

Inaugural speech

Culture x Tourism:
merely a marriage of
convenience?



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Inaugural speech held by Dr. Wil Munsters on Friday, 23 April 2004

ISBN 90-808794-3-6

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Ladies and Gentlemen,

The 'Tourism and Culture' domain of knowledge: a definition

The domain of the Tourism and Culture professorship and centre of expertise covers all forms of tourism and recreation which have culture as one of the attraction factors. In this context the tourism product (Figure 1) must be interpreted as a composition of:

- ◇ the core product being the cultural attraction element (museum, historic building, event) and the related specific cultural tourism services, such as information and education
- ◇ the additional product being the general tourism product elements and the related tourism services consisting of:
 - general tourist facilities and services
 - tourist organizations and travel intermediaries: tourist information offices, national tourist organizations, tourist associations, travel agencies, tour operators
 - accommodation suppliers: hotels, holiday parks, camping sites
 - catering industry and retail business: restaurants, cafés and pubs, shops, banks
 - transportation infrastructure
 - accessibility (using your own form of transport or public transport), signposting, parking facilities
 - private and public transport facilities: car, coach, train, plane, boat or ship, taxi, city bus, underground.

The concept of culture must be interpreted in its broad, descriptive sense

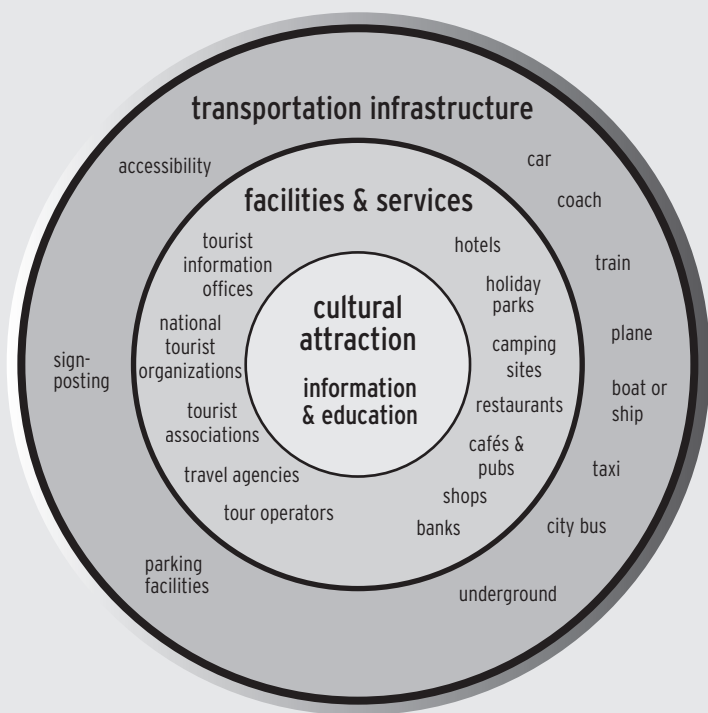


Figure 1. The cultural tourism product

as well as in its restricted, normative sense. In its *broad sense* the concept on the one hand covers practical, material matters manufactured by man to make life easier, e.g. houses, clothing, appliances and utensils, and on the other hand traditions and feasts, religion and rituals, expressions of art and language; in short everything that expresses the intellectual and spiritual life of a social group. It is the aspect of culture studied in the history of civilization, the cultural anthropology and the ethnology. In its *restrictive sense* culture can be defined as the creations of artists, composers and writers: paintings, buildings, operas, stage plays, literary works, films and so on. This area of research is covered by fields of study such as history of art, musicology and literary theory.

Since the beginning of the 1980s a number of trends can be observed which are linked to a growing demand for spending one's leisure time and holidays on cultural activities and on getting to know other cultures. One of the indicators is the increase in number of people visiting the national museums in the past decades. The annual Heritage Open Days are pleased to experience a great interest both nationally and internationally again and again. According to the World Tourism Organization statistics cultural tourism already represents more than a third of global tourism.

The increasing interest in art and culture and the growth of cultural tourism arising from it can be explained in view of socio-cultural and demographic developments, such as:

- the increase in educational level resulting in a stronger demand for educational recreational possibilities and new aesthetic experiences
- the increasing number of senior citizens whose leisure activities to a large extent are focused on intellectual enrichment
- the growth of available leisure time causing a boost in short cultural city trips.

All this has resulted in the development and improvement of the cultural tourism product having received more and more attention from the various parties involved in tourism:

- industry: hotel and catering industry, travel agents, tour operators, retail trade
- tourist organizations: tourist information offices, national tourist organizations, tourist associations.
- governments: local, regional, national, international governing bodies.
- cultural institutes: museums, theatres, services and societies for the preservation of monuments and historic buildings.

Parallel to this the theme of culture and tourism has basked in an increasing interest from scientific circles, judging by the numerous seminars, conferences and publications devoted to cultural tourism. In this context the prominent role of Dr. Greg Richards deserves to get an honourable mention. In 1991 he took the first step towards the foundation of ATLAS (Association for Tourism and Leisure Education). This global network, which has 300 member institutes in more than 70 countries, has as its main target the promotion of research and educational development in the field of tourism. By specializing in cultural tourism, Greg Richards has given a strong impetus to the exploration of an undeveloped field of research. As founding father of the ATLAS Cultural Tourism Research Programme - in which the Maastricht Hotel Management School was allowed to participate from the very beginning - he was at the cradle of a series of international market researches into cultural tourism which at a certain time were aimed at countries and cities, and at other times at cultural attractions and events. The crop invariably consisted of authoritative publications¹. Its fifth round of research - an image study of cultural tourism destinations world-wide - has been scheduled for 2004 and 2005.

Timeo Danaos...

However, the symbiosis between culture and tourism is complex and not self-evident, because in the first instance culture has not been nor is it created to serve as a tourist attraction. Historic buildings, for instance, have been classified as such in order to be preserved and this starting point could be at right angles to them being opened to the tourist public with all possible detrimental results. Traditionally speaking, there has always been a certain tension between the tourism sector and the parties who aim at preserving the cultural heritage. The commercialization of cultural properties by way of tourism product development and preservation by taking protective measures appear to be contradictory and incompatible objectives. What may be good for tourism, is not necessarily good for culture and vice versa. The area of tension between the various influential parties operating in the field of cultural tourism in order to realize their objectives using the appropriate means, can be represented in a simplified way as follows (Figure 2).

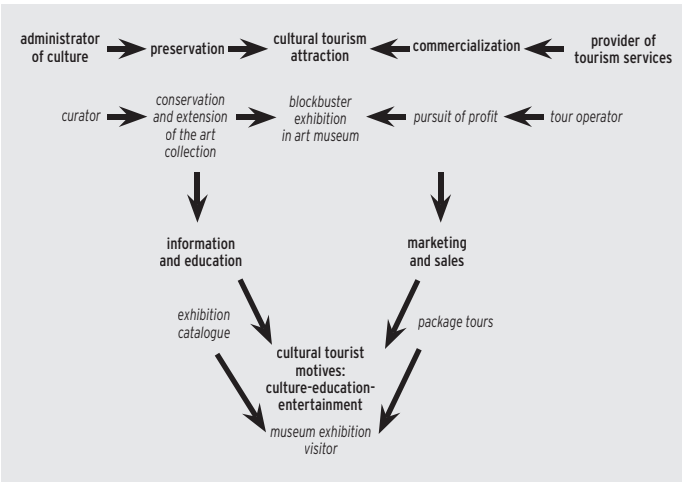


Figure 2: The cultural tourism area of tension applied to the museum of arts' sector ²

This area of tension is a continuous source of discussions between supporters as well as opponents of cultural tourism, in which arguments of cultural, social and commercial-economic nature are exchanged. Opening cultural heritage to tourists is often compared to bringing in the Trojan Horse. The stratagem of the wooden horse full of warriors was an idea of the resourceful Odysseus to conquer the city of Troy after years of it being besieged by the Greek. As the Trojan priest Laocoön expresses his suspicion about the horse left behind by the Greek in Virgil's *Aeneid*, in the verse which has turned into a saying "Timeo Danaos et dona ferentes" ("I fear the Greek, though they are bearers of gifts")³, thus modern guardians of culture fear tourists as barbarians who often cause damage to cultural properties, yet at the same time form a source of income for culture preservation. In the eyes of these prophets of doom stimulating cultural tourism boils down to opening the doors of the temple for the tourism industry, depicted as a horde of greedy merchants and wily money changers who desecrate culture by turning it into their field of activity. A good example of this is the statement by the leading American heritage historian, David Lowenthal: "Tourism needs *heritage*, but not vice versa"⁴. The first proposition this antithesis consists of is completely correct: in the afore-mentioned paragraphs it has already been shown how much culture has become a part of the tourism product. The second proposition, however, is incorrect and shows signs of constricted vision and an ivory-tower mentality which has blinded this professor emeritus to the actual advantages tourism has for culture.

Anything of value is defenceless ...

Of course, culture is extremely vulnerable. Restricting us to recent world history, examples of culture terrorism are all over the place, from the destruction of works of art and the burning of books by the German National-Socialists in their cultural-political battle against *Entartete Kunst* to blowing up centuries-old Buddha statues in Bamiyan by the Afghan Taliban in their role as iconoclasts. "Anything of value is defenceless", the culture-buff will sigh, citing the line of the Dutch poet Lucebert⁵. In their condemnation of the behaviour of tourists some

guardians of culture go so far as to no longer discriminate between iconoclastic culture terrorists and tourists who cause material damage to historic monuments, such as vandalism and theft at the Angkor Vat temple complex in Cambodia, where statues were decapitated and *objets d'art* were stolen by tourists and local traders. Even replicas which served as replacements of objects that had disappeared turned out not to be safe for this unbridled rapacity.

However, *comparaison n'est pas raison*. It would go too far to equate cultural tourists with culture terrorists. After all the purpose is different: culture terrorists aim at the determined, radical destruction of tangible and intangible heritage out of ideological motives. Tourists who overindulge in plundering, can be qualified as obsessed souvenir collectors looking for authentic, tangible mementoes of their holidays. As far as impact is concerned the organised mass destruction of cultural properties by dictatorial regimes can likewise not be compared to the occasional thefts by those individuals without any sense of standards. The proverbial saying "pearls before swines" sooner applies to the misconduct of those tourists who do not show respect for culture.

Nevertheless the question remains whether the risk of damage to cultural properties is sufficient ground to drive tourism out of the temple of culture. For reasons of culture preservation it has indeed been decided in a number of cases to switch over to the temporary or permanent closing of historic buildings and to holding off tourists at certain events. The caves of Lascaux have been closed to the public since 1963, because, due to the lighting and the atmospheric disruption caused by the exhalation of visitors, algae started to attack the prehistoric murals. On archaeological sites such as Stonehenge in Great Britain and Carnac in Brittany, the menhirs are cordoned off as the prehistoric megaliths are too vulnerable to cope with millions of tourists a year.

...becomes rich from touchability

In order to find an answer to the question whether such tourist-hostile measures are to solve the problem, we will at first consult Lucebert, the poet cited earlier on. Since the Romantic Movement poets often see themselves as visionary spirits, with Victor Hugo's *le mage* ("the seer") in the lead. The fact that Lucebert's line of poetry "anything of value is

defenceless" has acquired the force of thesis is clear proof of this seer's gift. The faded verse of Lucebert regains its colours if read in the light of the verse's context. Only men of letters know the following line "becomes rich through touchability", although this line is no less pregnant. This line of verse also links up wonderfully well to the general purport of our argument. To that end *touchability* should not be interpreted literally in the restricted sense of "something that can be touched with one's hands", like ill-mannered tourists tend to do in Angkor Wat. A more open interpretation is required, in which the word is explained in the broader sense of "something one can get in touch with". Within the context of this speech the touchability of art and culture can be explained as "accessibility to the tourist", an essential characteristic of the cultural tourism product as it was defined in the afore-mentioned passages. For a tourism attraction is by definition *accessible to the public*. It can even be said that the tourism attraction value of the cultural heritage property is primarily determined by the physical accessibility and in the second instance only by the characteristics it possesses *sui generis*. The more easily a cultural object or event can be reached and visited, the greater the appeal will be.

If the valuable, yet so defenceless cultural property is accessible to the tourist, it will literally be enriched by the tourism revenue which can be used for its preservation. By, for instance, adding a new, tourism purpose to the architectural heritage property, the resources generated by hotel and catering activities can be applied to restoration and maintenance. The conservation and extension of museum collections can also be financed from the sale of entrance tickets, postcards, books, souvenirs and food and refreshments to visiting tourists. In a figurative sense the cultural property will also be enriched due to the added tourism attraction value caused by visitors who with their interest keep culture alive. Thus tourism interest has led to the preservation and even revival of historic traditions and folkloristic feasts, such as the country wedding in Joure in the Dutch province of Friesland.

Not only in a material sense can tourism contribute towards the heritage property being preserved for the future, but it can also do so in a socio-cultural respect as it is a means to make the supply of culture more accessible to the public at large. Tourism stimulates cultural participation and with that historical awareness. Both are prerequisites in order to create public support for the preservation of monuments and

historic buildings as well as for museum policies. Moreover, tourism can promote the interest in, as well as the understanding and respect for the culture and history of other peoples. Tourism enables the nations of Europe to get acquainted with each other's country, language and culture. To the Western tourist it offers an opportunity to get in touch with unfamiliar cultures in Third World countries and to gain an insight in the complex issues of developing countries. A condition is that culture administrators, governments, tourist organizations and tourism companies provide adequate advice and information to make the cultural tourist aware of the importance of their cultural heritage for future generations and of the part(s) he can perform in this. It needs to be pointed out to the tourist that his/her visit can have positive or negative effects on the condition of the heritage property. Thus respect, which lays the foundation for the preservation of tangible and intangible cultural property by tourists, is inspired.

The enriching effect can be felt even more deeply if the cultural tourism attraction succeeds in *touching* the visitor and, to use the terms of the contemporary *experience economy*, succeeds in enabling the tourist to *experience* culture. In short, the step from transitoriness to permanency as expressed in Lucebert's lines of verse

anything of value is defenceless
becomes rich through touchability

can be made if tourists are not seen as barbaric enemies, but as potential allies in the defence of art and culture. As one of the pillars under sustainable cultural tourism *La Bête* can contribute to saving *La Belle*, however paradoxical this statement may sound to some.

In pursuit of balance

Culture is too fragile for mass tourism. With the development of cultural tourism quality needs to take precedence over quantity. Care for the quality of the culture supply determines the attractiveness of the cultural tourism product and this needs to keep pace with the ever increasing requirements of the modern critical, for widely-travelled, tourist consumer. In order to achieve the required quality level cultural tourism needs to develop in the direction of sustainable tourism. This term has so far been

used especially with regard to nature and environmentally-friendly types of tourism, such as eco-tourism. Sustainable tourism is expected to serve at the same time the interests of the local population, the nature and the tourism industry. It is a form of socially responsible entrepreneurship which is summed up in the slogan *people, planet, profit*. The principles of sustainable tourism are *mutatis mutandis* just as much applicable to tangible and intangible cultural heritage, which, when exposed to negative influences, can be just as vulnerable as certain eco-systems. It is best to use the pursuit of quality tourism as a guideline, characterized by a balance between attracting tourism as a source of new jobs and income on the one hand and protecting the culture, social climate and environment of the local population on the other hand. In other words the objectives of sustainable cultural tourism are characterized by finding a balance between the various forces within the cultural tourism area of tension. Combined these forces form the cultural tourism sustainability mix, the four Ps of which are: *preservation, population, public and profit*. The distinct objectives of these four Ps are as follows:

♦ **Preservation**

Optimizing the preservation of culture. Sustainable cultural tourism is culture-friendly as the preservation of the cultural heritage is guaranteed, whether it concerns the original condition of a historic building or monument, the authentic character of an event or the historic traditions and customs of the local population.

♦ **Population**

Maximization of the socio-cultural and economic advantages for the host community. Sustainable cultural tourism just as much implies respect for the environment and cultural identity of the host community as it does its involvement in tourism development.

♦ **Public**

Optimizing the value of his/her holiday for the tourist by providing him/her with a satisfactory and enriching experience. The rise of the experience economy results in the visiting of a cultural attraction element needing to be an experience in itself in order to satisfy the longing for repeatedly new experiences of the contemporary tourist. Moreover, more highly educated cultural tourists lead busy lives, resulting in them considering their leisure time to be quality time. On the other hand the tourist needs to be knowledgeable about art and culture should (s)he be

able to show understanding for their preservation. In marketing strategy terms, this objective implies an orientation on selected target groups interested in culture.

♦ Profit

Maximization of the long-term yield and continuity for the tourism industry. The basic condition for realization of these business objectives is that companies, when operating the cultural tourism market and aiming at a cost-effective development, feel responsible for the preservation of culture and express this understanding to their clients.

For the realization of these strategic objectives there is a range of measures of a technical, environmental, organizational, financial, promotional and educational nature. The choice of measures depends on the type of cultural tourism product and the level of tourist pressure on the area. As part of *visitor management* you can apply soft measures, such as advice and information, when the number of visitors or their behaviour does not give any cause for serious concern. Hard measures, such as severe visiting regulation, are required when tourist pressure damages the cultural heritage.

As soon as tourism is in danger of going beyond the physical and/or social capacity of the cultural attraction, one should bear in mind that cultural tourism can only have a future if this negative development can be stopped in time. The limits of tolerability are exceeded when culture becomes a consumer good and application for tourism purposes turns into consumption. After all, tangible or intangible damage does not only pose a threat to the intrinsic value, but certainly also to the tourist attractiveness of the culture supply. If the continued existence of the cultural attraction element is endangered to such an extent that the only solution is keeping the tourists away, it, by definition, loses its function as a place of interest for tourists, and at the same time the *raison d'être* of cultural tourism ceases to be.

This threat cannot only be seen from the supply perspective, but also from the demand perspective. If negative developments make enjoying or exploring culture impossible, this will cause dissatisfaction among the tourists with a serious cultural interest, for they will no longer get what they are looking for. In the worst case, the disappointment about the decline in quality and commercialization of the culture supply can lead to

these target groups staying away and consequently other groups, too. If such a downward spiral is not restructured, cultural tourism could become self-destructive in the long-run, with all its consequences - not in the least in a commercial-economic respect. Besides, the tourism industry also benefits from a harmonious development of cultural tourism so that the opportunities which culture can offer are not obstructed and delayed. A purely commercial approach indicates short-term thinking and can lead to unbridled tourism growth which will be at the expense of the attraction elements on which cultural tourism is based. Determining the growth limits of cultural tourism together, is the challenge all parties are faced with.

Sustainable tourism implies that the interests of all those concerned are guaranteed in the long run. Close consideration is therefore required between the culture administrators, the tourism industry and the various governments as parties who look after the interests of the host community. The product benefits from cooperation, because it stimulates cohesion and quality. It is the basis for a healthy symbiosis between culture and tourism. In The Netherlands this cooperation is powerfully taking shape due to the founding of the National Platform for Cultural Tourism in 2002. The aim of this platform is to keep the dialogue going between the heritage sector and the tourism industry as well as to stimulate it. The heritage umbrella organizations participate because they have agreed to fully focus on cultural tourism in view of the gap which remains between that which the heritage domain offers and what the tourist is looking for. In the consultative body the following sectors are represented:

- the tourism sector
- the cultural heritage sector
- the natural heritage sector
- the education sector.

Best practice

The pursuit of sustainable tourism is often laughed off as being an utopian dream, however, the result of the most considerable restoration project carried out in The Netherlands during the 1990s shows that this form of tourism can be a feasible option. It concerns the restoration of the historic country estate of Saint Gerlach, situated in the Geul valley

near Houthem-Valkenburg (Limburg) and which comprises a castle, a convent for noble-women and a tenant farmstead (Figure 3). At the moment the Saint-Gerlach estate is a member of the ChâteauHotels and Restaurants of Camille Oostwegel Holding, a chain which further consists of Erenstein Castle in Kerkrade, the Winseler Hof in Terwinselen, Château Neercanne in Maastricht and, as from the beginning of 2005, the Kruisherenklooster, a former abbey in the historic centre of Maastricht. When putting this project to the test against the objectives of sustainable cultural tourism it appears that in practice it is quite possible to find a balance between the diversity of interests represented by the Ps of the cultural tourism sustainability mix.

♦ Preservation

The estate owes its name and its existence to the pious hermit Saint Gerlachus. Already quite soon after the hermit died in 1165, his grave in the adjacent baroque church attracted many pilgrims. An abbey was founded in order to offer good lodgings to these pilgrims. This was later turned into a religious retreat for noblewomen. Around 1800 part of the convent was converted into a castle. In the course of the previous century the buildings deteriorated and a foundation was established which devoted itself to the preservation of these historic buildings. And they did so quite successfully, for in 1994 this heritage property was allocated a new tourism use, by virtue of an agreement between the Foundation for the Preservation of Saint Gerlachus, the parish, Camille Oostwegel ChâteauHotels and Restaurants and De Vechtse Slag, a recreational real estate developer. The restoration project resulting from this, in which also the National Society for the preservation of historic buildings, the Province of Limburg and the municipality of Valkenburg participated, was completed in 1997. The castle now contains a restaurant and the farmstead has been turned into a hotel. The convent with its accompanying premises have been converted into a hotel and apartment complex. As far as the exterior architecture is concerned the new block of apartments has been based on the original style of the old premises, yet it has remained modest in size to prevent the protected view of the village from being harmed.

♦ Population

In exchange and showing consideration for the wishes of the Church Board, a number of social and cultural services have been made in addition to these commercial facilities, for the benefit of the religious

life of the local population and the pilgrims: a new presbytery, a Saint Gerlachus chapel with a room for catechism instruction and a museum with a Saint Gerlachus treasury in the cloister. In order to prevent hotel guests from disturbing parishioners and pilgrims in their prayers a spatial divider, a so-called "reli(gion) buffer", has been put up between the church buildings and the hotel and catering premises. Also with the management of these combined premises a harmonious synthesis of the commercial, cultural and religious functions is aimed at. In cooperation with the parish organ recitals are held for the guests in the church. Pilgrims on their way to the Spanish holy place of Santiago de Compostela, are allowed to stay the night in the old sacristy of the Saint Gerlachus church, which has been furnished as a *refugio*. They may also partake of a special pilgrim's meal, which is prepared in the kitchen of Château Saint Gerlachus. Thus religious tourism and cultural tourism can peacefully go hand in hand. Thanks to this joint approach the public support for the project has been firmly secured within the local community. Seen from the view point of Valkenburg aan de Geul's tourism policy the arrival of the castle hotel fits in the municipality's pursuit of upgrading the tourism product by a shift from mass tourism to quality tourism, which at the same time is of benefit to the welfare of the local population.

♦ Public

The culture-loving tourist is in for a good time in every respect, for a stay on the country estate is a guaranteed enriching holiday experience. The historic buildings and rooms provide an authentic setting for dining, staying the night or celebrations, and they meet the increasing demand for unique accommodation with a high experience value, a personal hospitality touch and regional gastronomy, a need which is especially present among the well-to-do and highly-educated cultural tourists.

♦ Planet

Even the objectives of the natural tourism sustainability mix, symbolized by the P of *planet*, are met. It has been possible to enjoy its cultural as well as natural beauty since the farm lands, which became available after the last tenant left, were entrusted to the management of the Limburg Landscape Foundation and the Ark Foundation. "Ingendael" is the name of the new, publicly accessible nature area around the river Geul, where wild breeds of Koniks horses and Galloway cattle roam freely.

◇ Profit

The revenues from the commercial hotel and restaurant operations enable the preservation and maintenance of this cultural tourism property. The characteristic restaurants, accommodation facilities and conference venues equipped with all modern conveniences attract the guests without whom the continuance of the estate would not be guaranteed. As far as tourists attractiveness is concerned Château Saint-Gerlachus is doing well out of the growing popularity of *boutique hotels* (independent hotels with their own particular character) as counterparts of *box hotels* (large-scale standard hotels belonging to international chains).



Figure 3: Château Saint Gerlachus and the adjacent parish church

The Saint Gerlachus restoration project can serve as a model for a strategic cooperation between the various parties in the cultural tourism field. In it the realization of the shared interests guarantee the preservation of both the tangible culture (the estate, historic buildings and church treasures) and the intangible culture (the religious life of the parish community and the pilgrims' experience of faith). As a socially responsible entrepreneur *avant la lettre*, Camille Oostwegel may rightfully

call himself a restaurateur-cum-restorer as he has not only succeeded in the culinary sense to create a great restaurant, but also because in the cultural sense he has successfully restored damaged cultural heritage.

From *mariage de raison* to *mariage d'amour*

So culture and tourism are often condemned to each other or, seen in a more positive light, meant for each other. To refute the words of the heritage historian David Lowenthal: tourism needs *heritage*, but also vice versa. Whether out of sheer necessity or not most culture administrators will permit this *mariage de raison* between culture and commerce. The dowry which tourism invests in this marriage of convenience, is too profitable to reject on principle. However, would it not be so much more enjoyable for both partners to free themselves of the tight chains of this monstrous strategic alliance? Is it not so that her not knowing what *La Bête* - besides revenues - has to offer, makes himself unpopular with *La Belle* ? Would it not be possible for the culture sector to grow from this rational union based on self-interest, from this pragmatic win-win situation, from this marriage of convenience into a *mariage d'amour* ? That is to say a marital union in which love comes from both sides, in which it is a matter of reciprocity and giving and taking is based on mutual understanding, respect and empathy with someone else's ideas. In order to effect this synergy the latent love for art and culture should be brought to flourish with the Tourism partner, whilst with the Culture partner understanding for the commercial course of action of the tourism industry should be fostered. It is definitely worth the effort, for the rewards which both parties shall reap of this marriage, shall be high.

Bridge builders

Zuyd University is pleased to act as mediator between both marriage partners. For this professional university has taken a pioneer's role on itself by applying for a professorship and centre of expertise for cultural tourism, particularly focusing on the sustainable development of cultural tourism. Said professorship and centre of expertise consider it their mission to build bridges between the cultural and the tourism sector,

firstly by means of applied research, consultancy and training placed in the service of companies, institutes and governments. Secondly by developing curricula and modules for the benefit of education at bachelor's and master's levels, and thirdly by stimulating the interaction between research and education.

Tourism is a multi-disciplinary research subject. Disciplines such as economics, social sciences and geography have contributed towards the description of complex notions such as *tourism*, *recreation* and *leisure*. The analysis of the tourist's behaviour is supported by the input from psychology. Knowledge of economics, marketing and communication is indispensable when managing a tourism product. In connection with cultural tourism the importance of history of art and history of civilization has already appeared clearly in the foregoing. The broad range of faculties and academies of Zuyd University has made it possible to compose an inter-faculty centre of expertise of professional university teachers, which does justice to the inter-disciplinary character of the field of research. Due to this the members of this centre of expertise can act as bridge builders between art and commerce, between culture and tourism.

Next to these ordinary members the centre of expertise includes extraordinary members who represent the social sectors, with which the field of tourism and culture is intertwined: the tourism industry, government, art and culture, education and science. The extraordinary members of the centre of expertise function as a sounding board for the ordinary members, so that cross-fertilization with the social environment can be brought about.

The bridging function of research

The first aim of the professorship and centre of expertise, inspired by Zuyd University's mission to serve as a so-called "knowledge portal", is to develop the scientific views regarding the tourism and culture research field and to circulate this expertise inside and outside this professional university. The choice of the projects, whether it concerns applied research, counselling or professionalization, will mainly be determined by the need from the social environment, as the Higher Vocational Education is considered to aim at knowledge transfer at the service of companies, institutes and governments.

The most important current and proposed projects can be categorized as follows:

- marketing policy plans
 - stimulating sustainable cultural tourism in Limburg and the Meuse-Rhine region: developing a marketing strategy for the promotion of high-quality cultural tourism
 - cultural tourism city marketing of Limburg cities: development of a standard city marketing plan and starting a data bank for city marketing projects
- product development
 - heritage accommodation Limburg: the development of a market-oriented supply of historic accommodation as part of the provincial project Limburg - Rich in Culture, to be financed by inter-regional European subsidies for the Meuse-Rhine region and for the professionalization of the small and medium-sized enterprises
- impact studies
 - *hospitality audit* of Limburg and the Meuse-Rhine region: this research instrument enables us to measure the hospitality of the tourism service providers and the inhabitants by means of questioning and observation, as well as the social carrying capacity of the population with regard to tourism pressure. The results of the measurements will be the basis of policy development in the sphere of *visitor management*, such as organizing hospitality training sessions. Inter-regional European subsidies will be claimed for the promotion of sustainable cultural urban tourism.
- professionalization
 - cultural entrepreneurship: supplying policy advice to the heritage sector and providing commercial management courses for museum employees and administrators of historic buildings and monuments.

The bridging function of education

Knowledge of culture is of utmost importance in order to adequately perform one's duties in whichever sector of international business life. This is especially the case for the tourism sector as it is a particularly globalized industry, in which it is not possible to function properly without a broad general knowledge. Cultural tourism, history of art and history of civilization as well as intercultural management should there-

fore be part of the curriculum of every self-respecting tourism or hotel management school. Competences in these subject areas are indispensable, not only in order to be able to adequately anticipate the desires and needs of the cultural tourist when developing products such as package holidays, but also to guarantee a balanced development of cultural tourism in close cooperation with the culture sector and the governments. Generally speaking, we may say: if one wishes to guarantee the preservation of the cultural heritage for the future, it is important to make the young generations of today receptive to its value and beauty.

The Board of Directors of Zuyd University has designated hospitality as one of the Zuyd-areas, fields in which this professional university wishes to excel in connection with the needs of the socio-economic environment. This policy choice underlies the start of the department of Tourism Management in September 2003. By contributing to the curriculum structure of this educational department with respect to content and especially to the cultural tourism programme parts the associate professor and the members of the Centre of Expertise for Cultural Tourism play an important role in the development of said Zuyd-area.

In September 2002 the Maastricht Hotel Management School started a Hotel and Tourism Management M.B.A. programme. The professorship and centre of expertise have helped to shape this initiative by developing the following modules:

- Recent Developments in the World of Hospitality and Tourism
- Cultural Tourism Management
- Corporate Culture and Communication
- Research Skills

The two last-mentioned modules, next to the Cross-Cultural Issues module - likewise developed by the centre of expertise - are also offered as part of the Innovative Hospitality Management's masters programme which the Maastricht Hotel Management School started in September 2003 together with the Escuela Universitaria de Turismo Sant Ignasi in Barcelona.

Whilst in this angle art and culture are approached from the commercial-tourism point of view, the opposite is also possible by offering commercially oriented modules to cultural and art faculties in order to foster understanding between the cultural and tourism sectors

and to develop cultural entrepreneurship. The professorship and the centre of expertise shall therefore assist in setting up an inter-disciplinary module of cultural entrepreneurship for the benefit of the art faculties of Zuyd University. In the mean time agreements have been made with the Conservatory for a pilot project. Via these cross-faculty activities we will exert ourselves to train students of Zuyd University to become the bridge builders of the future.

Ideally, research is supposed to follow naturally from the line of education, so that education can reap the fruits of research. This interaction leads to a win-win situation for all the parties concerned: the researcher, the teacher and the student. Parts of the research projects of the professorship and centre of expertise programme are carried out as final term papers by students under supervision of their teachers. In this way teachers outside the centre of expertise as well as students get an opportunity to actively participate in the research programme of the professorship and centre of expertise. Due to this synergetic approach the expertise of those professional university teachers who are not members of the centre of expertise will be promoted. At the same time the associate professor and members of the centre of expertise shall support the acquisition of cultural tourism management work placements and final term projects by using their network. This win-win situation will be exploited to the full by also using the results of the final term papers on the one hand to update and enrich the curricula of the bachelor's and master's programmes of the Zuyd University faculties involved, and on the other hand to process as material for publications and presentations of professional university teachers. By means of the approach outlined above the associate professor and members of the centre of expertise wish to build a bridge across the area of tension, often still separating the cultural sector and the tourism industry. We firmly believe that together culture and tourism are in a position to have a rosy future.

And on this positive note I would like to conclude my speech.

Notes

1. Among other publications *Cultural Tourism in Europe* (1996) and *Cultural Attractions and European Tourism* (2001).
2. Munsters, W. (2001), The Bonnefanten Museum, Maastricht. In Richards, G. (ed.) *Cultural Attractions and European Tourism*, CAB International, Oxon, p. 105.
3. Virgil *Aeneid*, book 2, verse 49.
4. NRC *Handelsblad*, 6 December 2002, p. 21.
5. Lucebert, De zeer oude zingt. In *Galerie Zuid*, 15 June 1954.

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Curriculum vitae

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