

DEGREE: **DEGREE IN TOURISM**

1. GENERAL DETAILS OF THE SUBJECT

Name: **ART AND CULTURAL TOURISM**

Level: Fourth

Term: First

Type: ☐ Basic

☐ Compulsory

☒ Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 4

Practical credits: 2

Year: 2009

Lecturer: CONCEPCIÓN GIL DÍAZ

E-mail: cgil@eusa.es

2. DESCRIPTION

This course, eminently practical, has been analytically designed better than descriptive and aims to cultivate awareness of the advantages and problems that arise when a community seeks to exploit the economic potential of its cultural and artistic attractions and market them towards the global tourism. The course examines practical and theoretical issues encompassing cultural tourism, also sometimes called "heritage" or "arts" tourism. It could be understood as an interdisciplinary course combining art, history, anthropology, *marketing*, management, politics, sustainability and ethics and that involves many issues arising from contemporary globalization. **Contents:** concept, contents and typologies of cultural tourism resources and attractions, the role of cultural tourism in the global tourism market, cultural tourism representation and the roles of interpretation programs, principles, models, techniques and approaches to plan and design interpretation programs for visitors and communication modes. Case studies presented at different scales: local/regional, national and international. Practical activities in and out of classroom and fieldtrips in Seville.

3. SITUATION

PRIOR KNOWLEDGE AND SKILLS

- This course has no prerequisites, which means that prior knowledge is not required, but it may be useful those related to Art history, Cultural heritage, Communication and Marketing.
- Capacity for analysis and synthesis of texts.
- Interest in the study of tourism.
- Respect for cultural diversity.

RECOMMENDATIONS

If you do not understand assignments, readings, etc, it is your responsibility to inform the instructor. If you are having difficulty, please contact the instructor early so that you can resolve problems before your final grade is unchangeable.

COURSE REQUIREMENTS

This course is designed to be interactive, and requires: the full and active participation of all students, including:

- Participating fully in all activities and discussions during the class duration.
- Regular attendance (80% minimum).
- Keeping up with the activities in and out class.
- Reading the due texts.
- Turning in assignments by the designated time.
- Attending tutorials.
- Use of new information and Communications Technologies applied to the learning process. Therefore, it will be essential for the students to use the Virtual Platform EUSA 2.0.

- Presenting work in class and participating actively in discussions of the work of their classmates.
- In exchange for all that, there will be no exams.

ADAPTATIONS FOR STUDENTS WITH SPECIAL NEEDS

Exceptional situations will be contemplated with prior approval of the Head of Studies.

4. SKILLS

Generic transversal competences

- Capacity for analysis and synthesis
- Ability to organize and plan
- Solidity in the basic knowledge of the profession
- Problem resolution
- Teamwork
- Recognition of diversity and multiculturalism
- Ability to apply theory to practice

Specific competences

- Analyze the impacts generated by tourism
- Working in different cultural media
- Understand the characteristics of cultural heritage management

GENERAL COMPETENCES AND LEARNING OUTCOMES	
-	Demonstrate capacity for analysis and synthesis.
-	Demonstrate application of theory to practice.
-	Demonstrate information literacy skills.
-	Demonstrate effective written, oral, and visual communication skills and sensitivities.
-	Demonstrate effective critical thinking /problem solving skills.
-	Demonstrate life-long learning ability.
-	Demonstrate information/technology abilities.
-	Demonstrate ability to act in freedom and responsibility.
-	Demonstrate leadership qualities.
-	Demonstrate effective citizenship skills.
-	Demonstrate reflexive attitude in the exercise of his future work activity as cultural managers or heritage interpreters in cultural tourism.
-	Demonstrate capacity building of understanding and intercultural dialogue.
-	Demonstrate capacity building of co-operative teamwork and interpersonal relations skills.
-	Know how to effectively identify and communicate their understanding of cultural tourism in broader social contexts.
-	Be equipped to critically engage with art and cultural tourism and become more informed consumers of cultural tourism attractions.

DISCIPLINARY COMPETENCES	PROFFESIONAL COMPETENCES
C1.1.The ability in understanding and explaining the wide range of definitions, terminology and main concepts associated to both "art" and cultural tourism.	C1.1.The ability in explaining the wide range of definitions, terminology and main concepts associated to both "art" and cultural tourism.
C1.2.The ability in explaining the relationship between arts and cultural tourism.	C1.2. The ability in explaining the relationship between arts and cultural tourism.
C1.3. The ability in raising awareness about the importance of adopting a definition for the study and management of cultural tourism	C1.3. The ability in recognizing that cultural tourists represent a new type of mass tourist who seeks meaningful travel experiences.
C1.4. The ability in understanding the complexity of cultural tourism demand and its influence on the tourism management of heritage.	C1.4. The ability in identifying the profiles of the various categories of cultural tourists.
C1.5. The ability in analyzing the reasons for the extraordinary growth of cultural tourism.	C1.5. The ability in explaining why cultural/heritage tourism is the fastest growing

	segment of the tourism industry and the trend toward an increased specialization among tourists.
<p>C2.1. The ability in analyzing the cultural tourism market and be able to discern between different types of cultural tourism resources, products and attractions.</p> <p>C2.2. The ability in understanding heritage tourism supply by examining different categories of heritage / non heritage attractions, and the contexts within which heritage exists and additional perspectives on scale from the supply perspective.</p> <p>C2.3. The ability in identifying through examples different ways of appraising heritage as a tourist product.</p> <p>C2.4. The ability in recognizing the importance of turning heritage into an integrated tourist product.</p> <p>C2.5. The ability in learning the ways in which the different classifications of heritage as tourist product can manifest themselves.</p>	<p>C2.1. The ability in presenting the role and positions of cultural tourism as one of modern tourism industry's most dynamically developing branch in today's global tourism market, both from the theoretical and the practical point of view.</p> <p>C2.2. The ability in identifying and exemplifying cultural thematic routes. Cultural city tourism. Cultural tours.</p> <p>C2.3. The ability in identifying and exemplifying Traditions and Ethnic tourism. Event and Festival tourism. Religious tourism. Pilgrimage routes.</p> <p>C2.4. The ability in identifying and exemplifying Creative culture. Creative tourism.</p> <p>C2.5. The ability in identifying and exemplifying different types of tourism products and activities.</p>
<p>C3.1. The ability in presenting the role and positions of cultural tourism as one of modern tourism industry's most dynamically developing branch in today's global tourism market, both from the theoretical and the practical point of view.</p> <p>C3.2. The ability in understanding how the exploitation of cultural heritage and non heritage attractions can be an expendable tourist attraction and how cultural tourism can mitigate economic disparities in the world.</p> <p>C3.3. The ability in trying to reduce or minimize the negative physical-environmental, economic and social impacts of tourism on cultural / artistic assets by acknowledging its most important issues and concepts.</p> <p>C3.4. The ability in identifying that the growing importance of the local is, at least, partly a result of globalization.</p> <p>C3.5. The ability in understanding why more places are using culture as a means of distinguishing themselves in global markets.</p>	<p>C3.1. The ability to understand the links and separations between economic-social-environmental profits and understand the intrinsic characteristics of tourism as impact generators.</p> <p>C3.2. The ability to recognize tourism as a development option.</p> <p>C3.3. The ability to identify the main indicators for identifying and evaluating the negative impacts of tourism.</p> <p>C3.4. The ability in recognizing that in a globalising world, the 'local' is seen as a good form of tourism.</p> <p>C3.5. The ability in recognizing that cultural tourism is often equated with 'local' culture or heritage, which is 'distinctive' and 'authentic'</p>
<p>C4.1. The ability in being aware that the representations of the past are at least as much about the present as they are about the past.</p> <p>C4.2. The ability in realizing that heritage industry, incorporating heritage tourism, is inherently about the telling of stories, and the association of those stories with historic sites, landscapes, artefacts and people.</p> <p>C4.3. The ability to know the different concepts, definitions and principles of interpretation of the heritage.</p> <p>C4.4. The ability in realizing that heritage tourism is not so much about presenting people with the truth, but about confronting them with something that they will believe to</p>	<p>C4.1. The ability to critically examine the longstanding concern with the past that we see within contemporary tourism and the relevant role of both, heritage and tradition in the tourism industry.</p> <p>C4.2. The ability to understand the role of the concept of authenticity by distinguishing it from re-creation of the past.</p> <p>C4.3. The ability in understanding that cultural/heritage interpretation is the practice that decides and then attempts to communicate the content of those stories by providing a range of interpretative experiences designed to inform and entertain the visitor, and to communicate to them the significance of whatever it is they are being shown or</p>

<p>be either the truth itself or a pretty good simulation of such.</p> <p>C4.5. The ability in understanding that in some cases, the product will be a re-construction of the past.</p>	<p>experiencing at a particular location.</p> <p>C4.4. The ability to evaluate the planning and organizational elements necessary to develop a good —interpretation work.</p> <p>C4.5. The ability in understanding that in some cases, the product will be much more about producing an engaging, stimulating and enjoyable commercial encounter.</p>
<p>C5.1. The ability in being conscious that commodification is at work throughout the tourist industry, both in very obvious ways as well as in much more subtle ways.</p> <p>C5.2. The ability in understanding that life under industrial capitalism has led to the fixing of prices for almost everything that can be either produced or consumed, including works of art and human cultures.</p> <p>C5.3. The ability in making a deep reflection about what it is wrong about the attaching of commercial values to ways of life or emotional expressions.</p> <p>C5.4. The ability in understanding that tour operators and attraction providers seek to package up whatever it is that they imagine tourists will find attractive.</p> <p>C5.5. The ability in realising that, in some cases, commodification of culture leads to distasteful results when people are putting themselves and their cultures up for sale.</p>	<p>C5.1. The ability in explaining how culture and art can be represented and /or reconstructed for the tourism market with the consequent loss of cultural / artistic values.</p> <p>C5.2. The ability to admit that cultural tours to both near and faraway lands are equally imbued with the language and practices of commercialism, despite any appearances to the contrary.</p> <p>C5.3. The ability in analyzing the implications of un-authenticity and commodification for cultural tourism consumption.</p> <p>C5.4. The ability in understanding principles, models of interpretation, interpretation programs and interpretation techniques, as a part of communicating authenticity for cultural visitors and tourists.</p> <p>C5.5. The ability in making proposals to mitigate or minimize the loss of values of cultural assets as a result of commodification.</p>

ATTITUDINAL COMPETENCES

- Assessment of the cultural tourism market in the incidence of tourism industry in today's society inside and outside Spain.
- Reflection on the context of the current cultural tourism industry and its socio-cultural, environmental and economic impacts on the local, national and international context.
- Deploy a set of critical tools to assess cultural tourism attractions and activities.
- Critique discourses of cultural tourism sustainability.
- Promotion of intelligent, responsible and conscientious cultural tourism consumption.
- Promotion of an ethical and accountable commitment in the exercise of tourism activity.
- Promotion of initiative and entrepreneurship within the cultural tourism industry.

5. OBJECTIVES

Educational Objectives

Course objectives are based on 3 learning domains: foundation, application and execution. Students will be able to:

1. Acquire knowledge and demonstrate an understanding of:
 - The relationship and reciprocal impacts of tourism and culture.
 - Concepts and theories of cultural tourism.
 - How cultural tourism affects and is affected by stakeholders.
 - The relationship between cultural tourism and debates about contemporary issues.
2. Learn to perform under constraints and demonstrate an ability to work in a group through collaboration and cooperation.

3. Demonstrate an ability to apply knowledge, collect data, extract and synthesize information, and present research findings and solutions.
4. Demonstrate an ability to work independently and verbally present and/or write scholarly papers, to express opinions and arguments with respect to contemporary cultural tourism issues and trends.

After successful completion of this course, students will be able to:

GENERAL

- GO.1. Encourage visitors and tourists to become involved in cultural heritage conservation on a local, regional as well as on a national or an international level.
- GO.2. Promote awareness among students of the importance of our common cultural world heritage and of the UNESCO 1972 World Heritage Convention.
- GO.3. Develop effective tourism approaches and materials by creating a new synergy among visitors / tourists and heritage conservation experts.
- GO.4. Ensure the recognition of and respect for both cultural / artistic heritage assets and non heritage cultural / artistic attractions for cultural visitors.
- GO.5. Awareness and understanding of the importance of cultural / artistic attractions at different levels: local, regional, national and international, ensuring appreciation for such attractions and recognizing their importance in community development.

SPECIFIC

After successful completion of this course, students will be able to

- S.O.1. Understand the definitions, terminology and concepts of cultural heritage and cultural attractions and their relationships with tourism.
- S.O.2.1. Explain the typologies of cultural tourism.
- S.O.2.2. Understand the role of cultural tourism in the global market.
- S.O.2.3. Identify heritage / cultural tourism supply by examining different categories of heritage / cultural attractions and the contexts within which cultural attractions exist as well as additional perspectives on scale from the supply perspective.
- S.O.3.1. Determine the most common impacts on cultural attractions.
- S.O.3.2. Acknowledge the most common measurements to maximize the positive impacts and the ones to avoid or minimize the negative ones.
- S.O.4.1. Build an awareness of the role of interpretation in cultural heritage sites and the relevance of such interpretation approaches to visitors.
- S.O.4.2. Understand principles, models and techniques of interpretation as a part of communication programs for tourists.
- S.O.5.1. Understand that life under industrial capitalism has led to the fixing of prices for almost everything that can be either produced or consumed, including works of art and human cultures.
- S.O.5.2. Build an awareness of the role of tour operators and attraction providers to package up whatever it is that they imagine tourists will find attractive and commodification of culture leads to distasteful results in many cases.

6. METHODOLOGY AND TEACHING TECHNIQUES

This course is an inquiry-based course and has no mid-term or final exam. To a large extent, students are responsible for their own learning, although we have informal in-class tests to make sure the reading is not too much for you and that you have been able to both do it and make sense of it.

Attendance and full participation in class are both essential in order to develop an active methodology.

The class is conceived as a place for activities and learning process for the following reasons:

- To discuss the material, share insights that each of us may have had while working through different materials.
- To present our research to one another.
- To review the work of others.

- To develop our abilities to express our thoughts in real-time, engaging in significant discussion and inquiry.
- To collaborate with each other in the creative process and share the sense of excitement and empowerment that comes from collectively producing work that you are proud of.

Engagement in the course includes:

- Preparation. You are responsible for your own learning
- Punctuality.
- Attendance.
- Discussion.
- Research.
- Collaborative and group work.
- Projects and Assignments
- Participation.
- **NOTE**
- Late assignments will not be accepted, unless you have made arrangements with the teacher ahead of time.
- Plagiarism will not be tolerated, and will result in a failing grade for the course.

TEACHING METHODS

- Classroom lectures and discussions.
- Recordings—listening and analysis, film and video examples, demonstrations.
- Case studies.
- Book, article readings and listening assignments.
- Comments on texts, audiovisuals, music videos or documentary films.
- Critical review of compulsory readings.
- Web site—announcements, course material, links, suggested reading.
- Presentations.
- Academic tutorials (on line and face to face).
- Field trips.

TEACHING MEDIA

- PowerPoint
- Multimedia resources
- Websites
- Handouts.
- Virtual platform EUSA CAMPUS VIRTUAL 2.0.

Required Readings, Assignments and Projects: All of the required readings are articles, book chapters, together with additional references and multimedia resources referred to on the syllabus and they will be available on the Virtual Platform EUSA CAMPUS VIRTUAL 2.0.

TEACHING TECHNIQUES

X Presentations and Debates X Specialized tutoring sessions X Academic practical sessions
X Visits and excursions (Educational fieldtrips) X Guided reading 0 Others

7. LIST OF TOPICS

1. INTRODUCTION TO THE MAIN CONCEPTS AND DEFINITIONS RELATING TO CULTURAL TOURISM, ART AND CULTURAL TOURISTS.
2. CATEGORIES AND TYPOLOGIES OF CULTURAL ATTRACTIONS.
3. CULTURAL TOURISM AND THE GLOBAL TOURISM MARKET.
4. CULTURAL TOURISM REPRESENTATION AND INTERPRETATION.
5. COMMODIFICATION OF CULTURAL TOURISM.

1. INTRODUCTION TO THE MAIN CONCEPTS AND DEFINITIONS RELATING TO CULTURAL TOURISM, ART AND CULTURAL TOURISTS

- 1.1. The problems and definitions of the terms 'culture' and 'cultural tourism'.

- 1.2. Defining the term 'culture'.
- 1.3. Defining the term 'cultural tourism'. Conceptual and technical approaches.
- 1.4. Cultural tourism demand. The typology of the cultural tourist and characterization.
- 1.5. Tourism indicators and trends of cultural tourism.

COMPETENCES

- C1.1. The ability in understanding and explaining the wide range of definitions, terminology and main concepts associated to both "art" and cultural tourism.
- C1.2. The ability in explaining the relationship between arts and cultural tourism.
- C1.3. The ability in raising awareness about the importance of adopting a definition for the study and management of cultural tourism
- C1.4. The ability in understanding and identifying the complexity of cultural tourism demand and the profiles of the various categories of cultural tourists as well as their influence on the tourism management of heritage.
- C1.5. The ability in analyzing the reasons for the extraordinary growth of cultural tourism.

2. CATEGORIES AND TYPOLOGIES OF CULTURAL ATTRACTIONS

- 2.1. Cultural Resources, Attractions, Modalities and Tourist Products.
- 2.2. Types of cultural tourism I: Heritage tourism. Cultural thematic routes. Cultural city tourism. Cultural tours.
- 2.3. Types of cultural tourism II: Traditions and Ethnic tourism .Event and Festival tourism. Religious tourism. Pilgrimage routes.
- 2.4. Types of cultural tourism III: Creative culture. Creative tourism.
- 2.5. Tourism products and activities.

COMPETENCES

- C2.1. The ability in analyzing the cultural tourism market and be able to discern between different types of cultural tourism resources, products and attractions.
- C2.2. The ability in understanding heritage tourism supply by examining different categories of heritage / non heritage attractions, and the contexts within which heritage exists and additional perspectives on scale from the supply perspective.
- C2.3. The ability in identifying through examples different ways of appraising heritage as a tourist product.
- C2.4. The ability in recognizing the importance of turning heritage into an integrated tourist product.
- C2.5. The ability in learning the ways in which the different classifications of heritage as tourist product can manifest themselves.

3. CULTURAL TOURISM AND THE GLOBAL TOURISM MARKET

- 3.1. The role of cultural tourism in the global tourism market.
- 3.2. Sustainability and positive impacts of cultural tourism.
- 3.3. Sustainability and negative impacts of cultural tourism.
- 3.4. Globalization, localization and cultural tourism.
- 3.5. The impact of glocalization.

COMPETENCES

- C3.1. The ability in presenting the role and positions of cultural tourism as one of modern tourism industry's most dynamically developing branch in today's global tourism market, both from the theoretical and the practical point of view.
- C3.2. The ability in understanding how the exploitation of cultural heritage and non heritage attractions can be an expendable tourist attraction and how cultural tourism can mitigate economic disparities in the world.
- C3.3. The ability in trying to reduce or minimize the negative physical- environmental, economic and social impacts of tourism on cultural / artistic assets by acknowledging its most important issues and concepts.
- C3.4. The ability in identifying that the growing importance of the local is ,at least, partly a result of globalization and that in a globalising world, the 'local' is seen as more authentic.
- C3.5. The ability in understanding why more places are using culture as a means of distinguishing themselves in global markets.

4. CULTURAL TOURISM REPRESENTATION AND INTERPRETATION

- 4.1. Cultural Tourism and the past.
- 4.2. Heritage tourism and the concept of authenticity.

- 4.3. Heritage interpretation for tourism: principles, roles, presentations, models and interpretative techniques.
- 4.4. Principles of interpretation and presentation, models and interpretative techniques.
- 4.5. Archaeology and the contestation of heritage tourism.

COMPETENCES

- C4.1. The ability in being aware that the representations of the past are at least as much about the present as they are about the past.
- C4.2. The ability in realizing that heritage industry, incorporating heritage tourism, is inherently about the telling of stories, and the association of those stories with historic sites, landscapes, artefacts and people.
- C4.3. The ability in understanding that cultural/heritage interpretation is the practice that decides and then attempts to communicate the content of those stories by providing a range of interpretative experiences designed to inform and entertain the visitor, and to communicate to them the significance of whatever it is they are being shown or experiencing at a particular location.
- C4.4. The ability in realizing that heritage tourism is not so much about presenting people with the truth, but about confronting them with something that they will believe to be either the truth itself or a pretty good simulation of such.
- C4.5. The ability in understanding that in some cases, the product will be a re-construction of the past, whereas in others it will be much more about producing an engaging, stimulating and enjoyable commercial encounter.

5. COMMODIFICATION OF CULTURAL TOURISM

- 5.1. Commodifying tourism.
- 5.2. Shopping and cultural tourism.
- 5.3. The commodification of cultures.
- 5.4. The commodification of mass tourism.
- 5.5. Hyper-real commodified spaces.

COMPETENCES

- C5.1. The ability in being conscious that commodification is at work throughout the tourist industry, both in very obvious ways as well as in much more subtle ways.
- C5.2. The ability in understanding that life under industrial capitalism has led to the fixing of prices for almost everything that can be either produced or consumed, including works of art and human cultures.
- C5.3. The ability in making a deep reflection about what it is wrong about the attaching of commercial values to ways of life or emotional expressions.
- C5.4. The ability in understanding that tour operators and attraction providers seek to package up whatever it is that they imagine tourists will find attractive.
- C5.5. The ability in realising that, in some cases, commodification of culture leads to distasteful results when people are putting themselves and their cultures up for sale.

8. REFERENCES

Specific literature, relevant web links and multimedia resources will be provided in each theme. Specific videos and web portals will be adapted to the contents and the characteristic of the students.

GENERAL BIBLIOGRAPHY

- Amnuay-ngerntra, S. (2003). 'Product Development for Heritage Tourism', SPAFA Journal, 13.
- Archer, D. and Wearing, S. (2002). 'Interpretation and Marketing as Management Tools on National Parks: Insights from Australia', Journal of Leisure Property.
- Berenfeld, M. (2008). Climate Change and Cultural Heritage: Local Evidence, Global Responses. George Wright Forum.
- Berger, A. A. (2004). Deconstructing Travel: Cultural Perspectives on Tourism. Altamira Press.
- Blake, J. (2000). On Defining the Cultural Heritage, The International and Comparative Law Quarterly 49.
- Boniface, P. and Fowler, P.J. (1993) Heritage and Tourism in 'the Global Village' (Heritage: Care-Preservation-Management) N.Y., Routledge.
- Boniface, P. (1995) Managing Quality Cultural Tourism (Heritage: Care-Preservation-Management). London. Routledge.
- Boniface, B & Cooper, C. (2009). Worldwide destinations. Casebook. The geography of travel and tourism. Oxford.

- Cassar, M. and R. Pender. (2005). The impact of climate change on cultural heritage: evidence and response, 14th Triennial Meeting.
- Csapó, J. (2008). The Role and Importance of Cultural Tourism in Modern Tourism Industry. University of Pécs, Institute of Geography. Hungary
- Eagles, P., McCool, S. and Haynes, C. (2002). Sustainable Tourism in Protected Areas: Guidelines for Planning and Management. IUCN Gland: Switzerland and Cambridge, UK.
- Gil Díaz, M.C. (2002). El Patrimonio Cultural como recurso turístico. Consideraciones. ANESTUR, III Encuentro de Profesores de Formación Turística. Escuela Universitaria de Turismo EUSA de Sevilla. Sevilla. http://www.anestur.com/11.Maria_Concepcion_Gil_Diaz.doc.
- Gil Díaz, M.C. (2009). La docencia en lengua inglesa de Patrimonio Cultural y su adaptación al EEES mediante el aprendizaje activo y el uso de las nuevas tecnologías, en Docencia en Lengua Inglesa en la Escuela de Estudios Empresariales de la Universidad de Sevilla: Implantación y resultados. Grupo Editorial Universitario. Sevilla.
- Gil Díaz, M.C. (2012). Cultural Tourism and the Sustainable Tourism Plan of Andalusia. Seminar of the Grundtvig Project Host with the Most. Transnational Meeting: Sevilla/SPAIN.
- ICOMOS. (1999). International Cultural Tourism Charter. ICOMOS Scientific Committee on Cultural Tourism.
- Hannam, K & Knox, D. (2013). Understanding Tourism. A critical introduction. SAGE Publications Ltd. London.
- Kimmel, J. (n.d.) 'Heritage Tourism Product Development.' Retrieved 10 November, 2003, from <http://www.sulross.edu/pdf/rgi/Heritage%20Tourism%20Product%20Development.pdf>
- Kirshenblatt-Gimblett, B. (1998) Destination Culture: Tourism, Museums, and Heritage. University of California Press.
- McKercher, B. and Du Cros, H. (2002). Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management, New York: Haworth.
- Moscardo, G. (1996). 'Mindful Visitor: Heritage and Tourism', Annals of Tourism Research, 23.
- Nuryanti, W. (1996). "Heritage and Postmodern Tourism", Annals of Tourism Research, 23.
- Peleggi, M. (1996). "National Heritage and Global Tourism in Thailand", Annals of Tourism Research, 23.
- Plan General de Turismo Sostenible de Andalucía 2008-2011. (2007). Boja nº 230, de 22 de noviembre de 2007. Junta de Andalucía. http://www.juntadeandalucia.es/turismocomercioydeporte/opencms/planificacion/turismo/plan_0002.html
- Plan del Turismo Español Horizonte 2020. (2007). Ministerio de Industria, Energía y Turismo. http://static.hosteltur.com/web/uploads/2011/10/Plan_de_Turismo_Español_Horizonte_2020.pdf
- Reisinger, Y., & Turner, L. (2003). Cross-Cultural Behavior in Tourism: Concepts and Analysis. Oxford, U.K.: Butterworth Heinemann.
- Review the criteria for World Heritage Listing: <http://whc.unesco.org/en/criteria/>.
- Richards, G. (2007). Cultural Tourism: Global and Local Perspectives. NY: Hayworth.
- Richards, G., & Munsters, W. (2010). Cultural Tourism Research Methods. Greg Richards and Wil Munsters editors.
- Sigala, M., & Leslie, D. (2005). International Cultural Tourism Management: Implications and Cases. Oxford, U.K.: Butterworth Heinemann.
- Richards, G. (). Globalisation, Localisation and Cultural Tourism. TRAM. Tourism research and Marketing.
- Shackley, M. (1998). Visitor Management. Cases studies from World Heritage. Butterworth. Heinemann. Oxford.
- Singh, Sh. (1995) Cultural Tourism & Heritage Management. Thailand. South Asia Books.
- Smith, M. (2009). Issues in Cultural Tourism Studies. London, Routledge.
- Stone, P.G. (Ed.) (1994). The presented past: heritage, museums and education. London. Routledge.
- The Ename Charter: International Guidelines for Authenticity, Intellectual Integrity and Sustainable Development in the Public Presentation of Archaeological and Historical Sites and Landscapes, 21 November 2002. Available on www.enamecenter.org/pdf/charterENG.pdf
- Tilden, F. (1977). Interpreting Our Heritage, University of North Carolina Press, Chapel Hill.
- Núñez Fernández, R. (2004). Tourism management in Heritage Sites. Caribbean Capacity Building Programme for World Heritage. Module 2.
- Timothy, D. and Boyd, S. (2003). Heritage Tourism: Theme in Tourism, Pearson Hall, Essex.
- UNESCO World Heritage convention: <http://whc.unesco.org/archive/convention-en.pdf>
- Wager, J. (1995). 'Developing a Strategy for the Angkor World Heritage Site', Tourism Management, 16.

NOTE:

The instructor will provide the students with specific references necessary for the development of the activities, except when seeking information and documentation by the students is one of the elements to assess the activity.

9. ASSESSMENT CRITERIA

Important: These criteria could be eventually modified attending the nature of the group or exceptional circumstances.

OPTION A

Attendance & Participation (> 75%) (minimum 75%) (May score up to 10%)	Regular attendance (75% minimum) and participation in class discussions is the minimum expectation. Class participation will be assessed on the basis of engagement with readings, involvement in discussion and class facilitation. Students will share responsibility for directing discussion of readings.
Activities (Assignments). Individual & Team work. (30%)	In class / out class assignments both individual and in pairs or teams. The class will be divided into teams that will take turns in presenting and explaining the main arguments of the day's readings to the entire class.
Midterm Project. Team work. (30%)	Team project.
Final Project. Individual. (40%)	Individual project.
In-class Tests (if required) *	* Knowledge and understanding. They can be eventually considered for some specific students, for the final assessment.

Final Project. Individual. Topic approved by the instructor. Students will prepare a 10 page literature review, with a minimum of 5 scholar references. A 15 minute presentation is required at the end of the semester.

OPTION B

Activities (Assignments) (25%)	Individual Assignments
Final Project (25%)	Individual Project
Final Exam (50%)	Knowledge and understanding. Final test of the contents of the thematic block

In either case, in option A or in option B, the grade obtained in each of the sections will be stored until the extraordinary call for the December (third call) of the course in question; therefore, in case the student fails one of the two sections, it would take ALL the theoretical and practical contents of the subject for successive calls.

In other words, in the SECOND and THIRD calls, the grades of the scheduled tools that have been passed in previous calls, but in no case a test partial passed will be saved.

NOTES

- At the moment a student who is being evaluated for modality A exceeds 25% of attendance absences, he / she will be evaluated by modality B, and all the grades obtained in evaluation tools that are programmed for modality A and which are not in mode B will cease to be valid.
- It is necessary to pass each of the two parts (theory and practices) to be able to make the average grade and to pass the subject
- Extraordinary situations or circumstances may be contemplated.
- The evaluation system for foreign students will be adapted to the needs and requirements that are necessary depending on the duration of their stay and the date of departure to their home universities.
- Some components of the evaluation system could be modified if it becomes necessary to make adjustments of objectives and / or contents for some reason, depending on the group characteristics, or due to force majeure reasons.

10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90
TOTAL (6 * 25)	150

	Theoretical sessions		Practical sessions		Nº	Activity		Exams		Units
	Lessons	Students' work	Lessons	Students' work		Length	Students' work	Exams	Students' work	
Week 1 ^a	3,0	2,0	1,0	3,0						Unit 1
Week 2 ^a	3,0	2,0	1,0	3,0						Unit 1
Week 3 ^a	3,0	2,0	1,0	3,0						Unit 1
Week 4 ^a	2,0	2,0	2,0	3,0						Unit 2
Week 5 ^a	2,0	2,0	2,0	3,0						Unit 2
Week 6 ^a	2,0	2,0	2,0	3,0						Unit 2
Week 7 ^a	2,0	2,0	2,0	3,0						Unit 3
Week 8 ^a	0,0	0,0	0,0	0,0		4,0	16,0			Unit 3
Week 9 ^a	2,0	2,0	2,0	3,0						Unit 4
Week 10 ^a	2,0	2,0	2,0	3,0						Unit 4
Week 11 ^a	2,0	2,0	2,0	3,0						Unit 5
Week 12 ^a	2,0	2,0	2,0	2,0						Unit 5
Week 13 ^a	2,0	2,0	2,0	2,0						Catch-up
Week 14 ^a	0,0	0,0	0,0	0,0		4,0				
Week 15 ^a	0,0	0,0	0,0	0,0		4,0	16,0			
Week 16 ^a										
Week 17 ^a										
Week 18 ^a										
Week 19 ^a										
Week 20 ^a										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	TOTAL
Horas Totales	27	24	21,0	34,0		12,0	32,0			150,0

Activities	
Nº	Description
1	Oral Presentation Midterm. Team Project.
2	Oral Presentation Final. Individual Project.
3	Tutorials.
4	Field trips.
5	
6	
7	
8	

Organization	
Theoretical and practical lessons (A)+(C)	48,0
Activities developed in the class (E)	12,0
Exams and test (G)	
Attendance	60
Study (theory and practice) (B)+(D)	58,0
Preparation of the activities (F)	32,0
Study for exams (H)	
Students' work	90
TOTAL (STUDENTS' WORK)	150