual and emotional dimensions also need to be offered.

Through material and non-material manifestations, cultural heritage acquires specific values and significances. Value can be interpreted as aesthetic and/or religious arousing feelings of pride, joy or sorrow, that is, its uniqueness not simply being reflected in material dimensions. Cultural heritage also has economic value, both because of the material from which it was constructed, as well as derived from the rarity of the building, the quality of its construction or archaeological importance (Forrest, 2012). More broadly speaking, cultural heritage can be seen as an important cultural resource as festivals, music, songs, and dance can have economic value as cultural events or tourist attractions.

When visitors are introduced to the temporal positioning and the manner for the occurrence of the

heritage, its usage values, ways of use, as well as other interesting events in connection with it, a platform is created that provides them with the opportunity to experience that heritage. In this case, it is about a broadened exposure process, *i.e.*, an interpretation. If a new creative step is taken utilizing different techniques for interpretation, the heritage comes to life (actors, extras, the manner of construction and use, *etc.*), and its emotional availability is further enhanced for the visitors. In this manner, visitors experience heritage more strongly, which is a process called animation (Krivošejev, 2014).

The interpretation of cultural and historical heritage is an important qualitative shift, which contributes to enriching the tourist offer by engaging emotions, improving the experience and deepening the understanding of places, people, events and objects from the past and the present.

In that sense, in 1975, the Society for the Interpretation of British Heritage was constituted, which today, numbering more than 400 interpreters from around the world, functions as an Association for Heritage Interpretation, where the most important goal is to promote excellence in practice and to provide interpretation and the wider recognition of interpretation as a professional activity (www.ahi.org.uk, 2019).

Ennen (1999: 21) points out that the interpretation of heritage is a contemporary activity. However, the way in which the past is interpreted through heritage depends on what historical resources, which past and what memory is used, which is mostly conditioned by the needs of those who interpret it.

Some authors point out that heritage, due to its cultural value and importance to the living environment, should be doubly valued (Comiter, 1994: 10).

The identification of roles and responsibilities is a process that precedes the preservation, protection, interpretation and utilization of historical heritage and is primarily the task of state institutions, cities and municipalities. The primary responsibility is on the state which is ultimately responsible for the protection of heritage, while the responsibility of cities and municipalities is in the fact that the cultural monuments are located within their jurisdictions.

Media also plays a significant role as it is expected to promote the values and importance of cultural heritage, while the non-governmental sector can contribute to the evaluation of heritage and the involvement of citizens and monument owners in planning its use.

The development of cultural tourism is based on material and non-material cultural heritage so that an integrated approach is expected as early as the phase of creating a tourism product which will, apart from the basic tourist offer, focus on the image of the destination and increasing the satisfaction of tourists. The result of such an approach to cultural tourism is loyalty and repeated visits.

More than ever before, there is a clearly-built awareness of the value of culture, and it now occupies its place as the cornerstone of economies and for the development of their agendas. By linking their new audience and creating new opportunities, tourism has become an important element of transnational "cultural economies" or the economy of culture. Through experience, education and enjoyment, tourism can become a liberating means for acquiring and sharing meaning and understanding in an intellectual, emotional and spiritual sense (Robinson & Picard, 2006).

2. Sustainable Tourism:

The United Nations declared the International Year of Sustainable Tourism for Development within the framework of the 2017 Spanish International Tourism Fair (FITUR) in Madrid.

The World Travel & Tourism Council (WTTC) states that tourism, as one of the largest economic sectors, creates one in ten jobs, *i.e.*, employs 313 million workers globally, generating 10.4% of the global GDP. The travel and tourism industry experienced a growth of 4.6% in 2017 as compared to the global economy (3%) (www.wttc.org, 2018).

In the European Union, tourism contributes 10% to gross domestic product and creates jobs for 26 million people. Europe maintains its leading position on the global tourism market, and tourism is one of the fastest growing sectors of the European economy, proving its exceptional elasticity and flexibility. Statistical indicators confirm that 2017 was an excellent year for tourism in the EU, with an increase of 8% compared to 2016. In 2017, member states reported 538 million international arrivals, representing 40% of the total number of global tourists. This is the eighth consecutive year of EU sustainable development tourism (www.e-unwto.org, 2018).

Member states of the Council of Europe, signatories of the Framework Convention on the Value of Cultural Heritage for Society (2005), referring to, in particular, the European Cultural Convention (1954), the Convention on the Protection of the Architectural Heritage of Europe (1985), the European Convention on the Protection of Archaeological Heritage (1992) and the European Landscape Convention (2000), in order to fully exploit the potential of cultural heritage as a factor of sustainable economic development, have undertaken to:

- a) Raise awareness and use the economic potential of cultural heritage;
- b) Take into account the specific character and interests of cultural heritage when creating economic policies;
- c) Ensure that these policies, without any concessions, respect the integrity of cultural heritage and its inherited value.



3. Permeation of Historical Heritage and Cultural Tourism:

Culture has the power to significantly influence and change societies through numerous manifestations ranging from historical monuments and traditional practices to forms of contemporary art. Heritage reveals identity and a stronghold for creating and maintaining a desired image. On the other hand, creativity contributes to building an open, inclusive and pluralistic society. From the synergy of heritage and creativity, we draw energy and a determination for building an innovative, dynamic and prosperous knowledge-based society.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) promotes the view that society's development cannot be sustainable without a strong cultural component. Only an approach based on the human principles of mutual respect and an open dialog among cultures can result in lasting, inclusive and equitable solutions. The UNESCO cultural conventions provide a unique global platform for international cooperation and the establishment of a holistic system of governance based on human rights and common values (UNESCO, 2018).

The World Tourism Organization, (2018) defines cultural tourism as travels motivated by culture such as study, theater and cultural tours, festivals and similar events, visiting historic sites and monuments, traveling in order to explore nature, folklore or art and pilgrimage.

Defining cultural tourism precedes acceptance of processes and products based on approaches that can ensure its valorization. The definition that has a product at its foundation draws its argument from the need to measure cultural tourism, while the conceptual definition is based on the descriptive elements of cultural tourism as an activity.

The European Association for Tourism and Leisure Education and Research (ATLAS) promotes two definitions, a conceptual and a technical one:

Conceptual definition: "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs."

Technical definition: "all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence" (Richards, 1996: 24).

It is obvious that these are compatible concepts with the technical definition elevating the motivation of tourists to a central position.

The basic strategy for the use of cultural heritage must include promotional, tourist and scientific exploitation. Richards (2006) points out that such an accepted strategy has reached the highest level possible for utilizing material and non-material resources that create cultural heritage.

Information on cultural heritage should be available both in the country of potential destination, as well as in the country where the potential emitting area is created. The precondition for adequate tourist exploitation is appropriate signalization, at all locations where a decision can be made on visiting a particular location. In addition to research and result valorization, the scientific dimension of the exploitation of cultural heritage should also offer visual and other ways of interpreting heritage, so that scientific results can be transformed into forms understandable to each visitor (Gredičak, 2009).

Historical heritage in the function of the development of cultural tourism assumes that the basic role of culture is directly harmonious with numerous determinants that exist in a specific space during a specific observed period.

The NTNP - National Trust for Historic Preservation - points out that for the development of a tourist destination with a pronounced cultural heritage five basic principles need to be respected (The Ohio State University, 2019): Cooperation; Assessment of possible relationships between residents and tourists; focus on quality and authenticity; revival of content; conservation and protection.

Apart from adhering to these principles, the NTNP suggests achieving desired development through four iterations (Nature and outdoor tourism Ontario, 2019): Assess the potential; Plan and organize; Prepare for visitors, protect and manage your cultural, historic and natural resources; Market for success.

Cultural tourism must be viewed from the inextricable link between diverse cultural activities and tourism. As the highest expression of human creativity, culture represents a set of all material and spiritual values that were created as a consequence of the material and spiritual intervention of man in nature, in society and in thought (Mohorovičić, 1997). On the other hand, Tomljenović (2001) asserts that tourism is a set of events that relate to a stay outside the place of permanent residence, work and travel. These phenomena are the result of human activities through the processes of observing, experiencing and communicating with cultural and natural sites.

Sustainable use of cultural heritage implies its protection and use, which can generate income part of which will be used for its protection. An approach that generates additional sources of funding ensures significantly higher cultural heritage sustainability, i.e., diminishes the significance of budgetary support. In addition, this approach contributes to raising the general public's awareness and understanding of the importance of cultural heritage for creating identities, community and social cohesion (Đukić, 2005).

Creative tourism represents a relatively new portfolio of cultural tourism, as a result of insufficient dynamism and attractiveness of cultural tourist attractions:

offering a destination experience, framed by specific programs (Rudan, 2012).

Societies which manage these resources responsibly are ensuring a prerequisite for international tourist and creative evaluation of attractive content. Cultural heritage creates the values on which services and products are based, with tourism being one of the forms for their economic valorization. Unblocking the cultural and economic potentials of cultural heritage, with long-term and meaningful effect, is only possible if it is properly managed, valued and affirmed, protected, nurtured, explored and rehabilitated through adequate and high-quality projects (Mikić, 2014: 10).

4. European Year of Cultural Heritage:

The European Union declared 2018 to be the European Year of Cultural Heritage under the umbrella slogan: Our heritage: where the past meets the future. This was a logical and anticipated step after the European Parliament recommended, in its resolution from September 08, 2015, that 2018 should be declared the European year of cultural heritage.

The European Year of Cultural Heritage has generated a range of initiatives and activities, the common thread among them being striving to bring cultural heritage closer to citizens, contributing to raising an awareness of the importance of cultural heritage for society, encouraging the exchange of, and the enhancement of, knowledge about rich European heritage, as well as about strengthening a sense of belonging to a common European cultural space (Jagielska & Burduk, 2017).

In addition to developing culture through the promotion of cultural diversity and intercultural dialog, the importance of cultural heritage for European society is also viewed from the social, economic and environmental aspects. For this reason, cultural heritage is support for the European Agenda for Culture (Resolution of the Council, 2007), where culture has been represented as a catalyst for creativity and a key element in EU's international relations.

The decision on the European Year of Cultural Heritage assumed the values of the UN Convention on the Rights of Persons with Disabilities - the right to participate in cultural life on an equal basis with others, indicating a need to take all measures so as to enable the disabled access to cultural events, as well as, as far as this is objectively possible, monuments and sites of national cultural significance.

The European Parliament and the Council of Europe's Decision on the European Year of Cultural Heritage defined the general and specific objectives of the European Year of Cultural Heritage.

The *general objectives* are interwoven with encouragements and support for the EU, member states, as well as regional, national and local institutions and organizations, in their efforts at protecting, preserving, promoting, evaluating, reusing and promoting Europe's

cultural heritage, in particular through the following activities:

- ◆ Cultural heritage as a key component of cultural diversity and intercultural dialog.

Of great importance are efforts, expected from member states, aimed at enabling a wider and more diverse audience to the cultural heritage, which includes measures for the development of an audience and education on heritage, thereby promoting social inclusion and integration;

- ◆ The contribution of cultural heritage to the economy, which includes the ability to support cultural and creative sectors, encouraging creativity and innovation, helping sustainable development and tourism, increasing social cohesion and creating conditions for stable jobs.
- ◆ Cultural heritage as an integral part of the relationship between the EU and third countries.

Specific objectives:

- ◆ An approach to cultural heritage focused on man, which is inclusive, advanced, more integrated, sustainable and cross-sectoral;
- ◆ Innovative models of participatory management and handling;
- ◆ Discussions and research on the quality of protection, conservation, innovative reuse and improvement of cultural heritage;
- ◆ Cultural heritage accessible to all via, among others, digital means, by neutralizing social, cultural and physical obstacles, taking into account persons with special needs;
- ◆ Research and innovation for cultural heritage, in particular the strengthening of an evidentiary foundation for such a contribution at the EU level;
- ◆ A synergy between policies in the field of cultural heritage and the environment;
- ◆ Regional and local strategies for development and sustainable tourism;
- ◆ Management of skills and knowledge and the transfer of skills and knowledge within the cultural heritage sector;
- ◆ Cultural heritage as a source of inspiration for contemporary creativity and innovation;
- ◆ Raising the awareness of the importance of European cultural heritage through education programs and lifelong learning;
- ◆ Intercultural dialog, post-conflict reconciliation and conflict prevention;
- ◆ Research and innovation related to cultural heritage and helping all participants to receive and use research results, as well as to facilitate the transmission of results to the public;
- ◆ Preventing the illegal trade of cultural goods;

- ◆ Focus on events from 2018 that have a symbolic significance for the history of Europe and cultural heritage.

By appreciating overall diversity and wealth, cultural heritage brings people closer and offers them an understanding of the places they live in and which comprise the European continent. For centuries now, this heritage has been in villages and towns, castles, churches and museums, as well as in homes, crafts, and kitchens (www.europa.rs, 2018).

European Union institutions have been dedicated to numerous activities even after the European Year of Cultural Heritage. The Creative Europe program gives the opportunity to apply for new cooperation projects in the field of cultural heritage and, in particular, the possibilities for receiving support through the Erasmus +, Europe for Citizens and Horizon 2020 programs.

The Creative Europe program represents a continuity of affirmatively valued programs MEDIA, MEDIA Mundus and Culture, aimed at supporting growth and employment in European cinema, art, and creative activities. The intention is to contribute to the preservation and promotion of the cultural and linguistic diversity of Europe, the promotion of the artistic and creative sector, in order to adapt to the digital age and globalization, and to contribute to the achievement of sustainable economic growth, open new international opportunities and markets, *i.e.*, expand the audience.

The European Union also funds awards in the fields of cultural heritage, architecture, literature, and music for works that emphasize European artistic achievements (<https://europa.eu>, 2018).

European cultural and creative sectors contribute to economic growth, employment, innovation, and social cohesion. They makeup about 4.5% of European gross domestic product and employ 3.8% of the EU workforce, *i.e.*, 8.5 million people. Similarly, European cultural and creative sectors are more resistant to economic difficulties than other sectors and contribute to innovation, skills development and accelerated regeneration, positively affecting other sectors such as tourism, information, and communication technologies (Schmitt et al., 2014: 3).

In spite of the fact that it is less visible, it should be noted that more than 300,000 people are employed in the cultural heritage sector in the European Union, *i.e.*, 7.8 million jobs are indirectly connected to cultural heritage (in tourism, translation, security, *etc.*). What this means practically is that for every workplace, the cultural heritage sector creates 26.7 indirect jobs. The significance of this indicator is best illustrated if correlated with the relationship in the automotive industry, where every direct job generates a further 6.3 indirect jobs (www.europa.rs, 2018).

5. European Heritage Days:

European Heritage Days, as a joint program of the Council of Europe and the European Commission, is celebrated in almost 50 European countries every September of each year, featuring more than 70 000 events which involve about 30 million citizens.

"The manifestation, initiated by the Council of Europe in 1991, aims at familiarization with the common European heritage, cultural diversity, which should unite Europeans and strengthen their common cultural, social and political identity" (Isaković, 2016: 329).

The Council of Europe's manifestation, European Heritage Days, has been identified as one of the key manifestations for the implementation of the European Year of Cultural Heritage, and a common topic in 2018 was: European Year of Cultural Heritage - Art of Sharing.

Inspiration can be found anywhere in the natural environment, archaeological sites, architecture, cities, medieval monuments, artistic and architectural styles, folklore traditions, traditional skills, knowledge and beliefs, customs, food, literature and art (www.kultura.gov.rs, 2018).

6. European Capital of Culture:

At the proposal of the Greek Minister of Culture Melina Merkuri, relevant ministers from ten countries in the European community launched the European City of Culture project in 1983 to promote cultural diversity and wealth in Europe, European cultural heritage, and to develop cultural tourism as an economically important category (Isaković, 2016).

The most important legacy of the project was placing culture at the very center of social development and observing culture as the key to the economic development of society based on knowledge, innovation and creativity. Many capitals of culture used this opportunity to develop cultural infrastructure during the project, as well as after, securing a broader approach to culture, enhancing the image of a city, developing a tourism economy, and strengthening cultural and creative industries (www.novisad2021.rs, 2018).

The first city declared as the European City of Culture was Athens (Greece, 1985) followed by Florence (Italy, 1986), Amsterdam (the Netherlands, 1987), Berlin (Germany, 1988), Paris (France, 1989), Glasgow (the United Kingdom, 1990), Dublin (Ireland, 1991), Madrid (Spain, 1992), Antwerp (Belgium, 1993), Lisbon (Portugal, 1994), Luxembourg (Luxembourg, 1995), Copenhagen (Denmark, 1996), Thessaloniki, Stockholm (Sweden, 1998) and Weimar (Germany, 1999).

After 1999, the project was renamed into the European Capital of Culture, and in 2000 several cities appeared: Avignon (France), Bergen (Norway), Bologna (Italy), Brussels (Belgium), Helsinki (Finland), Krakow (Poland), Reykjavik (Iceland), Prague (the Czech Republic), and Santiago de Compostela (Spain). As of

2001, the European Capitals of Culture have been: Porto (Portugal) and Rotterdam (the Netherlands) in 2001; Bruges (Belgium) and Salamanca (Spain) in 2002; Graz (Austria) in 2003; Genoa (Italy) and Lille (France) in 2004; Cork (Ireland) in 2005; Patras (Greece) in 2006; and Luxembourg (Luxembourg) and Sibiu (Romania) in 2007.

The cities of Liverpool (the United Kingdom) and Stavanger (Norway) took this prestigious title in 2008, and the following year it went to Linz (Austria) and Vilnius (Lithuania).

Istanbul (Turkey), Pecs (Hungary) and Essen for the Ruhr region (Germany) were the European Capitals of Culture in 2010, Turku (Finland) and Tallinn (Estonia) in 2011, Maribor (Slovenia) and Gimarais (Portugal) in 2012, Marseille (France) and Kosice (Slovakia) in 2013, Umeå (Sweden) and Riga (Latvia) in 2014, Mons (Belgium) and Plzen (the Czech Republic) in 2015, Donostia/San Sebastian (Spain) and Wroclaw (Poland) in 2016, Aarhus (Denmark) and Paphos (Cyprus) in 2017, and Valletta (Malta) and Leuven (Netherlands) in 2018.

The cities - the Capitals of Culture for 2019 and 2020, are Matera (Italy) and Plovdiv (Bulgaria), respectively. Rijeka (Croatia) and Galway (Ireland), and in 2021 Novi Sad (Serbia), Timisoara (Romania) and Elefsina (Greece).

The city of Novi Sad will be the European Capital of Culture in 2021 when this title will be available, for the first time, to cities outside the European Union. The Novi Sad 2021 project was designed as a platform for the development of cultural and creative potentials, which should enhance the cultural vitality of the city, enable urban regeneration and improve the international reputation and tourist offer.

The European City of Culture project is fully in line with the many definitions of cultural tourism, as one of the most well-known and sought-after forms of selective tourism on the global tourism market.

As a result, many organizations are trying to develop this selective type of tourism at the mezzo, micro and macro levels. Cultural tourism can create a great economic, social and political impact for all participants who have a cultural tourism offer in a tourist destination (Vučetić et al., 2017).

7. Conclusion:

Historical heritage is one of the leading motives for a tourist choosing a particular destination. Apart from valuable heritage, tourists should also be offered a quality interpretation in order to provide a competitive advantage on a demanding tourist market.

The interpretation of cultural and historical heritage is an important qualitative shift, which contributes to enriching the tourist offer by engaging emotions, improving the experience and deepening the understanding of places, people, events and objects from the past and the present.

The increasingly expressed desire of tourists for new authentic experiences illustrates that it is no longer enough to count on their need to look at cultural and historical heritage. The trend, in which tourists expect to participate in cultural events, is an axiom which must be increasingly addressed, in the future, on the tourism market.

As a major challenge in the constant competition for a greater market share, globalization carries with it the threat of producing the same or similar cultural attractions. Therefore, the preservation and interpretation of cultural and historical heritage become key variables in attracting tourists. Adding a new value to a cultural product, through creativity, is just one way of differentiating in an effort to achieve the desired competitive advantage.

In line with global and European tourism trends, it is necessary to continuously develop an offer, with new tourist products and attractions, which will maintain or further accelerate the current trend of multi-annual increase in the number of tourists and the ever-increasing participation of cultural tourism in the GDP. Without a doubt, researchers and practitioners today agree that historical objects are no longer enough to attract attention and retain tourists, rather it is the determination that cultural resources must be the source of emotions, which guarantee certain experiences. In short: The task is to create a cultural product through the process of transforming existing resources into an attraction.

In addition, it is important to respect the real capacities of historical heritage in order to preserve the value for the future despite a large number of visitors. Cultural heritage should remain attractive enough, safe and economically prosperous for the local community as any other option that abstracts the interests of the local population cannot have a long-term projection of sustainable development.

Corresponding Author:

Branislav Sančanin

Faculty of Management, Sremski Karlovci, Union - Nikola Tesla University, Belgrade, Serbia

E-mail: branislav.sancanin@famns.edu.rs

References:

1. Association for Heritage Interpretation (AHI). England and Wales (No. 288493) and Scotland (No. SC 037931), available at: <http://www.ahi.org.uk/> (Accessed date. February 20, 2019)
2. Comiter, A. (1994). *Landmarks: historic buildings of Nova Scotia*. Halifax, NS: Nimbus.
3. Culture in the European Union. (2018). Creative Europe programme, access from: <https://europa.eu/>
4. Cultural heritage legacy in 2018 calendar. The Delegation of the European Union to the Republic of Serbia, available at: <http://europa.rs/?lang=en> (Accessed date. May 02, 2018)

5. Cultural Centre of Novi Sad. (2018). What is the European capital of culture? Accessed on 10 April 2019 from <http://novisad2021.rs/en/what-is-european-capital-of-culture>
6. Đukić, V. (2005). Kulturni turizam: menadžment i razvojne strategije. *Beograd: Clio*.
7. Ennen E. (1999). Heritage in fragments, the meaning of Pasts for City Centre Residents. Utrecht/Groningen: Rijksuniversiteit Groningen
8. Europy, R. (2005). Council of Europe Framework Convention on the Value of Cultural Heritage for Society. Rada Europy, Strasbourg.
9. Forrest, C. (2012). *International law and the protection of cultural heritage*. Routledge.
10. Gredičak, T. (2009). Kulturna baština i gospodarski razvitak Republike Hrvatske. *Ekonomski pregled*, 60(3-4), 196-218.
11. Howie, F. (2003). *Managing the tourist destination*. Cengage Learning EMEA.
12. Isaković, S. (2016). Umetničke prakse u kontekstu kulturnog turizma.
13. Jagielska, A., & Burduk, P. S. (2017). Council of Europe Cultural Heritage and Education Policy: Preserving Identity and Searching for a Common Core?.
14. Krivošejev, V. (2014). Upravljanje baštinom i održivi turizam. *Narodni muzej Valjevo i Artis centar, Beograd-Valjevo*.
15. Mikić, H. (2014). Biznis plan za rehabilitaciju nepokretnih kulturnih dobara. *Crna*.
16. Mohorovićić, A. (1997). Kulturno povijesni identitet., Rano doba hrvatske kulture.
17. Ministarstvo kulture i informisanja Republike Srbije available at: <http://www.kultura.gov.rs/> (Accessed date. May 01, 2018)
18. Nature and outdoor tourism Ontario. (2019). http://noto.ca/info_for_your_business/experiential_tourism
19. Resolution of the Council. (2007). European Agenda for Culture, *Official Journal of the European Union*. C 287/1-C 287/4.
20. Richards, B. (2006). How to market tourist attractions, festival & special event, Longman Group UK Ltd
21. Richards, G. (1996). Cultural Tourism in Europe (Wallingford: CABI).
22. Robinson, M., & Picard, D. (2006). *Tourism, culture and sustainable development*. Unesco.
23. Rudan, E. (2012). Razvojne perspektive kreativnoga turizma Hrvatske. *Ekonomska misao i praksa*, (2), 713-730.
24. Schmitt, H., Hobolt, S. B., Popa, S. A., & Teperoglou, E. (2015). European Parliament, Directorate-General for Communication, Public Monitoring Unit (2016): European Parliament Election Study 2014, Voter Study, First Post-Election Survey. *GESIS Data Archive, Cologne. ZA5160 Data File Version*, 2(0).
25. The Ohio State University. (2019). History and Heritage Tourism, Community Development, <https://comdev.osu.edu/programs/economic-development/ohio-tourism-toolbox/topics-of-interest/history-and-heritage-tourism>
26. The Delegation of the European Union to the Republic of Serbia. (2019). Available at: <http://europa.rs/photo-exhibition-a-journey-through-cultural-heritage-opens/?lang=en>
27. Tomljenović, R. (2001). Kultura: pokretačka snaga urbanog turizma–aplikacije iskustava zemalja u tranziciji. *U: Turizam: međunarodni znanstveno–stručni časopis*, 49(2).
28. UNESCO. (2018). Protecting Our heritage and Fostering Creativity. available at: <https://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity>.
29. Vrtiprah, V. (2006). Kulturni resursi kao činitelj turističke ponude u 21. stoljeću. *Ekonomska misao i praksa*, (2), 279-296.
30. Vučetić, A. Š. (2017). Does Regional Affiliation Influence Employees' Perception of Tourism Policy in Cultural Tourism?
31. World Travel & Tourism Council. (2018), accessed on 10 April 2019: <https://www.wttc.org>
32. World Tourism Organization. (2018). European Union Tourism Trends, UNWTO, Madrid.

Received March 28, 2019; reviewed April 05, 2019; accepted April 10, 2019; published online May 01, 2019