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CHALLENGES BEFORE THE ACHIEVEMENT OF A SUSTAINABLE CULTURAL TOURSIM

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Abstract: Tourism as a world culture phenomenon furthers the discovery of various aspects and manifestations of culture. The cultural tourism allows the familiarization with and illustration of the historical development of various civilizations throughout the centuries and the achievements in the various fields of human activities. The tourist travel activates cognitive, informative, communicational and evaluating functions of perception of reality at the place of destination. Each travel brings a new knowledge and a touch to an alien social cultural environment; each tourist, even at a subconscious level, performs a comparative analysis of the alien and of their own culture. Cultural tourism furthers the knowledge, study and comparison of the cultural heritage. The more unique, authentic and valuable it is, the greater is the power of attraction of the corresponding tourism destination. Apart and independent from the expert's evaluation of the cultural heritage qualities and features, its value is influenced also by the nature of tourists' expectations. Therefore from a tourism point of view the greater these expectations are, the higher is the evaluation of the cultural heritage of the corresponding destination.

Keywords: Cultural Tourism, Cultural Heritage.

INTRODUCTION

The actuality of the issues related to cultural tourism is determined by the fact that at the beginning of the 21st c. the problem of efficient use of human, economic and natural resources acquires newer dimensions each day. The culture as an activity and as a heritage acquires a new meaning, becoming a resource of establishing and maintaining a local, national and regional identity and cultural variety. Processes are being observed of radical transformations of the role of "culture" in modern economy and society, and the cultural sector is increasingly apprehended as a border area of interaction between the

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social and economic spheres, where the cultural tourism is outlined as one of the most successful and dynamically developing fields.

The cultural tourism is defined as one of the most perspective sectors in the field of tourism for the coming century. Cultural tourism offers an aesthetic experience, a spiritual enrichment and an elate attitude to the cultural-historic heritage of the World. At the same time the cultural tourism provides an opportunity for direct communication between people, for understanding and respect for the alien culture, which adds a new aspect and attractiveness of different destinations. And furthermore, cultural tourism is also a resource of a huge economic potential, solving a series of economic and social problems in regard to the employment, preservation and maintenance of the monuments of culture, being a source of revenues for the development and preservation of crafts, traditions, etc. Practically cultural tourism is a source of extra-budgetary resources, a tool of sustainable development, a safe and reliable way to improve the social status of population. Many international documents state that cultural tourism is one of the major factors contributing to the rapprochement of peoples, to the prevention of conflicts and intolerance, to the habituation of respect and tolerance for the alien cultures.

The base onto which the cultural tourism is developed is the potential of cultural heritage in all its aspects – tangible and intangible – of the respective region or country. The paper on the cultural heritage and tourism of the World Tourism Organisation (WTO) specifies that "the will intrinsic to all humanity to see and get familiar with the cultural originality of the different parts of the world has become one of the posts of tourism industry. In domestic tourism the cultural heritage enhances the national pride of the national history. In international tourism the cultural heritage stimulates the respect for and understanding of other cultures and as a result furthers the peace and mutual understanding"[2].

UNESCO distinguishes cultural tourism among all other forms of tourism for the fact that it "renders account of the other peoples' culture".[3] In the Cultural Tourism Charter of ICOMOS cultural tourism is defined as a form of tourism with the major goal to "discover monuments and sites"[4]. And again ICOMOS describes cultural tourism as "not a large market segment, organized, cognitive and educational and frequently of an elite character (...) devoted to the presentation and clarification of the cultural idea"[5]. In the history of mankind since the antiquity there has always existed an exchange of cultural experience, ideas, valuables and items through art, trade or migration and based on that some authors state that "…the mankind's history is a history of people's voyages..."[6]. This way they exclude the probability of understanding cultural tourism as a new or even less as an alternative form of tourism.

1. COOPERATION AND COMPETITION BETWEEN CULTURE AND TOURISM

The advent of cultural tourism as a fashionable tourism activity presents opportunities and threats before its sustainable management. The sustainable cultural tourism can be defined as a partnership satisfying the goal both of tourism and of the

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[2] Cultural Heritage and Tourism Development. Madrid: WTO, 2001, P.3
[3] The UNESCO Universal Declaration on Cultural Diversity. Adopted by the 31st Session of the General Conference of UNESCO. Paris, 2 November 2001
[4] http://portal.unesco.org/culture
[5] ICOMOS Tourism Handbook for World Heritage Site Managers. ICOMOS, 1993, p.3.
[6] UNESCO International Symposium on the Silk Roads. Xi'an Declaration. 2002

management of cultural heritage.[7] But is this ideal realistic, and can it be achieved in the large range of products and practices of cultural tourism? Ideologically more of the stakeholders in tourism and in cultural heritage management acknowledge the mutual benefits that could be accumulated from such cooperation.[8] For example, ICOMOS in their second tourism charter stated „Tourism can capture the economic features of heritage and harness them for preservation by generating financing, by educating the community and by influencing the policy"[9]. Nonetheless many authors consider that the partnership is not an easy one, as the management of tourism and cultural heritage often seem incompatible.[10]

The practice shows that the partnerships work best when consisting of a limited number of stakeholders, all of them having similar values. On the other hand, a conflict or a potential conflict is more likely to emerge when there are many stakeholders taking part, having different values or when the actins of one group of stakeholders are standing in the way of the achievement of aims of another group.[11] The interference in the aims can be a direct one, when direct actions of the others influence one's experience or an indirect one when there is a common and widely spread sense of dislike or unwillingness to appreciate other people's outlooks.[12] As time passes, if the conflicts are not solved, they are prone to evolve from an intellectualin its nature and therefore a restrained debate, into one that becomes personal and emotional in its essence.

Such a situation arises often, or at least has the potential to arise often, in regard to cultural tourism. Kerr notes that "what is good for preservation is not necessarily good for tourism and what is good for tourism is rarely good for preservation."[13] Practically a compromise is made with the cultural values for a commercial benefit, when the cultural assets are presented as tourism products converted into goods for the visitors' easy consumption.[14] In the same way a compromise is made with the tourism values for some assets when there is a governmental approach to consider each touristificaiton a corrupting impact.[15]

A great part of the modern history of cultural tourism is characterized rather by the competition for the use of the same resource than by the collaboration for the achievement of mutually beneficial aims. The competition is often mistakably interpreted as a game, in which there are only winners and losers, but in reality most of the competitors show both

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[7] McKercher B., Cros H., Cultural Tourism: the partnership Between Tourism and Cultural Heritage Management, 2002, The Haworth Hospitality Press, p.8
[8] Robinson M., Collaboration and cultural consent: Refocusing sustainable tourism, Journal of Sustainable Tourism, 7(3/4) 1999, p.382
[9] ICOMOS 1999: paragraph 5
[10] On this issue, please, see: Boniface P., Tourism culture, Annals of Tourism Research, 1998, 3, p. 746-749; Jacobs J., Gale F., Tourism and the protection of Aboriginal cultural sites, Australian Heritage Commission, 1994, 10, p. 431-452; Jansen-Verbeke 1998; Garrod B., Fyall A., Managing heritage tourism, Annals of Tourism Research, 2000, 3, p.682-708
[11] Jacob G., Schreyer R., Conflict in outdoor recreation: A theoretical perspective, Journal of Travel Research, 1980, p. 369
[12] Jackson E., Wong R., Perceived conflict between urban cross country skiers and snowmobilers in Alberta, Journal of Leisure Research, 1982, p.42-62
[13] Kerr A., Strange bedfellows: An uneasy alliance between cultural conservation and tourism, ICIMOS Canada, 1994
[14] McKercher B., Cros H., Cultural Tourism: the partnership Between Tourism and Cultural Heritage Management, The Haworth Hospitality Press, 2002, p.211
[15] Hovinen G., Heritage issues in urban tourism: An assessment of new trends in Lancaster Country , Tourism Management, 1995,5, p.381-388

complementing and contradictory interests.[16] In other words although both tourism and cultural stakeholders can have some different goal, they share many common goals, too. Both groups can benefit by building onto this common foundation.

The competition can aggravate when the balance of forces between the stakeholders changes as it happens with many sites of cultural tourism.[17] The change of government bringing to the advent of a new dominating stakeholder – in the management of tourism or in cultural heritage, and the concomitant enervation of the other stakeholders, will result in the sense of indignation with and distrust towards the new stakeholder. This way it is not unusual for the heritage managers, for example, to call into doubt the benefits from such of tourism and to argue that they are based rather on some anecdotal information and hope, than on some empirical evidence.[18]

The history of cultural tourism, particularly of the stages of its emergence or of the fast development of tourism in general, is one of allowing the tourism become the dominating stakeholder and after that to deal the cultural values, in order to multiply the gains of tourism. The tourist industry in general and the destination sellers in particular who are most interested in the increase of the number of visitors, often know little of or have a little respect for the impacts of tourism activities on the cultural assets they advertise.

The same way the history of management of preservation, particularly in the fully developed destinations or in the developed world, is one of trying to affirm the management of cultural heritage as the dominating stakeholder and at that to decrease or limit the number of visitors. David Lowenthal notes that the managers of cultural heritage sometimes take their keeping of assets so seriously that they become overpossessive or selfish in treating such assets when challenged by other stakeholders whose requirements for the use of such assets can differ or finally overlap with those of tourism.[19]

It is not surprising that tourism and cultural heritage management are looking to each other with suspicion because apart from their resource base, they have very little in common. Each discipline has evolved independently with a different kernel of ideology and values, to serve to a different group of stakeholders, different political masters, to achieve different goals, and to perform different roles in society. The professionals in tourism industry appreciate the cultural assets as raw materials for their products to generate activity and welfare of tourism. The professional in cultural heritage management appreciate the same assets for their intrinsic merits.

The lack of cross communication is disappointing, regardless of the fact that cultural tourism has been a separate category of tourism product for more than twenty years. This lack of cross communication brings to a lack of cross exchange of ideas and lack of understanding of the fair needs of every stakeholder.

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[16] Pinkley R., Dimensions of conflict frame: Disputant interpretations of conflict, Journal of Applied Psychology, 1990, 2, p. 119
[17] McKercher B., Cros H., Cultural Tourism: the partnership Between Tourism and Cultural Heritage Management, The Haworth Hospitality Press, 2002, p. 123
[18] Jamieson W., The use of indicators in monitoring: The economic impact of cultural tourism initiatives, ICIMOS Canada, 1995
[19] Lowenthal D., Selfishness in heritage, *Contemporary issues in heritage and environmental interpretation*, The Stationary Office, London, 1998, p.29

Table 1.: Comparison between the management of cultural heritage and tourism

	Cultural Heritage Management	Tourism
Structure	Public sector-oriented	Private sector-oriented
	Non-profit	Profit pursuing
Aims	A larger social goal	Commercial goals
Key stakeholders	Community groups	Business groups
	Heritage groups	Non-local residents
	Minority / ethnical / local groups	National tourism business associations, other bodies of industry
	Local residents	
	Organisations of heritage professionals / local historical groups / religious leaders	
Economic attitude to assets	Value of existence	Value of use
	Protection for their intrinsic values	Consumption for their intrinsic or non-intrinsic attractiveness
Key groups of stakeholders	Local residents	Non-local residents
Field of activities	Sociology/arts	Business/marketing
Use of the asset	Valuable for the community as a representation of a tangible or intangible heritage	Valuable for the tourist as a product or activity that could help for the "identification" of a destination
International political bodies / NGO /non-governmental organizations/	ICOMOS/ICOM/ UNESCO (supporting the preservation of culture)	WTO / WTTC (supporting the development of tourism)

Source: McKercher B., Cros H., Cultural Tourism: the partnership Between Tourism and Cultural Heritage Management, The Haworth Hospitality Press, 2002c.14

Table 1: studies the differences between the management of cultural heritage and of tourism. The cultural heritage management is established to preserve and protect a representative model of our heritage for the future generations. Its purpose is to serve for the benefit of the general public. As seen in Table 1 the cultural heritage management is structured mainly around the public sector or non-profit organisations. The stakeholders are community groups and representatives of local or ethnical groups and they pay regard to the assets for their intrinsic value. The professionals in the cultural heritage management come from the circles of sociology or arts.

And vice versa, tourism in its nature is a commercial activity dominated by the private sector and driven by the profit and the will of government to achieve economic goals. The stakeholders are representatives of the commercial sector and are driven by the commercial goals. Because of this focus the tourism is much interested in the consumption value of assets rather than in their existential value. The professionals in tourism industry come from the commercial world and most of them are business school graduates focused on the tourism business or marketing.

2. SUSTAINABILITY OF CULTURAL TOURISM

The significance of cultural tourism has various dimensions. On the one hand it has a positive economic and social impact, contributes to the establishment and outlining of identity of preservation of the local cultural heritage. On the other hand, the culture is the major factor for the achievement of harmony and understanding between people.[20]

The presence of monuments of culture and historical sights on the territory of a country is the basic prerequisite for the development of cultural tourism and for the diversification of the tourism product. Their availability enables offering of authentic tourism products relating them to the lifestyle of the local population. On the other hand, the sustainable development of cultural tourism is built on the three requirements below:
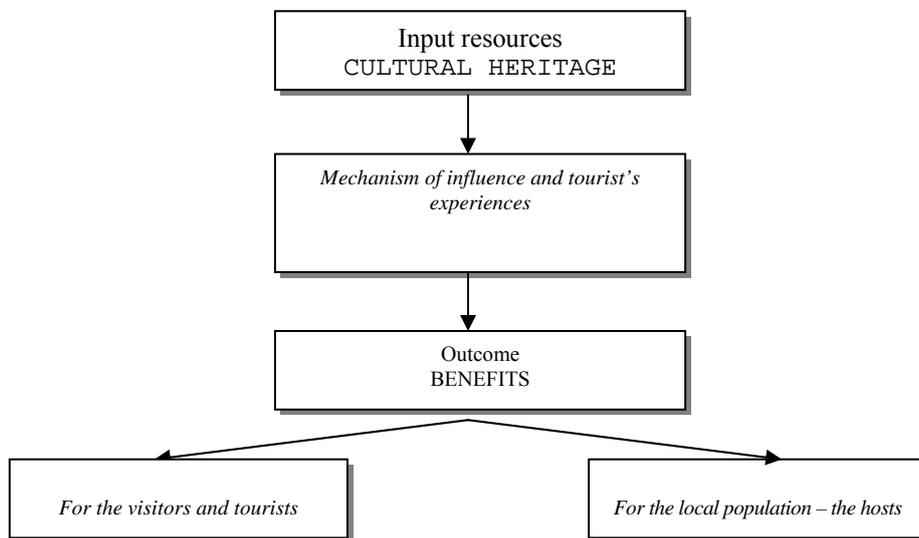
- Justified tourist experiences;
- With attention to the protection and preservation of cultural heritage;
- The local population receives economic benefits.

Hence the process of development of cultural tourism includes factors (see Fig.1) as:

- Resources: cultural heritage
- Mechanisms of influence and consumer's experiences
- Benefits.

In terms of resources the cultural heritage presents the input resources for the formation of the tourism product. The cultural heritage component is focused on their inventory, appraisal, protection, support and socialization.

Figure 1. Process of development of cultural tourism as a sustainable part of tourism

Source: Ribov M. & Co., Tourism in the Age of Entertaining Industry, S., 2008

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[20] Richards G, Production and consumption of European cultural tourism, Annals of Tourism Research, 199, 2, p.270

The mechanisms of influence and the tourist's experiences are practically transformation of the input resources (the cultural heritage) so that they could be "used" by the consumers. The influence and impact have different aspects like enrichment, education and understanding. The tourist's experience can have emotional, physical, intellectual or even inspiring and creative aspect. The impact of cultural heritage is often pointed to be the most significant and remembered factor of tourist travel, of which we tell friends and relatives and/or of which we take a picture of memory. For the sake of sustainability of cultural tourism the benefits resulting from it should be available for two large groups (see Fig. 1):

- visitors (tourists) who "use" the cultural heritage as a resource in the form of the tourism product the local residents – hosts, on the territory of whom the cultural heritage is located, they are in charge of its preservation, saving, management, production and offering of the tourism product .

These benefits have a multiplying effect and impact on all the parties involved providing an unforgettable experience for the tourist, and an adequate care for and support of the resources, revenues and employment for the host community, as well as preservation of the historical past by developing and socialising new sites of cultural heritage, etc. The cultural-historic sights attract tourists and contribute to the restoration of the existing buildings and infrastructure, which sometimes from an economic point of view can be more beneficial than to build up new ones. It is important to note that there is an integrated two-way relation between culture and tourism. (See Table 2)

Table 2. Reciprocal influence between culture and tourism

Influence of culture on tourism	Influence of tourism on culture
The culture, art and historical heritage are one of the basic factors responsible for the recognition of the tourism destination.	The revenues from cultural tourism can contribute to the maintenance and preservation of the cultural heritage
Stimulates undertaking of journey with the purpose of acquainting with new cultures, values, traditions, etc., outside the permanent area of residence.	Has influence on the local population – new cultural sites are established, greater revenue is generated, new places of employment are opened. Contributes to the enhancement of the host population's standard of life.
Motivates and directs tourist flows to a particular destination (for example Greece, Italy, etc.), this way improving the conditions of tourists reception and generating income (export at the place).	Has influence on the culture of the tourists sending countries.
	Uncontrolled impact and number of visitors – destruction of the cultural-historic heritage, negative influence on the host community.

One of the major characteristics of the cultural tourism is its all the year round character and the opportunity of development of a responsible and sustainable tourism. It is the cultural tourism that is pointed out to be a sustainable form of tourism, on which many countries rely on to establish new employment and to revive the local economy.

The sustainability of the cultural tourism is due to the fact that apart from creating an economic effect, it also contributes to the preservation of the cultural-historic heritage, development and enrichment of modern culture, provides an adequate interpretation of the cultural heritage as in the form of tourism resources and adds authenticity to the tourist experience. Hence the cultural tourism not only concerns the issues related to the identification, management and preservation of the cultural heritage values, but also influences the society and whole regions, bringing economic and social benefits, providing financial receipts for protection, marketing and advertising.

3. INTERRELATIONS BETWEEN TOURISM AND MANAGEMENT OF CULTURAL HERITAGE

The historical isolation brings to a series of possible relations between tourism and cultural heritage management. It could be gone behind the possible links by studying the relationship between tourism and environment, which has been a subject of scientific research for more than twenty-five years. Budowski argues that there could be three possible relations between tourism and people defending the nature preservation.[21] There had been a trend of coexistence in the originating phase of the development of tourism at which a small number of operators brought a relatively small number of customers to nature areas. As their activities were much dispersed there was a small number of contacts between the tourists and environmentalists. Tourism was considered an unthreatening activity. However with the increase of the numbers in tourism there has been a greater probability of a conflict state to arise particularly at the vacuum of efficient plans of management of protection. Most probably a conflict will spring up when tourism is perceived as harmful to nature and its resources. A symbiotic relation can exist only when tourism is considered a supplement to the universal goals of management, but the symbiosis is rare and occurs only as a result of a direct management intervention.

Different interrelations can occur between tourism and cultural heritage management. *True partnership*. This situation is most easily achieved in purposeful institutions like museums, art galleries or heritage thematic parks, or in purposefully designed practices of cultural tourism, like dance performances or minority/local cultural performances. The practices desired by the tourist can be worked out there around a desired group of sites of culture or heritage management. Mass tourism attractions like historical thematic parks can aim at providing an entertaining or *educational* – orientated tourism practice which purposefully offers the visitors some superficial but yet full of meaning experience. On the other hand, the museums, art galleries and cultural tours can create their products so that they offer the visitors the chance to be a part of the attraction or enjoy an experience at a much deeper and intellectually more challenging level.

Full cooperation is more easily achieved in such institutions as the number of competing stakeholders is limited, a clearly defined set of managing goals has been identified and agreed by all the parties, the economic needs of tourism are evaluated together with the ideals of cultural heritage management and there is a clear authority/management hierarchy to guarantee that the goals of both can be achieved in a

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[21] Budowski G.,Tourism and conservation: Conflict, coexistence or symbiosis?, *Environmental Conservation*, 1977, 3, p.27-31

balanced way. Up-down leadership, combined with a shared vision that such facilities can serve both for tourism and cultural purposes guarantee that all the compromises have been made to satisfy the needs of both parties.

It is more difficult but not impossible to achieve real partnerships in non-purposeful facilities. In such cases there should be a mutual agreement between all stakeholders that the process of management will be dominated by the interests of tourism or of cultural heritage management and that the needs of the other will be modified to serve to the needs of the universal management goals. This way various management approaches and attitudes towards the supply of experiences will be applied to the historical buildings, developed rather for tourism use, than to ones conserved mainly for their intrinsic value. In the first case the facility shall be managed in a way that facilitates its consumption; and in the second – consumption will be allowed but only to the point in which it does not stand in the way of the cultural values preservation.

Working relations are most probable to exist in the available assets that are shared by tourism and cultural heritage management. Both groups of stakeholders appreciate the fact that the other has a legitimate interest in the asset of question, and both recognize the fact that though they can have some differences, they also have much in common. As time passes a working relationship is developed between the stakeholders, and each of them is inclined to make some adjustments to satisfy the other's needs. The management structures are at the place to keep the relation that has come into being.

This situation works well when the relations of power remain relatively stable and new stakeholders do not pretend to have interest in the asset. The empowerment of one stakeholder or the introduction of new ones, as the "discovery" of a cultural asset by a new tour operator who decides to bring a large number of tourists at the site can break the balance of such a relation. The productive work relations can exist with tourism products of low or high rate of visits, if they are managed for such levels of consumption. When both groups of stakeholders share the resource but feel a little need to cooperate, the working relations can develop into a peaceful coexistence. Such a type of situation is most probably to occur when the levels of visiting rates are low or when a large number of tourists use the product in a non-obstructive manner.

There is a *parallel existence* when tourism and cultural heritage management act independently and the tourists have a small interest in the cultural assets of the destination. Such situations are most probable to occur when there is a low tourist activity or when the activity is focused around other properties of the destination as beach, resorts, open-air recreation or games. The cultural tourism is not interpreted as a part of the productive attributes of the region, it is not advertised and the assets are little used.

When there is an *arising conflict* the actions of one stakeholder have an opposite effect on the other. The problems that occur are not susceptible to easy solutions. An arising conflict will occur when a stable system is brought out of the standstill by external factors. It will probably occur also when the power relation between the stakeholders changes fundamentally. This way the decision to include an asset of the cultural heritage into a trip itinerary without consulting with the asset managers can bring to a state of an arising conflict. Similarly the changes in the management plan that look beneficial to one stakeholder directly to prejudice of the other, can trigger an arising conflict.

An *open conflict* can occur between the stakeholders in heritage and tourism. Most probably a conflict can arise when there are real or perceptible differences between the stakeholders and the way they treat the assets[22], as well as threats to the access or exclusivity[23], differences in the styles of activity[24], or differences in the stakeholders' desires and motivation to pursue a specific activity[25]. An open conflict is most probable to occur when there is a management vacuum that could not stop or hamper the change.

The origination of tourism as a dominating user combined with the perception that the assets are managed for tourist use to the prejudice of their intrinsic value can bring to a state of conflict with the supporters of the cultural heritage management. Alternatively, imposing of rigorous management plans that restrict the number of tourist consumptions that have been allowed before can result in a sense of a loss of power and conflict among the stakeholders in tourism. The inflow of a large number of tourists can shift an asset from its equilibrium state changing the essence of the relation between tourism and cultural heritage management. The development of an unplanned tourism infrastructure in the vicinity of assets of heritage is often a problem for the heritage managers in the developing countries where there are no town planning mechanisms. The world heritage centre of UNESCO encourages those nominating sites to be included in the Cultural heritage list to provide evidence that such mechanisms work before the proposal is studied (UNESCO World Heritage Centre 2000).

CONCLUSION

The practice proves that in many cases the type of relation between cultural heritage management and tourism tends to the direction of a conflict. The destination sellers either ignore the cultural heritage managers by creating strategies supporting the consumption of the cultural assets of their region, or demonstrate a sense of helplessness that those people do not understand the benefits which could be brought by tourism. The tour operators go on bringing people to the cultural attractions and nurturing incorrect or improper approaches to the sites. The cultural heritage managers, on the other hand, choose to ignore the reality of tourism and doing it they complain of the unfavourable impacts of tourism on the heritage assets.

The failure to estimate the link between the cultural heritage management and tourism results in offering of non-optimal products of cultural tourism and in continuing unsustainable development of this sector. The failure to recognise that tourism is a legitimate user results in failure to understand and present the cultural assets in a way that is appropriate to the tourist's needs. The consequences can be low rate of visits and reduced satisfaction threatening the commercial viability of the asset. Even worse, the

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[22] McKercher B., Some fundamental truths about tourism: Understanding tourisms social and environmental impacts, *Journal of Sustainable Tourism*, 1993, 1, p.6-16
[23] Pigram J., Tourism in the coastal zone: The question of public access, *Contemporary issues in Australian tourism*, 1984, p. 1-14
[24] Jackson E., Wong R., Perceived conflict between urban cross country skiers and snowmobilers in Alberta, *Journal of Leisure Research*, 1982, p.42-62; Jacob G., Schreyer R., Conflict in outdoor recreation: A theoretical perspective, Journal of Travel Research, 1980, p. 368-380
[25] Manning R., Growing norms in backcountry settings: A review and synthesis, *Journal of Leisure Research,* 1985, 2, p.75-89

consequences can be continuing high levels of visit rates without any directions how the asset should be use which will make the tourists themselves determine how to do that thus threatening the asset.

The failure by the part of the tourism interests to recognise that the cultural and heritage assets have their legitimate intrinsic value, above and beyond their value as products, and that those values are significant for other consumers besides the tourists, means that tourism can conquer such an asset and injure the essence of that making it attractive at first place. And apart from that the failure of some elements of tourism industry to explain the intrinsic values takes from the quality of the experience offered. Also the unethical actions of some tour operators who not only allow but even encourage the inappropriate use of the cultural assets can directly lead to the destruction of the asset or to an open conflict with the local keepers or tradition bearers.

An increasing number of assets managers realize that tourism plays an important role in the overall management and presentation of their institution. They work for the involvement of the tourism needs in their actions and strive to develop products meeting the interests of tourism industry. In addition a series of tourism professionals nowadays acknowledge that the products of cultural tourism should be treated differently from the other tourism products and that they exist to satisfy something more than the narrow interests of tourism.

The solution should be sought in partnerships. Partnerships will most probably occur when the stakeholders have a mutual understanding of their needs and recognise that both tourism and cultural heritage management have a legitimate interest in the cultural heritage assets used by tourism. Understanding could be achieved only in the way of a real development of recognition for the other party's interests and values. This means that the interests in tourism should be developed into realisation of the concepts, ideals and practices of the cultural heritage management. Similarly the stakeholders in the cultural heritage management should develop an understanding of what tourism is and how it works. Through a mutual understanding both groups can work in order to establish their shared interests in the assets and to work for the settlement of their differences.

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