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*ZARZĄDZANIE
W TURYSTYCE KULTUROWEJ*

[*MANAGEMENT
IN CULTURAL TOURISM*]
(VOL. I & II)

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It could seem that the publication of *Management in cultural tourism* in the spring of 2020 during the pandemic of the coronavirus (COVID-19) is either a little late or a bit premature. However, the writer of this review became convinced that this is not the case after reading this work.

The author is A. Mikos von Rohrscheidt, and it is published in two volumes by Bogucki Wydawnictwo Naukowe from Poznań, a publisher with a long tradition in the works of Polish geographers. The monograph fully deserves the title of a 'work' since it has (both volumes) as many as 1166 pages. In addition to this, it contains very extensive coverage of the literature (divided into *Bibliography* and *Netography*), as well as 51 figures, 11 tables and 76 case studies.

A. Mikos von Rohrscheidt has been a leading figure in cultural tourism research for several years. During this time, he has published several significant books (Mikos von Rohrscheidt, 2008, 2010, 2014), dozens of articles and made contributions to collective works which has enabled him to become an undisputed authority in Poland in the field of cultural tourism. Importantly in his publications, apart from methodological and theoretical matters, practical issues occupy an important place which is the result of the author's many years of experience as an academic teacher, expert, tourism organizer, pilot and guide, and – last but not least – running a tourism business.

As already mentioned, the work consists of two volumes. The first entitled *Management in cultural tourism: contexts, concepts, strategies* consists of an introduction and seven chapters. In addition to the 585 pages of the main text, it includes 22 figures, 6 tables and 22 short sections called case studies exerpted from the text. The whole is completed by a table of contents and a reference list which consists of several hundred items. Publications in the form of books, articles, chapters in monographs, official documents, etc. were included in the part called *Bibliography* (it covers as many as 44 pages), and sources from the Internet were included in the 13-page part called *Netography*. As the author writes on page 24, Volume I is addressed „[…] mainly to academics in the fields of national tourism, culture (and more specifically: participation in culture) and management as well as students specializing in these fields."

Readers following the publishing activity of A. Mikos von Rohrscheidt may remember that he has already dealt with the problem of management in cultural tourism in an article published in the on-line journal „Cultural Tourism" („*Turystyka Kulturowa*" in Polish) in 2017 (Mikos von Rohrscheidt, 2017). This article, which presents his vision of cultural tourism management, can now be seen as an outline of the work now being reviewed.

The first volume opens with a 27-page section entitled *Introduction: Context, objectives and methods of analysis,*

content. Already by the second line you can find that A. Mikos von Rohrscheidt understands cultural tourism as „[…] a specific type of travel undertaken in leisure time, motivated by the desire to confront its participants with human values and implemented with the assumption of increasing understanding" (p. 7). From this definition it follows that for the author the purpose of a trip (human values) is not only very important but that cultural tourism is included as part of a wider cognitive tourism. This declaration is very important because in the literature you can find views that cultural tourism includes leisure time related to entertainment and thus arising from human ludic needs (for fun) (Kowalczyk, 2008).

As the author writes on page 18, the main research issue he decided to tackle is to find an answer to the question:

> […] what is the specificity of contemporary management in cultural tourism against the background (or unlike) other types of tourism, what forms of organization are optimal, and what are the elements and management actions necessary, to achieve (objective) the goals of cultural tourism and to achieve (subjective) the satisfaction of those participating, while guaranteeing the authenticity of the message and the benefits expected by its organizers and other active stakeholders?

In addition to this very long main question, there are 30 detailed research questions (on pp. 18-20), and the answers are reflected in the organisation of both volumes.

Chapter 1 continues the discussion contained in the introductory part and is entitled *Management in cultural tourism: The concept, its scope and key conditions.* This extensive chapter (71 pages) creates a framework for further reflection not only in its internal structure, quoting the views of other researchers, but also in numerous references to subsequent parts of the work. It consists of six sub-chapters, with particular attention being given to sub-chapter 1.5 *Interpretation of heritage as a specific and key management component in cultural tourism*. Experience shows that the issue of heritage interpretation has for many decades been the leitmotif of the so-called 'historical policy' implemented by the governments of some countries, or the Black Lives Matter movement which has been active for several years and refers to the legacy of the colonial era, especially slavery. In the case of cultural tourism, interpretation of heritage is of particular importance in so-called slave tourism (or slave heritage tourism), not only by the African Americans who were initially the main participants of trips to Africa in search of their roots. It is also found during trips as so-called sentimental tourism (often undertaken by Poles and Germans among others) and diaspora tourism (popular especially among the ethnic Chinese living in Singapore and Malaysia, but also in the United States), not to mention holocaust tourism

which is associated with visiting the extermination sites of the Jewish people during World War II. A further sub-chapter (1.6) *External Impact on the offer of cultural tourism and the problems generated by it* is worth noting, particularly the sections (from 1.6.4 to 1.6.8) devoted to these issues: the phenomenon of overtourism, tourist colonization and gentrification, as well as offers of accommodation services via couchsurfing and Airbnb platforms, along with the concept of a sharing economy. These processes, which have roused strong feelings in recent years in the academic literature and mass media, have been signaled in sub-chapter 1.6.7 under the significant title *Problems of (alleged) sharing and cultural tourism in cities* (pp. 102-104). Since the reviewer is a geographer, he welcomes the inclusion of sub-chapter 1.6.8, in which attention is drawn to the adverse impact of cultural tourism on the natural environment.

The following chapters are a logical extension of the ideas contained in Chapter 1 and are entitled *Entities involved in management and their mutual relations* (Chapter 2) and *Basic management functions in the context of the specificity and needs of cultural tourism* (Chapter 3). At the same time, these chapters (covering 150 pages in total) are like an introduction to Chapter 4 *Concepts and approaches useful in managing cultural tourism*. In this 87-page chapter, the author presents 17 concepts that he believes may be useful in managing cultural tourism with a separate subsection devoted to each concept and research approach. In addition to the presentation in Chapter 4 of „classic" theories (such as product concepts, network approaches and territorial marketing), sections about new public governance, co-creation and the idea of sustainable tourism are given special attention (4.14).

Since I consider the entire sequence of chapters to be strictly logical, it is not surprising that Chapter 5 *Management strategies in cultural tourism* with 87 pages closely refers to the preceding one. Here A. Mikos von Rohrscheidt tries to maintain a uniform internal structure of individual sub-chapters (dedicated to a given strategy) which consists (sequentially) in description, application, mode of operation, methods and tools used, advantages, disadvantages and risks, and recommendations for researchers. In this part, one can only express regret that when discussing some strategies specific examples of their use in Poland are given, while when presenting others the author merely gives his own views as well as the opinions of other researchers. A very big advantage of this chapter is Table 5 with a very long title *Main stakeholders and the most common forms of organization, the dominant types of resources exploited, and the use of specific concepts and strategies in managing selected types of tourist and cultural offers (proposition)*, in which the previously described concepts and strategies are presented in relation to various types of cultural tourism: cultural heritage tourism, cultural

tourism in cities, rural cultural tourism, cultural events and their tourist products, etc (pp. 423-430).

According to the reviewer, Chapter 6 *New forms of cultural tourism and their conceptual assumptions* needs to be given special attention. Although it is relatively 'short' (61 pages), we once again have evidence not only of the author's thorough knowledge of the literature, but also a deep knowledge of the global tourism market. This chapter contains and discusses several case studies that come from Guinea-Bissau, Fiji, Germany (but applies to Prague in Czechia), Poland, the United States, Belgium, Portugal, Italy, Bhutan and France. The cited examples, although all relate to cultural tourism, show its internal diversity resulting not only from the diversity of tourist attractions, but also from the differing needs of older tourists (versus "millennial tourists"), women, non-heterosexual tourists, immigrant tourists, children.

Similar to earlier parts of the book, the „natural consequence" of Chapter 6 is Chapter 7 entitled *On the management of cultural tourism in the near future*. Although the uncertain future of cultural tourism that has taken place with the COVID-19 pandemic makes some of the solutions proposed by the author outdated, other proposals seem to be independent of the situation in which global tourism finds itself in 2020, while others may become less predictable under the new conditions. Currently (end of June 2020), it is not known whether the phenomenon of overtourism will continue to be a problem for the residents of Prague, Barcelona and Venice, or whether Tallinn and Kraków will continue to be visited as part of a weekend city break, but it is known that the idea of interpreting our heritage in terms of domestic tourism and even to visiting a nearby area (described on p. 515) is „timeless". In Chapter 7, the discussion on the relationship between cultural tourism and new technologies in the IT sector is particularly important. Although it is not known whether Airbnb, Booking.com and TripAdvisor portals or the Trivago search engine will continue to work in their current form, it can be assumed that, due to a possible global economic recession and the crisis in the tourism sector, technologies connected with virtual reality and augmented reality may become more and more important. The examples cited by the author from Israel and Seoul in South Korea prove that in the case of cultural tourism, the use of new technologies can be of great cognitive and educational significance.

The second volume is entitled *Management in cultural tourism: Areas, relationships, offers.* It consists of five chapters and *Endings* (581 pages in total), *Bibliography* (43 pages) and *Netography* (13 pages), list of figures (there are 28 of them), tables (five) and case studies (of which there are as many as 53).

The title suggests that – in relation to Volume I – it is more devoted to practical issues, not to theory or methods. Despite the author's declaration on page 25 in Volume I that it is a textbook „[…] addressed to another group of recipients. In the first place, they are authors of new ideas for CT programs and products [CT means cultural tourism – ed. AK], management and informal leaders of tourist and cultural organizations", the number of references to academic literature shows that this is not a typical 'textbook'.

Volume II opens with Chapter 8 *Managing cultural tourism: Tour operators* which has 81 pages and seven sub-chapters and seems to resemble a guide or manual. Although there are references to literature (relatively few) and several case studies are presented, the thoughts it contains are primarily the result of the author's personal experience as a tourism organizer. Thus, the chapter *Managing cultural tourism: Tour operators* refers to the idea that the second part of the work should have a practical dimension.

Chapter 9, entitled *Area management in cultural tourism* and consisting of 142 pages, has a similar character. Because the term „area management" can be understood in different ways, it is very good that in the first sentence the author writes that it concerns „[…] management of cultural tourism programs and products based on resources located on a specific territory […]". By this understanding of the term 'area', this chapter can be particularly useful for representatives of local governments as well as specialists in spatial planning. Although, as a professional studying the geographical aspects of tourism and recreation, I am generally familiar with the topics covered in this chapter, I was particularly interested in sub-chapter 9.3.2 with the intriguing title *Local Gap – its main types and methods of elimination*. As the author writes on p. 109, a 'local gap' is „[…] a deficit in some areas of the tourist offer of a specific small area (town, microregion or at most subregion), which is permanent and noticeably weakens its offer in a significant dimensions". Although the 'local gap' understood in this way resembles what can be called a 'weakness' in a SWOT analysis, I think it is very good that in his work A. Mikos von Rohrscheidt has devoted nearly 20 pages to this issue, because I think that many failures in the development of the tourist function are due to the fact that local authorities (and experts) pay more attention to existing tourist attractions (i.e. 'strengths'), and not to what reduces the attractiveness of a place and should be removed.

Chapter 10 is entitled *Managing cultural events addressed to tourists and their tourist products* and is also extensive with 97 pages. As the title indicates, this section is devoted to various events, as the author calls them, whose popularity has increased in recent decades despite the fact that mass cultural events have attracted tens of thousands of visitors during outdoor music festivals such as the Woodstock Festival and Atlanta International Pop Festival (1969) or the Isle of Wight Festival (1970). In Poland,

undoubtedly, the popularity of cultural events has increased in recent years due not only to music events, but also reconstructions of the past, often of a military nature. Since this phenomenon has spread not only in places of major importance for the history of Poland, but also in cities that had nothing to do with the events, it is quite acceptable for the author to treat such events as tourist products.

According to the reviewer, Chapter 11 closely corresponds to the one that follows, *Managing the tourist and cultural offer by local governments, territorial tourism management organizations and ecomuseums*. It has 87 pages and presents various models for these offers by local governments and non-governmental organizations which deal with tourism and culture in their statutes. I find it interesting above all (and maybe even – in the era of 'post-pandemic tourism' – more significant than before) that sub-chapter 11.4 *Ecomuseums – network organizations for heritage management with an equivalent tourist function*, combines cognitive, educational and entertainment functions. 'Ecomuseums' not only refer to the concept of a 'little homeland', but to an approach taking into account mutual human-nature relations, and that the idea behind them should be treated as an important pillar of tourism in terms of sustainable development. In the context of Chapter 11 I have one reflection. It may be a pity that the author has not made an attempt to propose the solutions presented in sub-chapter 11.3. (*Tourism and the cultural offer in comprehensive tourism management in cities and microregions*) with reference to a single territorial unit. With the same municipality or city as an example, the reader could learn more about the advantages and disadvantages of different management models which could prove useful when local authorities make decisions as part of their tourism policy.

The Chapter 12, the last of the work, *Managing the tourist function in facilities constituting cultural tourism attractions* is very extensive with 167 pages. I, as a geographer, correspond to the order, Chapter 11 (spatial aspect) and Chapter 12 (functional aspect), but I admit that from the point of view of tourism as a sector of the national economy, the order could be reversed. Referring to the internal structure of Chapter 12, I would like to point out that it is partly a development of the author's discussion contained in earlier parts of the work. This applies in particular to sub-chapter 12.2. (*Management strategies preferred by facility managers in shaping their tourist function*), but also some parts of others. I consider its division into subsections dedicated to various categories of cultural tourism attractions (museums, religious objects, monuments) as a great advantage of Chapter 12, because their management has many specific issues.

After reading the entire work by A. Mikos von Rohrscheidt, the reader may be surprised that the 'Ending' is only three pages long. In the opinion of the reviewer, such a short ending avoided repetition, and the author's division of the final section into parts entitled *Contribution to tourism research and organization*, *restrictions* and *The need for future research and potential fields* allowed himspace for self-reflection of the thoughts presented in over 1166 pages of text.

Despite some polemical comments, I consider the monograph *Management in cultural tourism* to be a fully mature presentation of A. Mikos von Rohrscheidt's views on cultural tourism in general, and issues related to its functioning in particular. Is what I wrote tantamount to the fact that I do not see any shortcomings in the reviewed publication? There are several, however, some of which relate to issues that are not the responsibility of the author but the publisher. My first comment concerns some of the abbreviations used. While the meaning of the abbreviations 'TK' and 'ZTK' [in Polish 'TK' – means cultural tourism, and 'ZTK' means management in cultural tourism) when appearing for the first time on pp. 8-9 in Volume I and very often used subsequently ('ZTK' was explained on p. 8), the entry 'DMO' used in the scheme on p. 42 (Figure 1) was only explained on p. 70 as „destination marketing organization". Of course, for people dealing with tourism management, tourism policy or territorial marketing, the abbreviation DMO is well known, but for some readers it may be not. The second point I want to raise is those parts of the text that are separated from the whole. In addition to the typical boxes for case studies (their description is limited to the box), Volume I uses a solution based on separating part of the text from the rest with horizontal lines. This is the case in subsection 3.3.3 *Recommendations relating to the implementation of the management function in cultural tourism* (pages 213-216). In Volume II I did not notice the use of this which may mean that the editors of the individual volumes were different people, which of course is not surprising, but I would prefer that unified editorial solutions were adopted for the work as a whole. Initially, it was a surprise for me to find a list of references (bibliography and netography) separately in Volumes I and II. However, I then decided that it was the only solution for someone reading a specific volume, and not to have to refer to a bibliography contained in another volume. Of course, adopting such an idea means that some books and articles are repeated and the whole work is longer, but from the reader's perspective it seems to be optimal.

Concluding the review of *Management in cultural tourism* I want to highlight a few issues. First of all, the work by A. Mikos von Rohrscheidt is devoted to a very important part of tourism, both in the context of tourist supply (tourist attractions) and also tourist demand (tourist motivations).

Secondly, it covers the phenomenon of cultural tourism not only in the context of management, *sensu*

stricto, but also takes into account its numerous conditions (mainly socio-economic and technological, but also natural). This means that *Management in cultural tourism* may be of interest to researchers dealing with various aspects of tourism: economists and sociologists, anthropologists and cultural specialists, as well as geographers.

Thirdly, in both volumes of *Management in cultural tourism* numerous examples of strategies and practical solutions can be found which makes A. Mikos von Rohrscheidt's work valuable both for theoreticians and practitioners. Moreover, in the opinion of the reviewer, many parts may be useful not only for researchers and those professionally involved in cultural tourism, but also for visiting places attractive in natural terms. Some sub-chapters can be successfully used for this e.g. for strategies for developing the tourist function and planning tourism in protected areas (national parks, landscape parks, etc.), coastal and lake areas, etc.

Finally, fourthly, if we can think about the future of tourism in the world in coming years (not only so-called all-inclusive or holiday tourism, but also business and congress tourism), it is cultural tourism whether in a version similar to the *Grand Tour* ('maximum' option), or in the form of sightseeing as traditionally understood ('optimal' version), or in a form that comes down to exploring your own 'little homeland' ('minimal' option) – will continue to be realized.

Concluding – *Management in cultural tourism* is in academic terms a fully mature work and contains nu-merous descriptions of organizational solutions tested in the real world that can be applied in practice. This means that it can be valuable for a wide range of readers, not only those closely related to cultural tourism.

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