CULTURAL TOURISM MANAGEMENT – THE DYNAMIC CULTURAL HERITAGE IN A BUSINESS PERSPECTIVE

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Resume: This paper discusses some issues about cultural heritage as a dynamic process and an asset in the cultural tourism management. The aim is some conceptual dimensions of the cultural management and the types of it in the tourism organizations to be suggested for a consideration.

Key words: culture, heritage, tourism, management

МЕНИДЖМЪНТ НА КУЛТУРНИЯ ТУРИЗЪМ – ДИНАМИЧНОТО КУЛТУРНО НАСЛЕДСТВО В БИЗНЕС ПЕРСПЕКТИВА

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Резюме: Докладът дискутира някои въпроси за културното наследство като динамичен процес и актив в мениджмънта на културния туризъм. Целта е някои концептуални измерения на културния мениджмънт и неговите разновидности да се представят за размисъл.

Ключови думи: култура, наследство, туризъм, мениджмънт

Introduction

The understanding that cultural tourism and cultural tourism management are parts of the cultural heritage of a destination is based on:

- the cultural values and practices that are shared;

- the cultural resources available to tourism businesses;

- the cultural significance for the creation of a tourist context in connection with the development of time and space for creative people (researchers, artists, lovers of alternative forms of tourism, etc.); the human rights in the world travelling as an asset of civilizations and culture as a whole; the new meaning of the cultural tourist.

The common accessibility of all cultural resources, recommended by the stakeholders (European Commission, UNESCO, etc.), does not create competitive advantages for tourism business due to the unification of approaches to cultural heritage and the growing dependence on the use of similar promotion tools (social media platforms, official practices in regulations for tourism; world's conflicts of interests and politicians) in the presentation of cultural tourism. This is perhaps one of the reasons for the severe crisis in which the sector is currently. On the other hand "cultural management practices operate within their own context as well as within larger society" (Constance DeVereaux, 2009)[1]. The consideration of cultural tourism management in the light of common accessibility of all cultural resources is not in favour to market segmentation and it seems that the official secret for the technology in doing business is not recommended in the project development of the strategic position of cultural tourism.

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[1] DeVereaux, C. Cultural Management and the Discourse of Practice. https://jcmcp.org/wp-content/uploads/2012/02/devereaux_cultural_management_discourse_of_practice.pdf

Literature review and propositions

Cultural tourism management "is designed to enhance the strength of local economies through tourism, encouraging provincial administrators, and all stakeholders to participate in determining a sustainable tourism model for a province". (Thanongsak Chongbut, 2020)[2]

Cultural managers are described as 'Masters of Interspaces' in transformation processes in a network theory perspective (Patrick S. Föhl, Gernot Wolfram, Robert Peper, 2016)[3].

Cultural tourism management could be defined as a project in the usage of "interesting cultural infrastructures which can equally be developed into tourist sites to generate revenue for communities" (Fakhrana Alisa & Zafran Ridho, 2020)[4]. The authors argue that some tourism courses for managerial roles should be implemented, and they require a similar degree of business acumen to domestic business in order that they are carried out correctly in the instillation a desire to network. "With so many personalities in an industry that requires such good communication skills, being good with people is essential in order to make these contacts happen. With most managerial roles, it is important to like being with people and to embrace cultures and languages from across the world - after all,

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[2] Chongbut, T. (2020). CULTURAL TOURISM MANAGEMENT FOR SUSTAINABLE TOURISM IN KRABI PROVINCE, THAILAND. http://ithesis-ir.su.ac.th/dspace/, Accessed on: 18.03.2021

[3] Patrick S. Föhl, Gernot Wolfram, Robert Peper. (2016). Cultural Managers as "Masters of Interspaces" in Transformation Processes – a Network Theory Perspective. Journal of Cultural Management, http://dx.doi.org/10.14361/zkmm-2016-0103, https://jcmcp.org/articles/cultural-managers-as-masters-of-interspaces-in-transformation-processes-a-network-theory-perspective/?lang=en

[4] "This includes sacred groves specially demarcated by the forebears of particular societies as an area whose biodiversity resources are not to be exploited. It may be the grounds where their ancestors died and as such is declared as sacred." In: Alisa, F. & Z. Ridho (2020). Sustainable Cultural Tourism Development: A Strategic For Revenue Generation in Local Communities. Journal of Economic and Tropical Life Science (JETLS), Vol. 4 No. 2, pp.47-56.

this is what you are essentially selling. Tourism courses that give a good sense of this importance, are ones that are likely to serve an individual's career very well."

Cultural tourism management is referred to a complex mix of the implementation of different strategies for creating values and cultural practices, for conservation of cultural resources and historic meanings, for preservation of identities and cultural memory, for heritage activities and business vision in the development of cultural differences and unique experiences, for maintaining certain quality and standards, etc.

In fact, culture is a very broad concept and "can be depicted by two concentric circles"[5]:

-   Inner circle – represents the cultural heart, i.e. more traditional or basic elements of culture, understood as what people do or produce as a culture;

-   Outer circle – includes the way of life or the style of living of the people in a particular place.

It is noted that "development and supply of cultural-historical heritage "dressed" in an attractive package for tourist consumption must be balanced with responsibility and necessary seriousness against history and national values." (Fuller, 2018). The globalization of tourism activities, the increasing unification of tourism infrastructure, the health restrains on visiting cultural sites and places of amusements intensify factors that ruin cultural heritage of the world (traditions, identities, local dignity and cultural memory, diversity) and create prerequisites for conflicts, cultural tourism's managerial styles lacking in personality, problems with the independence of the experts and the century-long knowledge as a whole. On the other hand the sector should meet the requirements of its clients for quality and standards, innovations and development. Fuller points out that "it is important

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[5] Fuller, A. (2018). Cultural and Heritage Tourism. ED-Tech Press, U.K., p.15

not to make compromise with the preservation of cultural values and to balance the socio-cultural needs and economic benefits."

Cultural tourism is characterized by the spatial concentration of visitors in certain destinations and cultural resources (Sánchez-Sánchez, De-Pablos-Heredero & Montes-Botella, 2020).[6]

The United National World Tourism Organization defines Cultural Tourism as "movements 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."[7]

Heritage Tourism, as defined by the National Trust for Historic Preservation, is "traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes visitation to cultural, historic, and natural resources."

Heritage tourism is often "place-based" – the resources are specific to, and significant because, of their location (example: an author's home, a landmark where an important event occurred, etc.) Cultural tourism is often "people-based" through engagement and learning of local traditions, but also can include a blockbuster exhibit at an art museum or music concert at an amphitheater.

The motivation of the visitor, and what activities they engage in during their trip, distinguishes their profile as a "cultural tourist" or "heritage tourist."

[6] Sánchez-Sánchez, M. D., De-Pablos-Heredero, C., & Montes-Botella, J. L. (2020). Cultural tourism: A methodological approach based on the knowledge of its demand. *Harvard Deusto Business Research,* IX(1), 69-83. https://doi.org/10.3926/hdbr.272

[7] Hargrove, Ch. (2020). What is the difference between Cultural Tourism and Heritage Tourism? Available at: https://hargroveinternational.com/faqs/what-is-the-difference-between-cultural-tourism-and-heritage-tourism/, Accessed on: 01.09.2021

The agency or entity overseeing the program also may emphasize heritage tourism (preservation, historical societies, state tourism, or rural destination marketing organizations) or cultural tourism (arts, cultural organizations, state tourism, urban destination marketing organizations) to define their focus. However, research has revealed that visitors engaging in historic and cultural activities are similar in profile. This commonality in the market profile has led to a more inclusive segment of "cultural heritage tourism" or "cultural & heritage tourism." Hargrove International, Inc. recognizes the importance of history and culture to travel experiences and focuses on an inclusive approach to asset-based economic development with history, culture, and nature as the foundation for sustainable tourism.

Discussion

Cultural tourism management in an organizational context is a type of cultural management of the availability and utility of all cultural resources, which are created and incarnated in the organization as cultural assets, heritage and business practices in development. It could be presented as a model of tourism organizations' cultural management (figure 1 below).
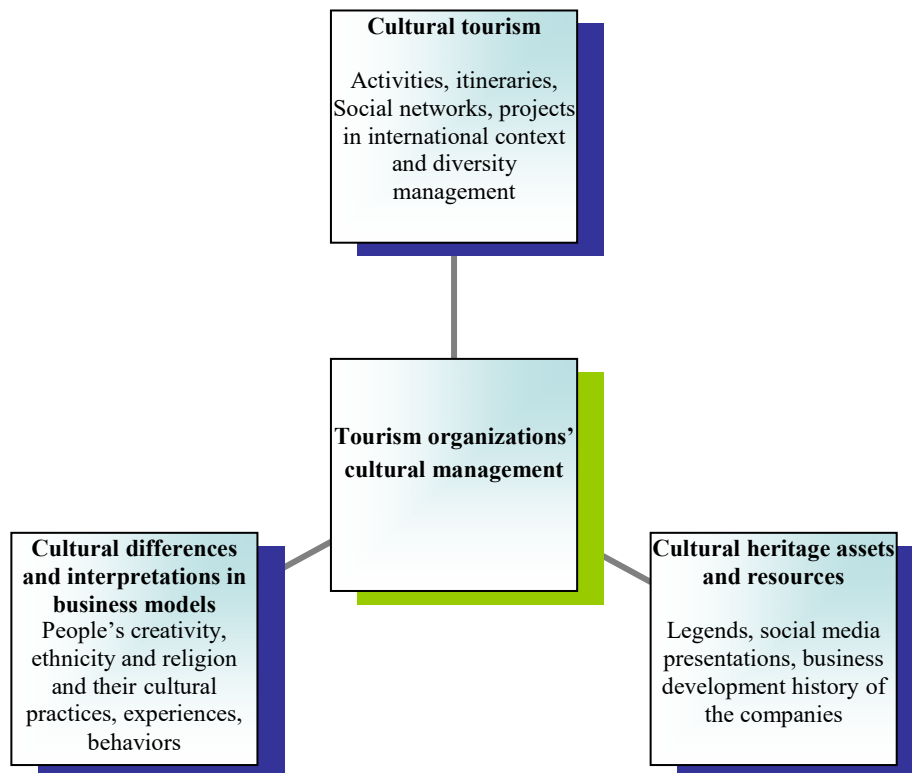
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                    │   Cultural tourism   │
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                    │ Activities, itineraries, │
                    │ Social networks, projects │
                    │ in international context │
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│ Cultural differences │                     │ Cultural heritage assets │
│  and interpretations in │                 │     and resources    │
│   business models    │                     │                      │
│ People's creativity, │                     │ Legends, social media │
│ ethnicity and religion │                   │ presentations, business │
│ and their cultural   │                     │ development history of │
│ practices, experiences, │                  │    the companies     │
│     behaviors        │                     │                      │
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Figure 1: *Conceptual dimensions of cultural management in tourism organizations*

For the implementation of the conceptual dimensions of cultural management in tourism some different types of activities, practices and models could be deduced and some outcomes and contributions could be presented as possible projects, results and diversity resources in development (Table 1). The thematic perspective of cultural tourism depends on the new technologies in creating and sharing knowledge management, the new tools for innovative decisions in cultural tourism management, the necessity for exchange of information and cultural resources through professional inclusion in networks and entrepreneurial initiatives, etc.

Table 1: The specific diversity of cultural tourism management

Types of cultural tourism management	Dimensions, outcomes, contributions
Management of overtourism	A good behavior campaign for tourists (for example: "Enjoy Respect Florence", Uffizi Diffusi project[8]); *Concept for a consideration:* Dimentions of Triple overtourism model (Mihalic, 2020)[9]: *Sustainability pillars carrying capacity* (Economic, Socio-cultural, Natural (environmental)); *Socio-psychological carrying capacity* (Residents, Industry, Visitors); *Socio-political carrying capacity* (Awareness, Agendas, Actions); *Contributions:* Development of sustainable tourism and responsible tourism; Ethical diversity of limited tourism resources; Different levels of social exchanges and quality of life (welfare) according to organizational spaces and managerial capacity, etc.

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[8] "Details of the new Uffizi Diffusi project are being kept under wraps, but Schmidt is planning "at least 60, maybe even 100 exhibition spaces" across Tuscany, and has hinted that they will include a villa that once belonged to the Medici family in Montelupo Fiorentino, half an hour west of Florence; port city Livorno; belle epoque spa town Montecatini Terme; and Careggi, where another Medici villa sits just east of Florence."
Buckley, J. (2021). Italy has a new way to combat overtourism. Available at: https://edition.cnn.com/travel/article/uffizi-diffusi-tuscany-galleries-overtourism/index.html, 02.03.2021
[9] Mihalic, T. (2020), "Conceptualising overtourism: a sustainability approach", Annals of Tourism Research, Vol. 84, pp. 103025, doi: 10.1016/j.annals.2020.103025

Management of smart & art cities	A local gastronomy scene and theatre of Hungary (projects of Budapest: Fine Restaurants – the Budapest Business Journal's Restaurant Review; Budapest's Casual Business & Fine Dining; Dolce Vita Budapest)[10]
	Concept for a consideration:
	EMOTIONAL BRANDING (Gobe, 2001; Roberts, 2005; Kotler & Keller, 2012)[11]
	According to Marc Gobe emotional brands have three specific traits:
	(1) strong people-focused corporate culture, (2) a distinctive communication style and philosophy, and (3) a compelling emotional hook.
	Contributions:
	Kevin Roberts describes brands as lovemarks, which

[10] "Due mainly to its rugged past, Hungary's capital has never had the same proliferation of confectioneries as Vienna did and does. But decades have passed since the communist era and nationalizations, and almost 30 years since the change of regime. Great old venues are reacquiring their former glory but at the same time they are also serving as hubs for 21st century technology and innovation. The rich history of confectioneries in Budapest is embodied in these remnants of the city's sweet and sour heirloom. Today the sour part is gone and only the most elegant, elaborate, stunning and delicious cakes and sweets remain to be tasted at a terrace of a sunny afternoon, or in the beautiful interiors in the evening prior to taking in a theatre performance. The fact that many of the cafés listed here do not only offer sugary products, but also light lunches, sandwiches, salads and many other options, indicates a change in consumption. But with tourism on the rise, traditional cakes served amid grandiose background won't go out of fashion any time soon; and nor should they. "
Source: Dolce Vita Budapest. (2018). Fine Restaurants. The Budapest Business Journal's Restaurant Review 2018. Budapest's Casual Business & Fine Dining, p.52
[11] Gobe, M. (2001). Emotional Branding: The New Paradigm for Connecting Brands to People. New York: Allworth Press; Roberts, K. (2005). Lovemarks: The Future Beyond Brands. Expanded edition, New York: Powerhouse Books; Kotler, Ph.& K. Keller. (2012). Marketing management. 14th Edition, Prentice Hall, New Jersey

	command both respect and love and result from a brand's ability to achieve mystery, sensuality, and intimacy
	(1) *Mystery* (stories, metaphors, dreams, and symbols. "Mystery adds to the complexity of relationships and experiences because people are naturally drawn to what they don't know.")
	(2) *Sensuality* (five senses of sight, hearing, smell, touch, and taste on constant alert for new textures, intriguing scents and tastes, wonderful music, and other sensory stimuli.)
	(3) *Intimacy* (empathy, commitment, and passion. The close connections that win intense loyalty as well as the small perfect gesture.)
Management of thematic cultural resources and itineraries	E-management of cultural news and information for events in Bulgaria as possibilities for cultural tourism and itineraries depending on the cultural calendar of shared cultural, educational, tourism or research activities (https://kulturni-novini.info/).
	Concept for a consideration:
	Exploring Space and Spirit in Knowledge-Sharing (Ahmed Bounfour and Gwénaëlle Grefe, 2014)[12] – the creation, sharing and transfer processes of cultural knowledge and information;
	the four parts of the knowledge creation cycle (SECI):

[12] Bounfour & Grefe. (2014). Organizational Design for Knowledge Exchange: The Hau-Ba Model in Antal, A et.al. (2014). Learning Organizations. Extending the Field. Vol.6 Knowledge and Space, Springer, Dordrecht, p. 29-34

	Socialization, Externalization, Combination, and Internalization (Nonaka, 1994; Nonaka & Takeuchi, 1995)[13];
	The *Hau-Ba* Model and knowledge management
	- The concept of *ba* is the Japanese way of creating knowledge.
	- The *hau* theory, connected with the social exchange, derived by the French anthropologist (Mauss,1950)[14]. "Fayard (2003)[15] implicitly associated the spirit of the exchange with the space of knowledge transfer when he noted that "*ba* is fundamentally subjective and relational and one becomes involved in it because it is ruled by common interest and because there are no conflicts within human relationships". From that standpoint, the *hau* provides the rule that is strong enough to erase conflicts, eliminate domination, and facilitate engagement. This contribution establishes the first connection between the *hau* and the *ba* . But above all, we theorize that the set of Maussian exchange rules is inherent in the *ba* and thereby makes both knowledge transfer and acknowledgement between members possible." (Bounfour, 2014)

[13] Nonaka, I. (1994). A dynamic theory of organizational knowledge creation. *Organization Science, 5* , 14–37.; Nonaka, I., & Takeuchi, H. (1995). *The knowledge-creating company: How Japanese companies create the dynamics of innovation* . New York: Oxford University Press.

[14] Mauss, M. (1950). *Sociologie et Anthropologie* [Sociology and anthropology]. Paris: Presses Universitaires de France.

[15] Fayard, P. M. (2003). Strategic communities for knowledge creation: A Western proposal for the Japanese concept of *ba* . *Journal of Knowledge Management, 7* (5), 25–31.

	Contributions: - Social marketing tool for exchanging e-cultural resources and information; - Knowledge management based on shared resources in internet and social networks as e-mix of possible cultural tourism and heritage activities, etc.
Heritage management of tourism strategies and sustainable development	The case of The St. Vincent Art Museum in the *pandemic of COVID-19* [16]: - *before this time (from 1990)*: two main areas of the museum's strategy including *the temporary exhibitions* ("Over the years, guidelines had been adhered to with scientific stringency and continuity when choosing topics for exhibitions at the museum, including a program for boosting the appreciation of both classical and modern art, an innovative and in-depth look at the relationship between Europe and the best of international art and major projects devoted to the history of world art. These stunning events, along with all the others that have made up the program of exhibitions held to date, have always played the dual role of being both enjoyable and of immediate interest to the wider public and, at the same time, being historically and artistically stringent and innovative from a scholarly standpoint.", p.3) and *business services* (private showings in the evenings, guided tours, cocktails or buffets for up to 200 people, seated

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[16] Giustiniano, L. & S. Lombardi. (2021). The St. Vincent Art Museum: Finding a Way to Face COVID-19. LUISS TEACHING CASES

	dinners for up to 100 people, hostesses and wardrobe services.
	"It aimed to become a symbol of the national culture and, more importantly, a vehicle to spread education and a sense of community internationally".
	- recently, in the pandemic:
	Ann Hailstrom, Director of the St. Vincent Art Museum
	"The museum we closed will not be the museum we reopen"
	New strategic directions:
	- "The deep meaning of all this is that it's time to re-educate both our visitors and ourselves in the spirit of scientific development." Lynn Chapman (Head of Operations);
	- to keep the past and usual visitors as a heritage;
	- to develop digital contents and cultural literacy;
	- to ensure "hybridity" (a mix of interaction and mediation)
	- "The pandemic was forcing museums to fulfill longstanding promises in a different way: to reach more diverse audiences and to enrich their digital offerings while simultaneously building a community." (p.7)
	Concept for a consideration:
	Strategic Leadership of the Business Organization and the role of the manager-leader[17]

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[17] Nikolaeva, V. (2019). Strategic management and leadership behavior in the context of the Fourth Industrial Revolution. XVII INTERNATIONAL SCIENTIFIC CONFERENCE "MANAGEMENT AND ENGINEERING' 19", pp.567-576

Cultural tourism management could include conflict management as a substantial practice of realizing the strategies for cultural diversity resources.

The recent conflict management literature points out some research possibilities for defining conflicts' range and its management in the context of the sparse relationship between cross-cultural conflict management and expatriate adjustment (Zhang, Wei, Zhou, 2017)[18]; the linkage of servant leadership and conflict resolution (Jit, Sharma, Kawatra, 2016) [19]; the role of personality traits in determining conflict and performance (Ayub, AlQurashi, Al-Yafi, Jehn, 2017)[20]; the generations' conflicts (Jassawalla, Sashittal, 2017)[21] ; the negative phenomena such as cultural misfit, cultural distance, and the liability of foreignness in international business (Cameron, 2017)[22], etc.

Conflict is natural (Jit, Sharma, Kawatra, 2016). Managing the conflict between members of a domestic community and tourists could have different dimensions which include an escalation into formal dispute for cultural meanings of traditions and beliefs, a vision how to reduce the damaging of resources and environment and to resolve problems in facilitating cordial interpersonal relations of people with different belongings or nationalities. How the leader/manager in the hospitality industry will actually manage the conflict may be determined by

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[18] Ying Zhang, Xialing Wei, Wei Zhou, (2017) "An asymmetric cross-cultural perspective on the mediating role of conflict management styles in expatriation", International Journal of Conflict Management, Vol. 28 Issue: 5, pp.592-616, https://doi.org/10.1108/IJCMA-06-2016-0052

[19] Ravinder Jit, Chandra Shekhar Sharma, Mona Kawatra, (2016) "Servant leadership and conflict resolution: a qualitative study", International Journal of Conflict Management, Vol. 27 Issue: 4, pp.591-612, https://doi.org/10.1108/IJCMA-12-2015-0086

[20] Nailah Ayub, Suzan M. AlQurashi, Wafa A. Al-Yafi, Karen Jehn, (2017) "Personality traits and conflict management styles in predicting job performance and conflict", International Journal of Conflict Management, Vol. 28 Issue: 5, pp.671-694, https://doi.org/10.1108/IJCMA-12-2016-0105

[21] Avan Jassawalla, Hemant Sashittal, (2017) "How and why Millennials are initiating conflict in vertical dyads and what they are learning: A two-stage study", International Journal of Conflict Management, Vol. 28 Issue: 5, pp.644-670, https://doi.org/10.1108/IJCMA-05-2016-0026

[22] Kim Cameron, (2017) "Cross-cultural research and positive organizational scholarship", Cross Cultural & Strategic Management, Vol. 24 Issue: 1, pp.13-32, https://doi.org/10.1108/CCSM-02-2016-0021

his/her leadership orientation or leadership style. On the other hand conflict management depends on cultural preferences, business models, cross-cultural understanding of the conflict nature and the interaction of conflict-situation and person-situation (Knapp *et al.*, 1988)[23]. Different individuals could implement different conflict management styles depending on their personality, beliefs, values, behavioral orientation and various contextual factors.

Thomas and Kilmann (1974)[24] suggest a two-dimensional framework comprising five predominant modes of managing conflict. These five modes, derived from the two dimensions of assertiveness and cooperativeness, include: avoiding; competing; accommodating; compromising and collaborating. Another conceptualization of conflict management style is written by Rahim and Bonoma (1979)[25] who propose two dimensions for differentiating various styles for resolving conflict: concern for self and concern for others. Persons with a "concern for self" tend to satisfy their own concerns while resolving the conflict. On the other hand, persons having "concern for others" are more inclined to satisfy the needs and concern of others in their effort to resolve conflict (Rahim and Bonoma, 1979). The combination of these two dimensions results in five specific styles of conflict management – integrating, dominating, obliging, avoiding and compromising. The integrating styles involve a balance of high concern for others and high concern for self. Avoiding style, on the other hand, is characterized by low concern for others and for self. A dominating style involves low concern for others and high concern for self, whereas an obliging style involves high concern for others and low concern for self. Compromising style is

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[23] Knapp, M.L., Putnam, L.L. and Davis, L.J. (1988), "Measuring interpersonal conflict in organizations: where do we go from here?", *Management Communication Quarterly*, Vol. 1 No. 3, pp. 414-429
[24] Thomas, K.W. and Kilmann, R.H. (1974), *Thomas-Kilmann Mode Instrument*, Sterling Forest, Xicom, NY.
[25] Rahim, A. and Bonoma, T.V. (1979), "Managing organizational conflict: a model for diagnosis and Intervention", *Psychological Reports*, Vol. 44, No. 3, pp. 1323-1344.

characterized by an intermediate concern for others and for self (Rahim and Bonoma, 1979). All the above conflict resolution frameworks are based on the premise that conflict is negative in nature, which is resolved by different types of leaders in different ways to prevent its escalation into formal dispute. We propose that whether a person chooses a conflict management style favoring a concern for self or a concern for others is driven by personality traits. For example these conflict management styles used in tourism could be described as:

- *Integrating* – a conflict management style implemented in producing goods in process or proposing different attitudes towards crisis in unexpected situations, obscure circumstances and tough intenseness;

- *Obliging* – a conflict management style with a focus on the clients of the tourism company, their needs and preferences in the participation in tourism activities;

- *Avoiding* – a conflict management style characterized by a lack of communication and discussions' gaps, unspecified relations and intercultural interactions;

- *Compromising/ Collaborating* – a conflict management style with an achievement-orientation, seeking results and openness as intellectual and creative potential and agreeableness as friendliness;

- *Dominating* – a conflict management style realized by formal power, access to organizational assets, strong structural rules and obligations.

Conclusion

Cultural tourism management is a kind of an organizational memory and a cultural indicator for the business heritage of good practices in implementing the strategies in tourism for sustainable development and in applying innovative approaches to different cultural contexts. It could contribute to an effective

management of cultural diversity resources and attraction of more kind tourists with a green philosophy for the world.

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3. Bounfour & Grefe. (2014). Organizational Design for Knowledge Exchange: The Hau-Ba Model in Antal, A et.al. (2014). Learning Organizations. Extending the Field. Vol.6 Knowledge and Space, Springer, Dordrecht, p. 29-34

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