

DEVELOPING CULTURAL TOURISM UPON STAKEHOLDERS' PERCEPTIONS TOWARD SUSTAINABLE TOURISM DEVELOPMENT IN PHU QUOC ISLAND, VIETNAM

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ABSTRACT:

DEVELOPING TOURISM IN A SUSTAINABLE MANNER IS A MUST TO ALL OF DESTINATIONS IN THE WORLD. CULTURAL TOURISM IS IDENTIFIED AS A FORM BEING "SUSTAINABLE" AND PRESENTLY IS AS THE FASTEST GROWING MARKET IN TOURISM. CULTURAL TOURISM IS IN CONNECTION WITH A COUNTRY OR REGION'S CULTURE SUCH AS LIFESTYLE, HISTORY, ART, ARCHITECTURE, RELIGION(S), AND OTHER ELEMENTS AND REPRESENTS SIGNIFICANT BENEFITS TO TOURISM INDUSTRY. THIS PAPER IS TO REVIEW CULTURAL TOURISM CURRENTS AND ITS POTENTIALS, ANALYSE THE STAKEHOLDERS' PERCEPTIONS, THEN TO FORMULATE RECOMMENDATIONS TO THE TOURISM DEVELOPMENT IN PHU QUOC ISLAND TOWARD THE SUSTAINABILITY. MIXED METHOD IS EMPLOYED IN THIS STUDY. THE QUALITATIVE DATA IS FROM VARIOUS DATA AS JOURNALS, PUBLICATIONS, REPORTS, ETC. AND THE QUANTITATIVE METHOD IS FROM BY SEMI-STRUCTURED INTERVIEWS CONDUCTED STAKEHOLDERS IN LIGHT OF CULTURAL TOURISM. RESULTS WILL BE IMPLIED AS THE FOUNDATION FOR PHU QUOC ISLAND. FURTHERMORE, LIMITED SAMPLES AND STUDY SCOPE CAN LEAD TO FURTHER RESEARCHES.

KEYWORDS: CULTURAL TOURISM, PERCEPTIONS, STAKEHOLDERS, SUSTAINABLE TOURISM, TOURISM DEVELOPMENT, VIETNAM (PHU QUOC).

INTRODUCTION

The tourism industry is one of the world's largest industries with a global economic contribution³. According to Richards⁴, cultural attractions are considered as important streams of global culture at the national and/or local level and culture plays an important role in establishing

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³ World Tourism Organization. – WTO, Tourism Highlights 2012 Edition. Madrid, Spain., 2012. Accessed at http://dtxq4w60xqpw.cloudfront.net/sites/all/files/docpdf/unwtohighlights12enhr_1.pdf

⁴ Richards, Greg. *Cultural Attractions and European Tourism* CAB International. UK, 2001

and reinforcing people's unique identities. Phu Quoc – a 593 km² area island district of Kien Giang Province is located in the Gulf of Thailand. Phu Quoc island is in the World Biosphere Reserve recognized by UNESCO in 2006⁵. By its mysterious beauty, Phu Quoc island also has other name as Pearl Island. Tourism activities are stretching out from the land, ocean and aerial scopes such as hiking, scuba diving, fishing, trekking and snorkelling. As surrounding by sea, aside from beachside activities, Phu Quoc are also attracted tourists by traditional villages, expansive nature parks, pagodas, festivals and famous cuisines. The island's still-unspoiled natural spots are really worth seeking out and make Phu Quoc become undeniably one of the most attractive destinations not only in Vietnam but also in the Asian region. However, the cultural tourism is not paid attention to. It is not as a separate form of tourism but it must be combined with other tourism forms. This paper reviews literatures of cultural tourism and its potentials in Phu Quoc island, and explore the stakeholders' perceptions and to formulate recommendations on how to develop it in the tourism industry context toward the sustainable manner.

LITERATURE REVIEW

Definitions of cultural tourism

Robison & Picard⁶ defines "culture as a fluid and problematic concept to deal with which means both 'ways of life' (beliefs, values, social practices, rituals and traditions etc.) and the tangible (buildings, monuments, objects etc.) and intangible (language, performances and festivals, craftsmanship etc.) expressions and manifestations of society's values and beliefs. In a touristic sense, culture refers to both 'peoples' and their ordinary social characteristics, traditions and day-to-day patterns of behaviour which mark them out as 'different', as well as to more exceptional representations of creative and artistic endeavour".

According to World Tourism Organization⁷, cultural tourism is one of the fastest growing sectors of tourism industry and especially for come recent decades⁸. The concept of cultural tourism has been in existence for a long time⁹ and gains long debate about its definition and conceptualization among scholars¹⁰. Therefore, there are a great number of definitions of cultural tourism in use. Cultural tourism is not all about visiting/ participating or consuming to museums and galleries, arts events and festivals, heritage attractions and sites, and other cultural experiences. Its essence is about encountering a destination's history and heritage, its stories, its people, its landscape, its townscape, its culture. It is about discovering what makes a destination distinctive, authentic, and memorable. That is about the experience of "a place"¹¹. Also, cultural tourism is

⁵ <http://phuquocisland.gov.vn/vi-vn/chinhquyen/gioithieu/tongquanvephuquoc.aspx>

⁶ Robinson, Mike and David Picard (2006), "Culture, tourism and development, UNESCO" 17 Jan 2017, <http://unesdoc.unesco.org/images/0014/001475/147578e.pdf>

⁷ World Tourism Organization - WTO. "Policy for the growth and development if tourism in Botswana", Department of Tourism, Gaborone, 2008.

⁸ Smith, Melanie and Richard, Greg, *The Routledge handbook of cultural tourism* (New York & London: Routledge, 2013).

⁹ Howard, Hughes and Danielle, Allen. "Cultural tourism in central and eastern Europe: The views of induced image formation agents," *Tourism Management* 26, (2005): 173-183

¹⁰ Michalkó, Gabor. "A turizmuselmélet alapjai Székesfehérvár: Kodolányi János Főiskola," *Turizmus academia* (1), 2004; Richards, Greg. *Cultural tourism in Europe*. (Wallingford: CAB International. UK, 2005).

¹¹ Thorne, Steven. "Cultural tourism - A place-based approach", 2009. Accessed

considered as a subdivision of tourism in concerning to the culture of an area or a country in specific geographical areas, the lifestyle, the art of those people, their religion, history and other factors of their lifestyle and it contains tourism in major and large and historical cities and urban areas, and their cultural facilities like theatres and museums¹². Cultural tourism is a mean for individuals and societies to reach an opportunity to access and gain awareness of one another's places and pasts¹³. Therefore, it requires visits aim to see and experience to other peoples' traditions¹⁴. Also, cultural tourism is an entertainment and educational experience that combines the arts with natural and social heritage and history."¹⁵.

Richards¹⁶ and Smith¹⁷ state cultural tourism can be regarded as the movement of individuals to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs. More of that, cultural tourism involves visiting museums, artistic activities, galleries, cultural heritage zones; it also includes the lifestyles formed by beliefs, languages, religious activities, gastronomy, and nutrition habits, dressing of people, architectural buildings, handworks, artefacts and related atmosphere¹⁸. Thus, in tourism, culture can be represented as physical and/or material; tangible or intangible as well as the practices of everyday life¹⁹.

Nature, characteristics and contributions of the cultural tourism

Regarding World Tourism Organization²⁰, this substantial feature reveals opportunities to improve the effectiveness of national and regional tourism through the development of cultural-historical tourism - through absorption and integration of cultural-historical resources in the

at: <http://www.destinationworld.info/downloads/Cultural%20Tourism%20-%20A%20Place-Based%20Approach.pdf>.

¹² Prentice, Richard. "Experiential cultural tourism: Museums & the marketing of the new romanticism of evoked authenticity." *Museum Management and Curatorship* 19, (2001): 5-26.

¹³ Robinson, Mike and David Picard (2006), "Culture, tourism and development, UNESCO." 17 Jan 2017, <http://unesdoc.unesco.org/images/0014/001475/147578e.pdf>

¹⁴ Joseph Mbaiwa & Sakuze, Lolly. "Cultural tourism and livelihood diversification: The case of Gwihaba Caves and XaiXai village in the Okavango Delta, Botswana." *Journal of Tourism and Cultural Change* 7, (2009): 61-75; Mugalavai, Violet K. "The role of indigenous women in the sustainability of folk culture for cultural and creative tourism" in: *Local communities and participation in African Tourism of thematic proceedings of ATLAS Africa Conferences*. Edited by Van der Duim, R. and Kloek, M.E. eds (Arnhem ATLAS, 2007): 97-105; Nzama, Thandi A. "Sustainable cultural and heritage tourism development in the rural areas of KwaZulu-Natal with reference to Ntambanana Local Municipality" In: *Tourism for development: environmental sustainability, poverty reduction and empowering communities* of Thematic proceedings of ATLAS AFRICA Conferences. Edited by Katharina Zellmer, René van der Duim and Jarkko Saarinen (Arnhem ATLAS, 2010): 39-55

¹⁵ Cultural Tourism Industry Group, <http://www.culturaltourismvictoria.com.au/>

¹⁶ Richards, Greg. *Cultural tourism in Europe* Wallingford CAB International. UK, 1997

¹⁷ Smith, Melanie, *Issues in cultural tourism studies* (London: Routledge, 2003).

¹⁸ World Tourism Organization - WTO. "City tourism and culture: The European experience". A report of the European Travel Commission and of the World Tourism Organization, Spain, 2005.

¹⁹ Bridget Beattie McCarthy. *Cultural tourism: How the arts can help market tourism products – How tourism can help provide markets for the art*. Portland: Trade Paperback, 1992; Keitumetse, Susan Osireditse. "Sustainable Development and Archaeological Heritage Management: Local Participation and Monument Tourism in Botswana.", PhD diss., University of Cambridge, 2005; Smith, Melanie and Richard, Greg, *The Routledge handbook of cultural tourism* New York & London: Routledge, 2013.

²⁰ World Tourism Organization – WTO, *Tourism highlights 2012* Ed. Madrid, Spain, 2012. Accessed at http://dtxqt4w60xqpw.cloudfront.net/sites/all/files/docpdf/unwtohighlights12enhr_1.pdf

regional tourism product and development on this basis of a regional tourism brand. Cultural tourism is based on the "cultural heritage" which includes intangible and tangible movable and immovable heritage. Under the law of Vietnam, (Law no. 32/2009/QH12 date 18/6/2009 on amending and supplementing a number of articles of the law on cultural heritages)²¹, "intangible cultural heritage means spiritual products associated with related communities, individuals, objects and cultural spaces, which are of historical, cultural or scientific value, express the identity of communities, are constantly recreated and transmitted from generation to generation orally, through craft teaching, performing arts or in other forms" and "tangible cultural heritages are material products of historical, cultural or scientific value, including historical-cultural relics, famous landscapes and beauty spots, vestiges, antiques and national precious objects". Under this concept, cultural tourism owns several sub-types a cultural ecotourism, indigenous cultural tourism; eco-cultural tourism and socio-cultural tourism²². Cultural tourism includes besides all the visiting of historical sites and sightseeing, providing the opportunity for enjoyment of past human achievements and as part of domestic tourism, visiting those places is an object of admiration, national pride and rediscovering the achievements of our ancestors.

In addition, cultural tourism is a tool for economic development achieving economic growth by visitors' attraction outside the community-host who are with their interests and overall/partial motivation in the historical, artistic, scientific or related to lifestyle and traditions reality and facts of a community, region, group or institution. That travel is concentrated on the feeling of the cultural environment. Tourism is looking for ways to create "marketable tourism products" as well as environment for work and life. Cultural-cognitive tourism is an interaction between cultural, ethnic and historical components of the society or of the place to be used as resources to attract tourists and tourism development.

Cultural tourism contributes positively and negatively to the economic wealth of a region through its socio-economic effects which depends on the type of activity and the territorial features alike. The negative impacts are relating to risks of commodification of local traditions²³ and negative influence on cultural identities and self-understanding²⁴ such as increased crime and degradation of morality, environment, etc... In addition, Joseph Mbaiwa²⁵ emphasizes commodification of culture and commercializing traditional arts and craft can decrease the quality of cultural products.

In contrast, many advantages are created with cultural tourism²⁶ like seasonal freedom, large attendance including all categories of tourists, the possibility of development in any area ensuring a good use of resources. As presented, activities of cultural tourism are to showcase the lifestyle of cultural and ethnic groups along with their history, artefacts and monuments, cultural events as exhibitions, competitions, carnivals, festivals, concerts that they have created²⁷.

²¹ http://www.moj.gov.vn/vbpq/en/lists/vn%20bn%20php%20lut/view_detail.aspx?itemid=10463

²² Peter, Brooker, *A glossary of cultural theory* (London: Arnold, 2003).

²³ Dean, MacCannell, *The tourist. A new theory of the leisure class* (New York: Schocken Books, 1976).

²⁴ Tomaselli, Keyan, *Cultural tourism and identity: Rethinking indigeneity*. (Brill: Leiden, 2012).

²⁵ Joseph Mbaiwa. "The socio-cultural impacts of tourism development in the Okavango Delta, Botswana." *Journal of Tourism and Cultural Change*, 2 (2005): 163–185

²⁶ Minciu, Rodica. *Economica Turismului* (Uranus, Bucuresti, 2004).

²⁷ Silberberg, Ted. "Cultural tourism and business opportunities for museum and heritage sites." *Tourism Management* 16, (1995): 361-365; Smith, Melanie, *Issues in cultural tourism studies*. Taylor & Francis, 2004.

Therefore, from cultural tourism, local communities can take pride in their culture, strengthens community identity and ties and socio-economic urban regeneration from financed programmes²⁸. This is an essential in preservation and enhancement to national and local pride and spirit. Culture and heritage features are essential in building a country's image, thus cultural tourism can be one of the key instruments in developing a positive image of a country internationally.

Local products, artefacts as well as the host community in a certain locality are the main factors in cultural tourism, therefore, it can be viewed as a form of tourism that is built around cultural resources²⁹ and tourists can experience local cultures and reach opportunity to appreciate and improve their understanding of local cultures³⁰. Cultural tourism can provide a symbiotic relationship between local communities which results in satisfaction of the tourists and sustains the wellbeing of local people³¹ and due to many participants and stakeholders in the development of the tourism industry particularly by tour operators and local communities in exploring and safeguarding cultural heritage, as a result, much interaction with the tourists are gained to which leave a lasting impression on tourists³². Local communities can benefit through poverty alleviation and job creation especially in historically disadvantaged communities³³. Great potentials can be

²⁸ Jonathan Mitchell and Caroline Ashley. *Tourism and poverty reduction: Pathways to prosperity* London: Earthscan, 2010; Mugalavai, Violet K. "The role of indigenous women in the sustainability of folk culture for cultural and creative tourism" in: *Local communities and participation in African tourism of thematic proceedings of ATLAS Africa Conferences*. Edited by Van der Duim, R. and Kloek, M.E. eds (Arnhem ATLAS, 2007): 97-105; Saarinen, Jarkko. "Conclusion and critical issues in tourism and sustainability in Southern Africa." In *Sustainable tourism in Southern Africa: Local communities and natural resources in transition*, edited by J. Saarinen, F. Becker, H. Manwa and D. Wilson (eds.), (Channel view: Clevedon, 2009): 269–286; Smith, Melanie and Richard, Greg, *The Routledge handbook of cultural tourism* New York & London: Routledge, 2013; Sutherland, Margaret. *Belfast: Changing perceptions of a city through cultural tourism development*. Queen's University: Belfast, 2006

²⁹ Okech, Roselyne. N. "Promoting cultural tourism in Kenya: Focus on funerals in Luo and Luhya communities." *Tourism Review International* 12, No. 3&4, (2009): 243-258.

³⁰ Monkogoi, Lenao. "The impact of cultural tourism on the authenticity of traditional baskets in the Okavango Delta: The case of Gumare and Etsha 6 villages." Master Thesis, University of Botswana, 2009; Nzama, Thandi A. "Sustainable cultural and heritage tourism development in the rural areas of KwaZulu-Natal with reference to Ntambanana Local Municipality" In: *Tourism for development: environmental sustainability, poverty reduction and empowering communities* of Thematic proceedings of ATLAS AFRICA Conferences. Edited by Katharina Zellmer, René van der Duim and Jarkko Saarinen (Arnhem ATLAS, 2010): 39-55

³¹ Urmilla Bob and Ulrika Singh "The economic socio-cultural impacts of tourism development on Indian and African communities in Durban, KwaZulu-Natal, South Africa." in: *Local communities and participation in African Tourism of thematic proceedings of ATLAS Africa Conferences*. Edited by Van der Duim, R. and Kloek, M.E. eds (Arnhem ATLAS, 2007). 59–69; Joseph Mbaiwa & Sakuze, Lolly. "Cultural tourism and livelihood diversification: The case of Gwihaba Caves and XaiXai village in the Okavango Delta, Botswana." *Journal of Tourism and Cultural Change* 7, (2009): 61–75.

³² Lapeyre, Renaud. "The Grootberg lodge partnership in Namibia: Towards poverty alleviation and empowerment for long-term sustainability." *Current Issues in Tourism* 14, (2011): 221–234; Mugalavai, Violet K. "The role of indigenous women in the sustainability of folk culture for cultural and creative tourism" in: *Local communities and participation in African Tourism of thematic proceedings of ATLAS Africa Conferences*. Edited by Van der Duim, R. and Kloek, M.E. eds (Arnhem ATLAS, 2007): 97-105.

³³ Lapeyre, Renaud. "The Grootberg lodge partnership in Namibia: Towards poverty alleviation and empowerment for long-term sustainability." *Current Issues in Tourism* 14, (2011): 221–234; Jonathan Mitchell and Caroline Ashley. *Tourism and poverty reduction: Pathways to prosperity* London: Earthscan, 2010; Moswete, Naomi, Thapa, Brijesh and Lacey, Gary Terence. (2009). Village-based tourism and community participation: A case study of the Matsheng villages in southwest Botswana. In, *Sustainable tourism in Southern Africa: Local communities and natural resources in transition*. J. Saarinen, F. Becker, H. Manwa and D. Wilson (eds.) (Clevedon, UK, Channelview, 2009): 89–209;

gained from the cultural tourism for the lives of local people³⁴ such as cultural exchange and understanding. Cultural tourism helps preserve the cultural and historical heritage. Tourism makes an important contribution to culture and historical heritage by providing means for keeping the traditions alive and finances the protection of heritage as well as increase visitor appreciation of that heritage. In short - more public interest and more funds for protection. Tourism interest in the heritage site can be the key in providing political support for the management and protection of the heritage in question. (e.g. music and art have long been called international languages)³⁵; stimulate conservation and heritage preservation efforts³⁶; revitalize traditional building and craft industries; generate economic activity and local or regional development; and enhance community cohesiveness and pride in cultural identity³⁷. Cultural tourism is considered to be a catalyst for change, designed for stimulating economy through tourists which are generating social and economic benefits. Cultural tourism brings pride to local communities and at the same time creates cultural bondage and understanding between host and guest communities³⁸.

Stakeholders in tourism industry

There are many definitions of stakeholders to date and most of them are derived from Freeman's original definition³⁹. Freeman⁴⁰ defines a stakeholder as “any group or individual who can affect or is affected by the achievement of the organization’s objectives”. Freeman expresses relationships with several groups and individuals such as employees, customers, suppliers, stockholders, banks, environmentalists, government, members of the communities, governments, etc. exist in the organization and stakeholder is any group or individual who relates to a corporation’s operations and purpose. This definition is accepted by many scholars as Sheehan and Ritchie⁴¹, Currie et al.⁴², Waligo et al.⁴³, Gyrd-Jones & Kornum⁴⁴.

Saarinen, Jarkko, Moswete, Naomi and Monare, Masego J. “Cultural tourism: New opportunities for diversifying the tourism industry in Botswana.” *Bulletin of Geography. Socio-Economic Series*, No. 26 (2014): 7–18.

³⁴ Zeppel, Heather and Hall, Colin Michael, “Selling art and history: Cultural heritage and tourism.” *Journal of Tourism Studies* 2, No. 1 (2002): 29-45.

³⁵ Bridget Beattie McCarthy. *Cultural tourism: How the arts can help market tourism products – How tourism can help provide markets for the art.* (Portland: Trade Paperback, 1992).

³⁶ Zeppel, Heather. “Cultural tourism at the Cowichan native village, British Columbia”. *Journal of Travel Research* 41, (2002): 92-100

³⁷ Richards, Greg. *Cultural tourism in Europe* Wallingford CAB International. UK, 1997; Sutherland, Margaret. *Belfast: Changing perceptions of a city through cultural tourism development.* Queen’s University: Belfast, 2006.

³⁸ Sudipta, Kiran Sarkar, Sarat, Lenka and Babu, George P. “Cultural Tourism in Malaysia in The Perspective of Indian Tourists: A Study.” *Journal of Tourism* 16, (2010): 48-53.

³⁹ Hallahan, Kirk. “Inactive publics: the forgotten publics in public relations.” *Public Relations Review* 26, (2000): 499-515; Miguez González and Maria Isabela. “Análisis de los conceptos de público, stakeholder y constituent en el marco teórico de las instituciones públicas.” *ZER, Revista de Estudios de Comunicación* 23, (2007): 183-197.

⁴⁰ Freeman, Edward R., *Strategic management: A stakeholder approach.* Boston: Pitman, 1984.

⁴¹ Sheehan, Lorn. and Ritchie, Brent J. R. “Destination stakeholders: Exploring identity and salience.” *Annals of Tourism Research* 32, (2005): 711-734;

⁴² Currie, Russell R. et al., “Determining stakeholders for feasibility analysis.” *Annals of Tourism Research* 36, (2009): 41-36.

⁴³ Waligo, Victoria M., Clarke, Jackie and Hawkins, David R. “Implementing sustainable tourism: A multi-stakeholder involvement management framework.” *Tourism Management* 36, (2013): 342-353.

⁴⁴ Gyrd-Jones R. and Kornum, Niels. “Managing the co-created brand: Value and cultural complementarity in online and offline multi-stakeholder ecosystems.” *Journal of Business Research* 66, (2013): 1484-1493.

Four stakeholder categories have been categorized upon to their roles in tourism development as tourists, residents, entrepreneurs and local government officials⁴⁵. Stakeholders⁴⁶ are expanded to origin governments, tertiary educational institutions, and non-government organizations (NGOs) by their important role-plays in the tourism development. In the tourism context, to gain the tourism development, all parties are required to be related and reach the opportunity to influence its management⁴⁷, especially for sustainable tourism development, it must have the stakeholders' support and involvement of stakeholders into the planning process⁴⁸. Additionally, according to Mitchell et al.⁴⁹, stakeholders are considered as players (internally or externally) by their direct or indirect relationships to an organisation's management/ operation. They are classified upon to the three basic attributes: power, legitimacy and urgency in which power as “the extent to which a party has or can gain access to coercive, utilitarian, or normative means, to impose its will in the relationship”, legitimacy as “a generalized perception or assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed system of norms, values, beliefs, and definitions” and urgency “as the degree to which stakeholder claims call for immediate attention”⁵⁰.

The concept of stakeholders assumes that a destination takes central place within the relationship network of other interest and influential groups, to ensure the long-term existence of the destination, where the stakeholder is each person or group that can influence or can be influenced by meeting the goals of destination⁵¹.

⁴⁵ Sheehan, Lorn. and Ritchie, Brent J. R. “Destination Stakeholders: Exploring Identity and Salience.” *Annals of Tourism Research* 32, (2005): 711-734.

⁴⁶ Weaver, David and Lawton, Laura Weaver. *Tourism management*, (2ndeds.). (Milton, Australia: John Wiley and Sons, 2002)

⁴⁷ Sautter, Elise Truly and Leisen, Brigit. “Managing stakeholders: a tourism planning model.” *Ann. Tour. Res.* 26, (1999): 312-328; United Nations Environmental Programme – UNEP and World Tourism Organization – WTO. *Making tourism more sustainable: A Guide for Policy Makers*, Paris: United Nations Environmental Programme, 2005.

⁴⁸ Byrd, Erick, et al. “Comparison of stakeholder perceptions of tourism impact in rural eastern North Carolina.” *Tourism Management* 30, (2009): 693-703; Currie, Russell R. et al., “Determining stakeholders for feasibility analysis.” *Annals of Tourism Research* 36, (2009): 41-36; Jamal, Tazim and Stronza, Amanda. “Collaboration theory and tourism practice in protected areas: stakeholders, structuring and sustainability.” *J. Sustain. Tour.* 17, (2009): 169-189; Waligo, Victoria M., Clarke, Jackie and Hawkins, David R. “Implementing sustainable tourism: A multi-stakeholder involvement management framework.” *Tourism Management* 36, (2013): 342-353.

⁴⁹ Mitchell, Ronald K., Bradley R. Agle, and Donna J. Wood. "Toward a theory of stakeholder identification and salience: Defining the principle of who and what really counts." *The Academy of Management Review* 22, no. 4 (1997): 853-86. <http://www.jstor.org/stable/259247>.

⁵⁰ Mitchell, Ronald K., Bradley R. Agle, and Donna J. Wood. "Toward a theory of stakeholder identification and salience: Defining the principle of who and what really counts." *The Academy of Management Review* 22, no. 4 (1997): 853-86. <http://www.jstor.org/stable/259247>.

⁵¹ Sheehan, Lorn. & Ritchie, Brent J. R. “Destination stakeholders: Exploring identity and salience.” *Annals of Tourism Research* 32, (2005): 711-734.; Currie, Russell R. et al., “Determining stakeholders for feasibility analysis.” *Annals of Tourism Research* 36, (2009): 41-36; Waligo, Victoria M., Clarke, Jackie and Hawkins, David R. “Implementing sustainable tourism: A multi-stakeholder involvement management framework.” *Tourism Management* 36, (2013): 342-353.; Gyrd-Jones R. and Kornum, Niels. “Managing the co-created brand: Value and cultural complementarity in online and offline multi-stakeholder ecosystems.” *Journal of Business Research* 66, (2013): 1484-1493.

Sustainable tourism development and cultural tourism

In the report of the World Commission on Environment and Development⁵² - Our Common Future 1987, the sustainable development is firstly defined as “that development meets the needs of the present without compromising the ability of future generations to meet their own needs”. Later, enormous researches on sustainable tourism development have been conducted and the definition is being expanded upon needs of the various sectors of the economy, including the tourism.

WTO⁵³ defines “sustainable tourism development meets the needs of present tourists and host regions while protecting and enhancing opportunities for the future. It is envisaged as leading to management of all resources in such a way that economic, social and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, and biological diversity and life support systems”. The foundation for sustainable development in tourism is sustainable preservation of ecological, socio-cultural and economic components, with the presence of human activities and processes as a key factor⁵⁴. To achieve to sustainable tourism development, the most important is gaining the sustainability of the tourism management which includes sustainable tourism destinations covering a number of aspects as the responsible usage of natural resources, over-consumption and waste reduction, the use of 'clean' energy, heritage protection and natural and cultural preservation of destinations, training staff, local economic supports or customer care, etc.⁵⁵ Additionally, sustainable tourism is one of the approaches to the development of the tourism sector assisting tourism decision-makers to best balance its positive and negative effects on current and future population⁵⁶. As being one of the tourism sub-types, cultural tourism should also be developed in sustainable manner which can lead to sustainable development for the “non-smoking” industry. In addition, Robison & Picard⁵⁷ states “the value of culture is taking place as the very cornerstone of economies and development agendas and tourism is an important element of emergent transnational ‘cultural economies’ – or economies of the cultural – in that it provides and connects new audiences, and generates new pressures and new opportunities”. Besides, Cultural tourism is for cultural exchange, promoting understanding and for cultural diversity to flourish of which both an important means of individual personal fulfillment and a

⁵² World Commission on Environment and Development - WCED. *Our Common Future*, (Oxford University Press. Oxford, 1987).

⁵³ World Tourism Organization – WTO, *Tourism Highlights Edition 2001*. (English version). Retrieved from <http://www.e-unwto.org/doi/book/10.18111/9789284406845>

⁵⁴ Swarbrooke, John. *Sustainable tourism Management*, Oxon-New York: CABI Publishing, 2000; Vukonić, Boris and Čavlek, Nevenka. *Rječnik turizma*, Zagreb: Masmedia, 2001; Đukić, Antonijie, *Menadžment prirodnih resursa i ekologija u turizmu: Metode i modeli*. Dubrovnik: Veleučilište u Dubrovniku, 2001; Črnjar, Mladen and Črnjar, Kristina, *Menadžment održivog razvoja*. Opatija: Fakultet za turistički i hotelski menadžment Opatija, Sveučilište u Rijeci, 2009

⁵⁵ United Nations Sustainable Development. *United Nations Conference on Environment and Development. Agenda 21*, Brazil: Rio de Janeiro in 1992. Accessed 16/6/2016 at <https://sustainabledevelopment.un.org/content/documents/Agenda21.pdf>

⁵⁶ United Nations. *Managing sustainable tourism development: ESCAP tourism review No. 22*, (New York, NY: United Nations, 2001).

⁵⁷ Robinson, Mike and David Picard (2006), “*Culture, tourism and development, UNESCO.*” 17 Jan 2017, <http://unesdoc.unesco.org/images/0014/001475/147578e.pdf>

major industry generating jobs and investment and it depends upon both ancient history and the most up to date technology; it has both local and global environmental implications⁵⁸.

METHODOLOGY

The study aims to present findings from related literature on cultural tourism in journal papers, publications, reports, etc. and interview primary data. Primary data is from interviews/survey through 130 collected questionnaires to tourists (including 30 international tourists); 13 tour guides and leaders, managers/ owners from 4 tourism businesses, 5 craft villages' owners, 3 the local authorities and 4 cultural heritage management officers. Later, the statistical method employed in this study to analyse the data. The questionnaires are distributed and collected to/from tourists by Google docs and by the support of the tourist businesses aiming to explore with

- 130 tourists (100 domestic and 30 international tourists) to seek their concepts on what cultural tourism is, expectations and feelings after their visit to cultural attractions / places. 172 questionnaires were sent and collected on their last day of the tour. The 156 out of 172 responses were collected, eliminated and filtered the unsatisfactory data and finally 130 questionnaires were able to use.

- 4 tourism businesses (7 tour guides and leaders, 6 managers/ owners) to have crosscheck and to find their concepts on cultural tourism, difficulties and advantages from the tour organisers, and the possibility to open a separate cultural tour in Phu Quoc island, tourist feelings after visiting to the cultural attractions. Tour guides and leaders own experiences from 4 years and above.

- 5 craft villages' owners to understand the touristic development plan for the villages, cultural tourism perceptions, government supports, environment protection, etc. of which are directly interviewed based on the semi-structured questionnaires.

- 3 the local authorities and 4 cultural heritage management officers to discover viewpoints of local authorities, protection and preservation of the cultural attractions, any existing development plan or supportive policy for the tourism development.

FINDINGS AND DISCUSSIONS

Overview of the cultural tourism and its potentials in Phu Quoc

In 2016, Phu Quoc received more than 1.45 million tourists, exceeding 20.8% of the plan, up nearly 63% in comparison with 2015, of which 201,132 international tourists, increased by 38, 5%. Total tourism revenue is over VND 8,920 billion, 32.4% up with the year 2015⁵⁹. In 2017, Phu Quoc is planned to attract more than 1.8 million tourists, up to 25.5% as of 2016, in which international tourists will be over 300,000, increasing about 42.7%. Total tourism revenue is more than 11,150 billion VND, up to 25% over 2016. In addition, there are around 220 projects invested in tourism (for 79% of investment projects in total in the province) valued VND 222,000 billion, of which 167 investment project certificates have been granted with the total capital of VND 126.643 billion and 30 projects have been put into operation with an investment capital of more than VND 31 billion⁶⁰.

⁵⁸ European Association Historic Towns and Regions – EUAHTR, *EU Sustainable Tourism Guidelines*, 2009.

⁵⁹ <http://vietnamtourism.gov.vn/index.php/items/22351>

⁶⁰ <http://vietnamtourism.gov.vn/index.php/items/22351>

In term of the intangible culture, Phu Quoc island is filled with colorful folk culture with legends, folk songs and beliefs cultural historical relics, revolutionary history, customs and habits of island residents, fishing villages and traditional handicraft villages, etc. Each of the tourist sites are in connection with a few legends, such as the legend of the establishment/ the birth of Caodaism, King Gia Long - Nguyen Anh, Nguyen Trung Truc – a Vietnam hero... Many unique traditional festivals in Phu Quoc lure tourists with their excellent performances and activities as Vu Lan festivals – Amnesty of Unquiet Spirits held during the seventh month of the lunar year; the music festival held twice a year which is lasting 14 days, Phu Quoc Green, Mother Goddesses, Nghinh Ong (whale worshipping), annual boat racing, etc. most of the festivals are organized in the local mood, they are not shown out to the publish and tourists come with purpose of “seeing”, not “joining”. Most of the attractions do not have guides which help tourists understand deeper on the festival contents which is not impressed to tourists and expressed out their special characteristics.

In light of tangible culture, there are many sacred and ancient pagodas/ temples and festivals for the worships to saints or deities and the heroes who blesses to the peace of the island and local inhabitants such as Sung Hung ancient pagoda, Ho Quoc Pagoda, Hung Long pagoda, Dinh Cau temple, etc. In addition, ancient structured houses are deniable and unforgettable places to tourists which show out the traditional and unique characteristics of the local inhabitants in the island. At present, Phu Quoc has about 15 ancient houses. Craft villages as fishing village, fish sauce producing village, pepper growing village, pearl culturing and dog feeding village are places for tourists to gain their understandings and experiences on how to produce, cook and make the craft products as well. Later, they can buy as their souvenirs. In term of the historical cultural attraction, Phu Quoc is also a region with rich history from the French and American wars in Vietnam. Many historical relics associated with the anti-French and American wars as Coconut Tree Prison historical relics - a beautiful symbol on revolutionary heroism will be actually unforgettable experience, Phu Quoc Originality museum, etc.

Concerning to the cultural issue, gastronomy is also a great issue to all the tourists. There are many kinds of specialties. Each of regions in Vietnam has a different and own culinary style. The specialty of Phu Quoc gastronomy is the interference of the processing ways of Vietnam – Chinese and Khmer (Cambodian) which create the unique in the flavor and taste in comparison with other places. Also, to most of domestic tourists, travelling to Phu Quoc, fresh seafoods as squids, crabs, clams, fishes, etc. which are fished/ caught by themselves and cooked by very skillful and traditional chefs are unforgettable.

Findings from the survey and interviews.

According to travel companies, they only organize separate/ private cultural tours under tourists’ own orders and needs. About 98% of tour operators do not organize the private cultural tours. The Phu Quoc tours are normally packaged in 3 to 4 days of which activities are spreading in many activities including cultural sites/ attractions visit because tourists expect to experience with a variety of activities during the trip. As for them, in case, the tour is only open for single cultural discovery, this may be bored and is not interesting. These results are consistent with tourists’ responses. About 98% of tourists are not interested in the “so-called” cultural tourism. The different result exists between domestic and international tourists.

- As for domestic tourists - more than 98% tourists would like to have the travel in which they can enjoy and experience a variety of activities because the travel will become monotonous if they are only for the cultural travel except that they are in a group or originations as corporates, social groups, schools. In this case, they come to these places for their practical studies or their special purposes. Besides, 98% domestic tourists don't feel exciting or interesting when they visit cultural sites. This is because most of the cultural sites are same or familiar with the ones in their hometowns even though the site legends or histories can be different. 80% of the individual tourists (self-tourist) are not paying visits to historical relics, pagodas, festivals and craft villages and 90% of packaged tourists pay a very quick visit to cultural sites because, with them, Phu Quoc is a place for the nature and beach. Most of domestic tourists put in their minds that Phu Quoc is for beach bathing, seafood, and products of craft villages as pepper, fish sauce, etc...85% domestic tourists and 69% international tourists state that it seems festivals are open in a "closed" mood as of which they are not joined or participated into the festivals.

- As for international tourists, they are much interested in the cultural explorations of their travels. 95% of them are interested in discovering/ understanding about Vietnam's cultures like lifestyles, craft villages, gastronomy, history, artefacts and monuments, exhibitions/ museums, competitions, carnivals, festivals, concerts. Besides, visiting, experiencing, they are able to buy products of the traditional craft villages; enjoy the culinary arts. In the aspect of gastronomy, 90% domestic tourists and 30% international tourist feel the difference and special does not exist in cuisine even Phu Quoc has a great source of fresh and tasty sea foods. In long-term strategy, this can cause the competitive of Phu quoc decrease.

In the viewpoints of most of owners and those who are employing in craft villages, 75% of them show their attentions are not paying to the "so-called": cultural tourism. In their points of view, the "so-called" of culture and the tourism (even sustainable tourism) concepts is not important because, crafts are seen as their employments to earn for their lives in which they are kept and passed from generation to generation and they develop and produce traditionally. They only try their best to gain the best effectiveness and efficiency of their doings. They express their limits on tourism knowledge. They do not really feel the importance and have no the development plan and trend to promote to be the best as it can. With them, to widen their businesses, there are many constraints such as seasonal dependency, local government supports, market development, human resources, capital, technology and knowledge, etc.

As in the interview results of local authorities and site managers, Phu Quoc tourism growing fast, thus, the preservation and conservation of the monuments or cultural attractions/ sites cannot follow. Besides, complicated requirements in documentations from government, financial resources and knowledge are problems which hinder the preservation and conservation. Additionally, local government supports have been planned which is being conducted aiming to enhance and promote the cultural resources and tourism to be developed but the results are still limited.

Recommendations for the cultural tourism development

Cultural tourism is an important source which contributes to the tourism development. However, "how it develops" is in questions. From the above analysis, some recommendations are made as follows:

- Improvement effectiveness of state management of tourism: The local government officer should be enhanced in knowledge and skills to support more to the local. State and local authorities need to build up stable material zones, seeking markets for their products, taxation incentives, capital support, etc. Related authorities should have support programs on the construction of environmental/ waste pollution processing in villages, low-rate credit to widen businesses and apply new technology to the production. Training or provision of training courses to local inhabitants and other stakeholders on how to produce/ trade and make tourism in sustainable manner is an urgent task because this helps their businesses and organisations in particular and Phu Quoc tourism industry in general become sustainable and gain benefits and profits in the long-term.

- As for the enhancement of capital mobilisation and tourism advertisement, as known, capital/ finance investment is importance to the tourism development. This capital investment is to enhance the infrastructure and preservation/ protection to the sites. A long with this, the tourism advertisement through TV, brochure, media tools, other publications, etc. should be paid attention more with focus on festivals' and craft villages to attract more tourists.

- In term of human resources training and development, the professional knowledge and skills are really importance in tourism context. This is the key of the tourism development. Professional cultural knowledge should be equipped to guide, interpret to visitors for their deep understanding to the local culture in private and Vietnam culture in general. Training courses of management skills, environment protection, and technical application, legal updates, etc. should also be provided to business owners, employees who are working in the tourism industry and even staff of government authorities, etc.

- Tourism development must contribute to preserving and promoting Vietnamese cultural values and customs and tourism is the driving force, creating resources to promote cultural preservation/ conservation. Revenues from tourism aim to contribute positively to conservation/preservation. Tourism development must be along with the raise of local community standards both from the physicality and the mentality and the tourism development is also go with the development of Vietnamese cultural products, cultural characteristics of Phu Quoc via the heritage, relics, festivals, lifestyle, craft villages, gastronomy. Traditional culture should be combined with folklore and contemporary cultures in tourism products. Investment and policy should be cared as proper investment in conservation, preservation of cultural values, investment in new cultural works; and International cooperation and enhancement of the international financial, technical support, recognition, protection and respect for cultural institutions and values especially to the promotion of cultural values and honoured to bring sustainable benefits to the generations of tourists. The true values of tradition are respected. Also, the development of infrastructure, technical facilities should be emphasized such as restoration, conservation/ preservation, recognition and protection of monuments, heritages, religious relics and beliefs, traditional craft, etc. Besides, cultural works which create attractiveness like entertainment centers, cultural and sport service establishments, etc. in service of tourist development.

- Diversification of cultural tourism products should be put into the attention. Besides, relationships enhancement among stakeholders should be built up urgently to bring and promote benefits not only for their businesses but also for tourism industry. It is a value chain cycle for the island. However, 100% of tourist businesses hope to build up relations for tourism development and their business improvement of effectiveness and efficiency.

CONCLUSION

Cultural tourism focuses essentially on the culture and cultural environments including landscapes of the destination, the values and lifestyles, heritage, arts, customs and values, industries and leisure pursuits of the local population and the host country and its beneficial contributions to the community are recognized. In Phu Quoc, the cultural tourism exists (not a private/separate tour) in combination with other tourism types and it is not development as its potentials. Therefore, in light of its development, some above mentioned recommendations as guidelines should be applied.

The study is done in Phu Quoc island; thus, some limitations arise in which the first is on study scope and the second is on the samples which were collected by the convenience method and at the small size. The results are various because the respondents are not distinguished between groups or ages, or the experienced and the un-experienced. Hence, the study does not generalize the overall evaluation. The study can be conducted with larger sample size, the broader/ deeper scope of research and applications. As a result, further researches can be done in other places.

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