

# INTEGRATED MANAGEMENT OF THE CULTURAL TOURISM PRODUCTS BASED ON THE VALUE CHAIN

## Abstract

The dynamic growth of cultural tourism around the world in recent years has generated unmet market needs to create the proper management of products based on the cultural heritage of past and present generations. The first part of the article presents the essence of cultural tourism products with special emphasis on quality and the brand of these products. The second part of this article describes the integrated system of cultural tourism products management related to the value chain, which is based on unique author's contribution.

**Keywords:** cultural tourism products, management, value chain, *branding/tourism brand*

*integrated tourism management*

## 1. Introduction

Cultural tourism is one of the oldest types of tourism and since the dawn of human history accompanied the man, mostly through the pilgrimage to the holy places recognised by different religions and cultures. However, the concept of „cultural tourism” has been known and used in theory and practice of tourism only in the second half of the eighties of the XX century<sup>1</sup>. According to the World Tourism Organisation UNWTO, the broadly understood cultural tourism constitutes 35-40% of the whole tourism market in the world and it develops at a rapid pace of 15%, i.e., three times faster than tourism in general<sup>2</sup>. The literature is dominated by two extreme approaches to the cultural tourism. In the narrow understanding, cultural tourism is limited only to exploring the monuments of the material culture. The broad approach allows to consider all manifestations of culture, and therefore it is more appropriate to characterise the modern tourism movement, where the often today's created attractions are an important element<sup>3</sup>. Cultural tourism is based on the contacts and getting to know the spiritual and material cultural heritage of different societies around the world. This heritage provides a great value and diversity of cultural contents, which mostly refer to the people and their creations. Recipients of these values, that is tourists, want to witness the attractive events: listen to a concern, see a play, participate in folk festivals, regional festivals,

<sup>1</sup> European Association for the Education for Tourism and Leisure Time (ATLAS) in 1991. Has defined cultural tourism as a form of tourism in which interest in traveling focus on the rich past of the people or areas, preserved and reflected in the monuments, historic surroundings, traditional architecture and handicrafts, Ch.J. Metelka, *The Dictionary of Hospitality, Travel and Tourism*, Albany-New York 1990, s. 41.

<sup>2</sup> *Montenegro Tourism Development Strategy to 2020*, Montenegro Ministry of Tourism and Environmental, Podgorica 2008, 25.

<sup>3</sup> J. Małek, *Turystyka kulturowa jako czynnik rozwoju lokalnego*, „Prace i Studia Geograficzne” Warszawa 2003, t. 32, 21-23

The author should decide to <sup>either</sup> use American or British English e.g.  
 minimisation > minimization } lines 204 276  
 organisation > organization } p. 10. 209 279  
 recognise > recognize } 216. 289. 308

get to know the cultural heritage objects and try the regional delicacies. This is the way the cultural space is created, which is attractive for tourists, and with good development it can become a significant source of income for the communities of the given place, region. However, the use of this potential depends on the efficient management of the preparation, distribution and sale of cultural tourism products.

insert 'or' between place & region

The aim of the study is to present the systemic management of cultural tourism products following the qualitative approach based on the so-called value chain. The study reviewed the literature and studies connected with the essence of cultural tourism products, the brand, and the next links in the tourism value chain of cultural tourism products were proposed and discussed.

## 2. The essence of cultural tourism products and their quality and brands

Cultural tourism ~~started~~ <sup>ed</sup> to develop when both travel (tourism) and culture were formed in the tourism product and ~~have been~~ commercialised.

In economics it is assumed that everything that is on the market and deserves attention, gets purchased, used or consumed, and meets someone's desires and needs is a product<sup>4</sup>. Referring to tourism, it can be said that everything that is the subject of exchange on the tourism market is a product. So, the tourism product is, among others: a place to stay in a hotel, dinner in a restaurant, holidays, kayaking, rented tourism equipment, a hiking trail, or the prepared culinary party. In the Polish tourism literature, the concept of the *product*, which is largely constituted by the services, initially aroused opposition of the linguists who believed that it is reserved for the creations of the material nature. Currently, this term has become one of the most important tools arranging the market approach to the goods and tourism services<sup>5</sup>. <sup>supply that needs</sup>

ranging from

The tourism product is what can be considered ~~to meet~~ <sup>that meets</sup> the needs and preferences of tourists. In terms of marketing, the product is every object of the purchase or sale transaction<sup>6</sup>. Such an approach to the tourism product is one of the basic ones in the literature and is determined by the narrow approach. According to M. Courtis, the tourist product is a variety of goods and services offered by companies of the tourism industry<sup>7</sup>. C. Kaspar and B. R. Kunz call the set of material

<sup>4</sup> Ph. Kotler, *Marketing Management, Analysis, Planning, Implementation, and Control*, Prentice-Hall, Englewood Cliffs, N.J. 1994, s. 12.

<sup>5</sup> J. Majewski, B. Lane, *Turystyka wiejska i rozwój lokalny*, Wyd. Fundacja Fundusz Współpracy, Warszawa, 2003, s. 69.

<sup>6</sup> Ph. Kotler, *Marketing. Management...*, op. cit., s. 19-20.

<sup>7</sup> M. Courtis, *Marketing Techniques*, „Tourism Industry Travel Word”, May 1968, s. 45.

55 objects and services, which the tourist uses or <sup>consumes</sup> consumers during his trip, the <sup>supply</sup> tourism product<sup>8</sup>.  
 56 These definitions, however, ignore the tourism assets, which are very important for the  
 57 functioning of tourism, and which the tourist uses during his trip.

58 According to A. Rapacz, the tourism product is a set of tourist assets (natural and touring),  
 59 while in the broad sense it is the whole set of goods and services (next to tourist assets) allowing  
 60 the tourist to travel to the place of tourist attractions, the stay and their use<sup>9</sup>. From the point of  
 61 view of a tourist – the tourist product covers the whole of the lived experience from the moment  
 62 <sup>inc</sup> you leave home to the return<sup>10</sup>.

63 Currently, the tourism market offers many tourist product categories, which differ in certain  
 64 characteristic features resulting from the essence of the product. Among others, there is a tourist  
 65 product, <sup>namely</sup> a thing, service, event, party, object, place, trail and area. Each of these types of product  
 66 can be classified to one <sup>or</sup> of two groups. The tourist product – a service and the tourist product – a  
 67 thing belong to the basic products (simple); others are the integrated products<sup>11</sup>.

68 The definition of the cultural tourism product, accenting the lived experiences, are presented,  
 69 among others, by B. Mayer, describing it as the sum of experiences, which the tourist gets during  
 70 and after its consumption, taking into account the fact that the <sup>motive</sup> main motif for tourism <sup>is</sup> are the  
 71 elements connected to culture<sup>12</sup>. The cultural tourism product is – according to the author – the  
 72 original composition of various goods and cultural attractions and the related services, allowing  
 73 the tourist their performance during the travel or the stay at the destination. The tourist cultural  
 74 product is most often created around the unique assets or cultural attractions. The core of this  
 75 product, around which <sup>is created</sup> (we can build) the tourist offer, is most often the historic object, architecture,  
 76 folklore, traditions, cultural events or their unique combination. K. Gralak draws the attention to  
 77 the importance of the unique image of the place, using the local immaterial culture, legends,  
 78 traditions and customs in the creation of products<sup>13</sup>.

<sup>8</sup> C. Kaspar i B.R. Kunz, *Unternehmensführung im Fremdenverkehr*, Stuttgart-Bern 1982, s. 34.

<sup>9</sup> A. Rapacz, *Przedsiębiorstwo turystyczne. Podstawy i zasady działania*, Wydawnictwo Naukowe PWN, Warszawa 1994, s. 66.

<sup>10</sup> Łazarek R., *Ekonomika turystyki*, Wydawnictwo Wyższej Szkoły Ekonomicznej, Warszawa 2004, s. 41.

<sup>11</sup> J. Kaczmarek, A. Stasiak, B. Włodarczyk, *Produkt turystyczny*, PWE, Warszawa 2005, s. 74-76.

<sup>12</sup> B. Meyer, A. Panasiuk, *Produkt turystyki kulturowej województwa zachodniopomorskiego*, „Problemy Turystyki” 2002, t. 25, nr 3-4, s. 41.

<sup>13</sup> K. Gralak, *Kreowanie produktów turystycznych obszaru a rozwój turystyki wiejskiej i agroturystyki*, w: *Turystyka wiejska a rozwój i współpraca regionów*, Z. Kryński i E. Kunta-Dziašek (red.), Wydawnictwo Państwowej Wyższej Szkoły Zawodowej w Krośnie, Krosno 2005, s. 301.

79 The cultural tourism product integrates elements, which primarily attract tourists with some  
 → 80 uniqueness and the extraordinary aspect of anthropogenic qualities, but also they <sup>promote</sup> enable the  
 → 81 satisfaction of needs connected with the travel and stay in the given area<sup>destination</sup>. In other words, the <sup>length of stay</sup>  
 → 82 cultural tourism product <sup>(it)</sup> is a set of utilities forming the package of goods and services that  
 83 ~~allow to realize the travel implemented~~ <sup>travelling</sup> for the cultural purposes. Its most important element<sup>s</sup> are  
 → 84 the resources of the culture of the reception location, <sup>with</sup> which can have both the material and  
 → 85 immaterial dimension, <sup>which</sup> they concern the past and the present.

86 The product in the cultural tourism constitutes of the basic elements and complementary  
 87 elements. The basic elements include: historical buildings, local tourist attractions, places of  
 88 religious worship, historical events, anniversaries, legendary figures, famous people, industrial  
 89 objects, cultural events, festivals, artistic events, art galleries, museums, cemeteries, the current  
 90 cultural offer (events, cinemas, theatres, museums, opera), regional cuisine and folklore.  
 91 Complementary elements are: accommodation and catering facilities, communication  
 92 availability, national roads, rail connections, bike, motorcycle parks, amenities (e.g. playgrounds  
 93 for families with children, tourist information system, cultural and labelling of attractions,  
 94 security system, favourable social climate, image of the location, condition of the natural  
 → 95 environment, its purity <sup>and</sup> area attractions<sup>15</sup>. The combination of these elements allows <sup>one</sup> you to  
 → 96 specify the tourist attractiveness of the given region. However, <sup>one</sup> you should remember that such an  
 97 assessment is closely connected to the offered tourist product and the segment<sup>s</sup> of tourists, who  
 → 98 are to be the recipients of the given offer, i.e. on one hand there can be regions of rich history and  
 99 developed tourism infrastructure, and on the other – places of rich natural beauty, with the basic  
 100 tourist facilities. Each of these places, despite having different and partial values, can be treated  
 → 101 as tourist <sup>attractions</sup> for the selected groups of <sup>consumers</sup> recipients. Basic elements directly impact the generation of  
 102 the tourism movement (point of arrival), while the complementary elements affect the  
 103 development and competitiveness of the given tourist product, including the feelings and  
 104 assessment of the tourist. Products of the cultural tourism are the integrated products, <sup>namely</sup> a party,  
 105 object, place, trail <sup>or</sup> area.

<sup>14</sup> A. Niemczyk, *Obszarowy produkt turystyki kulturowej w opinii wybranych grup odbiorców. Przypadek miasta Krakowa*, w: *Kultura i turystyka – wspólne korzenie*, B. Włodarczyk, B. Krakowiak (red.), Wydawnictwo Regionalnej Organizacji Turystycznej Województwa Łódzkiego, Łódź 2012, s.312-313.

<sup>15</sup> T. Jędrysiak, *Turystyka kulturowa*. PWE, Warszawa 2008, s. 127.

106 The optimal tourist product in cultural tourism, however, should mostly refer to and satisfy  
 107 the tourists' needs<sup>16</sup>. The product for the cultural tourism should be designed in a way to create  
 108 the most attractive and competitive for diverse clients with the constantly changing preferences  
 109 and tastes. You have to remember that for many motivations of the tourist trips, the cultural  
 110 heritage in diverse forms and shapes is an important element of the tourist product. In the creation  
 111 of the cultural tourism products important are, among others, the state and availability to the  
 112 cultural objects and good information about these objects or cultural events. The chance to obtain  
 113 numerous benefits, both for the product creators, and the tourists, is the formation of tourism  
 114 brand cultural products. The tourist product can be selected by a tourist from among other  
 115 products, and then purchased, in the case when it is of a relatively low price, or high quality and  
 116 brand. The low price usually does not guarantee the tourist the high standard of services and other  
 117 values critical for obtaining satisfaction from the purchased tourist product. Therefore, more and  
 118 more tourists search for brand products characterised by high quality, mostly in the field of  
 119 services and the catering-accommodation base.

120 In the literature there are many definitions of the brand. The most common is the definition  
 121 proposed by *American Marketing Association*, determining the brand as the name, symbol,  
 122 pattern or their combination, created in order to identify the goods and services of the seller or  
 123 their groups and their differentiation from the offers of competitors<sup>17</sup>. Most often the brand is  
 124 understood as the name, symbol or terms, whose purpose is to differentiate the product or  
 125 company on the market<sup>18</sup>. The brand in tourism is to facilitate the good location of the tourist  
 126 product against the competitive products. It provides competitive advantages  
 127 against competing products reestablishment

129 **Figure 1. Benefits flowing from the use of the brand in tourism**

130 **FOR BIDDERS OF TOURIST PRODUCTS**

**FOR TOURISTS**

131

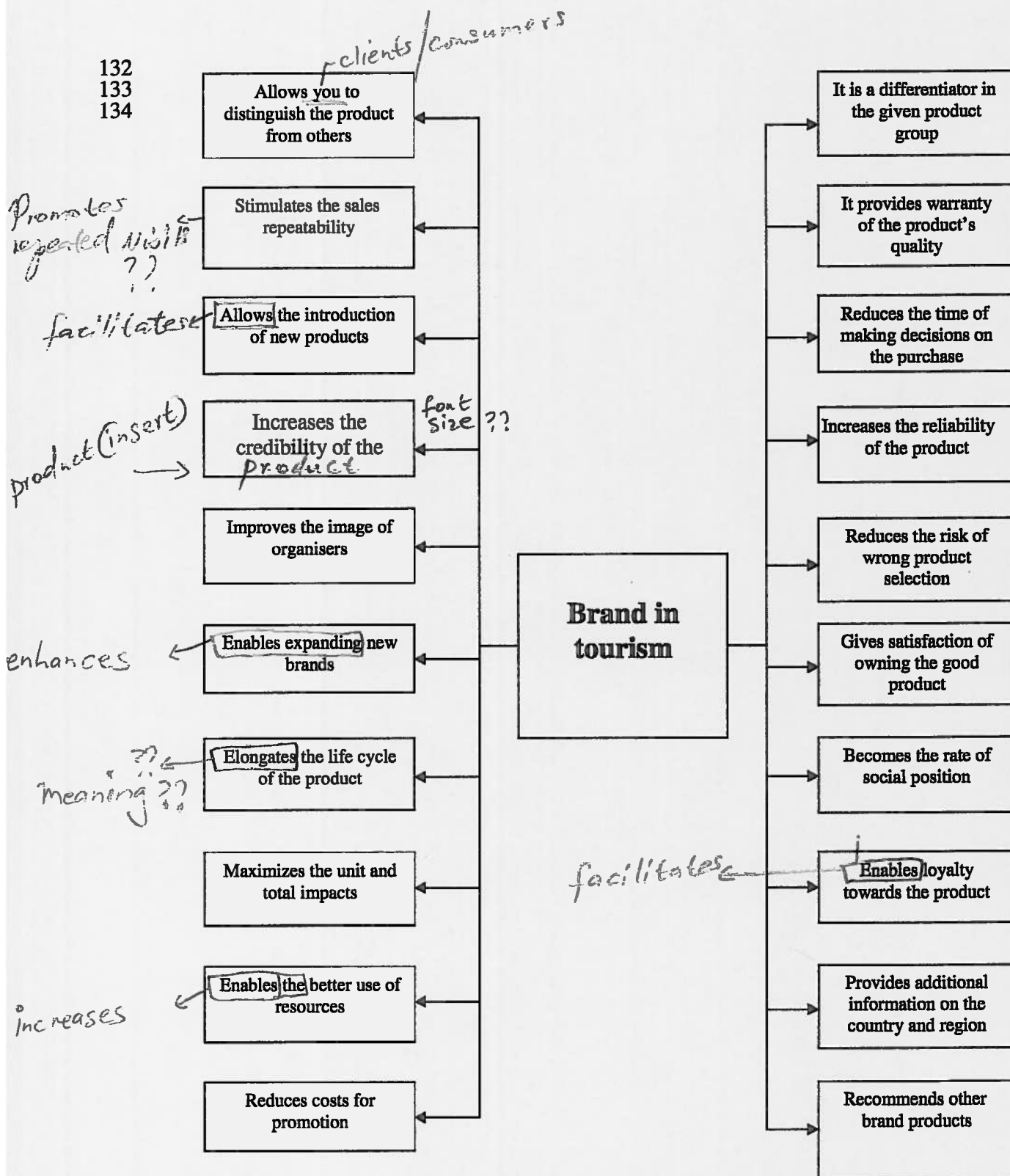
<sup>16</sup> T. Jędrysiak, *Konkurencyjność produktów turystycznych w turystyce kulturowej*, w: *Konkurencyjność produktów turystycznych*, M. Jalinik (red.), Oficyna Wydawnicza Politechniki Białostockiej, Białystok 2009, s. 342.

<sup>17</sup> Ph. Kotler, G. Armstrong, J. Saunders, V. Wong, *Marketing. Podręcznik europejski*, PWE, Warszawa 2002; Ph. Kotler, *Marketing Management. Analysis, Planning, Implementation and Control*, Prentice Hall International, Englewood Cliffs, New Jersey 1991, s. 442.

<sup>18</sup> J. Altkorn, *Strategia marki*, PWE, Warszawa 1999, s. 28.

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Source: A.E. Szczepanowski, *Markowe produkty turystyczne*, PWE, Warsaw 2012, p.74.

If the author accepts my remarks on this diagram, in the source, it will read: adapted from A.E. Szczepanowski, --

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135 The brand (also in tourism) plays important functions; <sup>namely</sup> information, identification,  
136 warranty, practical <sup>and</sup> self-representative<sup>19</sup>. The brand also provides numerous benefits, both to <sup>delete,</sup>  
137 the creators of products and the <sup>consumers</sup> ~~buyers~~ that is tourists. The most important benefits, which, <sup>delete,</sup>  
138 according to J. Majewski and B. Lane<sup>20</sup> are brought by the brand in tourism are: distinction <sup>delete:</sup>  
139 from other products, shorter process of decision-making on the purchase, information on the  
140 manufacturer, country or region, warranty of the product quality, stimulation of repeatability, <sup>and</sup>  
141 obtaining a higher price for the product. The benefits flowing from the brand for the creator, R.  
142 Seweryn also pays attention to, among others: <sup>are</sup> the possibility of the legal protection of the <sup>delete:</sup>  
143 unique product features (the exclusive right to use the brand for an indefinite period), greater  
144 attractiveness of the product and its image, as well as loyalty of customers and the possibility of  
145 a better promotion of obtaining higher profits<sup>21</sup>. Summary of the multiple benefits resulting  
146 from the use of the brand in tourism has been presented in figure 1.

147 Based on the previous considerations on the tourist products and the brand, it can be  
148 stated that brand products of cultural tourism should:

- 149 • contain the original name of the product, characteristic in its kind, in accordance with <sup>delete,</sup>  
150 the specificity of the product, used in different languages and on different markets;
- 151 • inform about the product, its features and attributes and benefits and advantages  
152 resulting from the valuable assets of the cultural and historical heritage of the given  
153 place or region;
- 154 • facilitate the identification of the product and its noticing and differentiation from  
155 competitors' products through the specific cultural attractions;
- 156 • have the best product image, acquired (developed) among the customers-tourists, who  
157 are aware of the brand,
- 158 • raise the self-esteem of the tourist and strengthen the lifestyle, created by using the  
159 specific brand associated with certain values.

160 In the process of creating brand products of cultural tourism the most important thing is  
161 to find and to properly manage the cultural assets, which can make the region more attractive,

<sup>19</sup> B. Skrzypacz, *Zarządzanie marką a wzrost wartości firmy*, w: *Zarządzanie wartościami firmy*, A. Herman, A. Szablewski (red.), Wydawca: POLTEXT, Warszawa 1999, s. 301.

<sup>20</sup> J. Majewski, B. Lane, *Turystyka wiejska...*, op. cit., s. 196-198.

<sup>21</sup> R. Seweryn, *Marka produktów regionalnych narzędziem promocji turystycznej obszarów wiejskich*, w: *Marka wiejskiego produktu turystycznego*, P. Palich (red.), Wydawnictwo Akademii Morskiej w Gdyni, Gdynia 2009, s. 109.

NB. where I suggest delete, I mean remove the comma(,), where it is written.

162 and even – as it is <sup>argued</sup> indicated by T. Jedrysiak - unrivalled<sup>2 2</sup>. It can be <sup>argued</sup> said that every region has  
 163 a unique specificity<sup>2 3</sup> and optimal use of the available resources becomes the unique brand. It  
 164 should also be noted that the formation of brand products of cultural tourism should not affect  
 165 the rules of the social coexistence, culture, respect for history, tradition, religion, place ad and  
 166 security, laws of nature and economic regularities, including the financial situation of potential  
 167 clients. It has to be the internally consistent, homogenous whole, because then there is a  
 168 possibility of obtaining greater economic effects due to tourist arrivals, development of the  
 169 tourist infrastructure and improvement of the financial situation of residents.

170 Before a product of cultural tourism is created, and then the brand product, you have to  
 171 perform a series of activities. The first activity is the tourism development of the place, trail, and  
 172 thus the development of tourist services, which will be rendered there (e.g. guide services,  
 173 accommodation, catering). It is also necessary to determine the recipients, that is the target segment,  
 174 to which the product is directed. Next, the tourist offer is prepared, the selection of forms and  
 175 promotion tools is made and the <sup>channels</sup> network of distributions <sup>are</sup> is created. Such a developed product can  
 176 be the element of the tourist offer of the region or the whole country, and if the right reputation is  
 177 earned, it can become a brand product.

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179

### 180 3. Tourism chain of cultural tourism products values based on the integrated 181 management 182

183 The idea of the integrated management is based on the concept of the continuous  
 184 improvement, which was created by W. E. Deming. He developed the series (called the  
 185 Deming cycle), in which he distinguished the following stages: <sup>namely</sup> planning, realization, control  
 186 and correction actions<sup>2 4</sup>. The integrated management developed in the 80s of the XX c. as the  
 187 part of the business management theory. It means the intensive, long-term efforts aimed to  
 188 change all components of the organisation to produce its best possible product, according to the  
 189 consumer's needs.

<sup>2 2</sup> T. Jedrysiak, *Dziedzictwo kulturowe jako markowy produkt turystyczny regionu*, w: *Dziedzictwo kulturowe Polski i jego znaczenie w turystyce*, J. Wyleżalek, D. Orłowski (red.), Wydawnictwo Wyższej Szkoły Turystyki i Języków Obcych w Warszawie, Warszawa 2011, s. 43.

<sup>2 3</sup> A. Kowalczyk, *turystyka kulturowa jako czynnik kształtujący konkurencyjność regionów*, w: *Turystyka jako czynnik wzrostu konkurencyjności w dobie globalizacji*, G. Gołębowski (red.), Wydawnictwo Akademii Ekonomicznej w Poznaniu, Poznań 2008, s. 39

<sup>2 4</sup> W.J. Latzko, D.M. Sanders, *Cztery dni z dr. Demingiem. Nowoczesna teoria zarządzania*, Wydawnictwo Naukowo-Techniczne, Warszawa 1998.

insert:  
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replace by  
consumer  
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corrective

190 According to G. Gołembski<sup>25</sup> the integrated management system in relation to tourism  
191 can be defined as the pursuit to the management model in the areas of tourism penetration, as a  
192 result of which we obtain the increase of satisfaction of the visitor with the warranty of the  
193 economic development of these areas, environmental protection and life quality of the local  
194 community. In this definition the key place is occupied by the area of tourist destination. The  
195 term of the area as the freely limited space in the country acting as the tourist function, does not  
196 contain the strictly determined criterion of delimitation. Hence, the hierarchically higher spatial  
197 unit is the tourist region. The fully developed tourist region acts through the defined system of  
198 spatial organisation, based on the set of service equipment, closely adapted to the existing  
199 environmental conditions and social relations. The scope of functions of the tourist region  
200 depends on the type and degree of the natural environment attractiveness, recreational  
201 overloads system in relation to urban centres, existing tourist traditions and the current  
202 management system.

203 The integrated tourism management system providing high quality of rendered tourist  
204 services, minimization of the negative impact on the environment with the simultaneous  
205 maintenance of the existing environmental values and security of employees and customers  
206 (tourists)<sup>26</sup>. As a result of the integrated management we obtain the increase of the satisfaction  
207 of the tourists visiting the given area with the warranty of the economic development of these  
208 areas, environmental protection and life quality of the local community. The integrated  
209 management system is the complex approach to the whole problem of organization. It is the  
210 implementation of the complex of projects, which – as it was worded by praxeology creator  
211 Tadeusz Kotarbiński – “all parts together create the whole, due to the functioning of the  
212 common goal”<sup>27</sup>.

213 The integrated cultural tourism management system covers the whole heritage and  
214 cultural environment, which is the sum of human achievements in the material and immaterial  
215 sphere. It is a testament of culture of the life of societies of the city and village, the expression  
216 of the desire to recognize, understand and interpret the contents (signs and characters). This  
217 system includes the present and past of the heritage (area), material and immaterial state of the  
218 heritage deposited in the area. It gives a warranty of its survival and indication the primary and

<sup>25</sup> G. Gołembski, *Integrated quality management – kształtowanie jakości produktu turystycznego w regionie*, „Ruch Prawniczy, Ekonomiczny i Socjologiczny” 1999, z. 3,4, s. 222.

<sup>26</sup> J. Ejdyś, *Zintegrowany system zarządzania w przedsiębiorstwie turystycznym*, w: *Zarządzanie turystyką na obszarach przyrodniczo cennych*, B. Poskrobko (red.), Wydawnictwo Wyższej Szkoły Ekonomicznej w Białymstoku, Białystok 2005, s. 229.

<sup>27</sup> T. Kotarbiński, *Traktat o dobrej robocie*, Zakład Narodowy im. Ossolińskich, Wrocław 1973, s. 203.

line 211 – Did the author also look at Gagne's Gestalt theory?? It might have added impetus on the meaning in 211.

219 secondary goals. The integrated cultural tourism management system in the city, according to  
 →220 D. Milczyńska-Hajda, should indicate the was of hierarchy <sup>of</sup> goals in the sphere of the urban  
 221 life<sup>28</sup>.

222 In the integrated approach, the attention is focused most of all on the proper shaping of  
 →223 the cultural tourism product from the supply side, ✓ and not the unsuccessful attempts to channel  
 224 the tourist movement being the result, and not the cause of the potential developmental  
 →225 problems<sup>29</sup>. While, the tourism demand ✓ is not treated as the <sup>an</sup> independent factor and located in ~~delete,~~  
 →226 the city or region, but as a phenomenon, <sup>whose</sup> which size and structure can be controlled in a long ~~delete,~~  
 227 period. According to P. Zmyślony the attributes of the integrated cultural tourism management  
 228 are<sup>30</sup>:

- 229 • emphasis on the optimized qualities instead of maximizing the offer's quality;  
 230 • striving to maintain the integrity of the combined <sup>d</sup> tourist and cultural functions with ~~replace S~~  
 231 other socio-economic functions of the city or region; ~~with d.~~  
 232 • creation of the partner structure based on the tourism-cultural chain of values  
 233 (according to the concept of the tourism chain of Weiermair values);  
 234 • ensuring the flow of information between particular partners creating the offer of  
 235 cultural tourism in the city;  
 236 • maintaining the balance between the product development and the spatial dispersion  
 237 of the economic benefits resulting from its rendering;  
 238 • long-term horizon of actions and permanent monitoring of their effects.

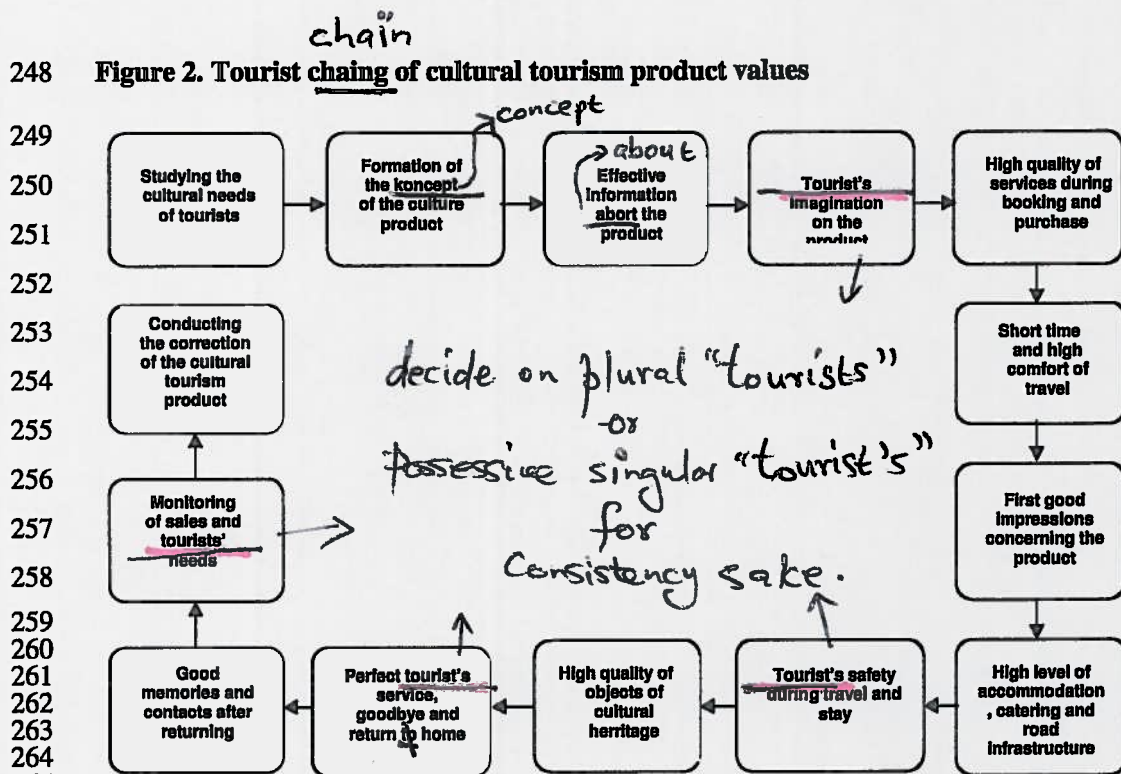
239 In the integrated approach to the shaping of the product of cultural tourism we need the  
 240 complex and professional approach in terms of methodology, hence the formation and  
 241 management should take into account a series of stages (links), which together create the ~~delete,~~  
 242 tourist chain of cultural tourism product values (figure 2).

243 The cultural tourism product should be ~~therefore designed, and then~~ created and well  
 244 managed, so that it becomes more competitive on the market, taking into account the  
 245 customers' (tourists) needs on diverse tastes and changing tastes. ~~replace with consumer~~

<sup>28</sup> D. Milczyńska-Hajda, *Zintegrowany plan zarządzania dziedzictwem kulturowym Lublina*, Opracowanie na zlecenie miasta Lublina, Lublin 2011, s.108.

<sup>29</sup> P. Zmyślony, *Ekonomiczne aspekty kształtowania rozwoju turystyki kulturowej*, w: *Współczesne formy turystyki kulturowej*, K. Buczkowska, Armin M. v. Rohrscheidt (red.), Wydawnictwo Akademii Wychowania Fizycznego im. Eugeniusza Piaseckiego w Poznaniu, Poznań 2009, s. 462.

<sup>30</sup> Ibidem, s. 462-463.



Source: Own study based on: K. Weiermair, *On the Concept and Definition of Quality in Tourism*, w: *Quality Management in Tourism*, P. Keller (red.), vol. 39, AIBST, St. Gallen 1997, p. 40.

The set of a series of values, actions and services is the total value of cultural tourism product. The study of tourists' needs of their motivation should be connected with the study of possibilities of the creation of the cultural product, and this the resources of cultural heritage, material and immaterial. The primary research can be used (usually in the field), secondary research (using results of other studies) and information of analyses conducted by the specialised research centres, including the studies of the World Tourism Organisation (WTO) (WNHWTO) e.g. in the field of tendencies and world trends. The conducted market studies aim to indicate the needs and preferences of tourists, as well as the orientation regarding the competition and the legal, technical and organisational possibilities.

Creation of the cultural tourism product concept is the creation of a document, which should be prepared by the specialised service provider company or at least with its cooperation. The prepared concept should contain, among others: inventory of the given area with the description of cultural values, detailed description of the product development concept, set of the most important investments, which should be conducted before and during the implementation of the product, and description of the marketing communication process. On a reliable and careful

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286 preparation of <sup>the</sup> concept depends <sup>on</sup> the <sup>implementation</sup> of the whole project connected with the creation of  
287 the cultural tourism product.

288 **Effective information on the product** is connected with the broadly understood  
289 promotion. In the rapidly expanding world of computerization and mechanisation, <sup>one</sup> you should  
290 be adjusted primarily on the information and promotion on the Internet. However, <sup>and</sup> you cannot  
291 forget about the radio spots, television spots, <sup>and</sup> folders <sup>etc.</sup>. For the information and promotion to  
292 bring benefits it should be: complete, current, reliable, available, easy to find, formally  
293 diversified, recognised in a simple, effective system, <sup>and promote</sup> able for the further development.

294 **Tourist's idea on the product** is born from the general perceptions of the person or  
295 group of people on the product's services<sup>31</sup>. Ideas are created in the imagination of the tourist  
296 and reveal themselves in some mental approaches <sup>and</sup> they shape the *image* of the destination  
297 place of the travel with the people inhabited there. The ideas depend on the aforementioned  
298 effective information, but also on the whole marketing campaign, which should be  
299 professionally prepared with the friendly approach to the tourists' needs. Changes in the  
300 tourists' ideas are the effect of promotional actions and should take place simultaneously with  
301 the changes in supply <sup>and</sup> <sup>in</sup> undertaken <sup>in</sup> order to adjust it to <sup>their</sup> the needs.

302 **High quality of services in the purchase and booking, high level of accommodation,**  
303 **catering and road infrastructure, perfect tourist service, goodbye and return home,** <sup>delete,</sup> are  
304 connected most of all with the quality of services and the condition of the tourist and paratourist  
305 infrastructure. Important here are, among others: <sup>=</sup> high level of personal culture, communication, <sup>delete:</sup>  
306 safety, courtesy, good manners, external appearance. The substantial preparation of people  
307 operating the given cultural tourism product is also very important. It is essential to prepare well  
308 in the field of organisation and methods of service, fluency in using different materials, and also  
309 modern electronic devices, <sup>= such as</sup> like <sup>and</sup> computer, fax, mobile, radiotelephone. <sup>such as</sup>

310 **Short time and comfort of travelling** are provided by well preparation of transport  
311 services (rail, road transportation, civil aviation and shipping). The high level of these services is  
312 always a great value. A helpful factor in the scope of increasing the transport quality becomes  
313 the introduction of the quality management system <sup>and</sup> standards of the ISO 9001-2000 series. It can  
314 be <sup>argued</sup> said that it is the style of management, <sup>and</sup> which is adjusted to the requirements of the modern <sup>delete,</sup>  
315 market.

316 **The first good impressions on the product** are very important and have an effect on the  
317 whole tourist <sup>length of</sup> stay. These impressions are determined, among others, <sup>length of</sup> by the aesthetics of the <sup>stay</sup>

<sup>31</sup> Ph. Kotler, *Principles of Marketing*, Prentice Hall Inc., New York 1980, s. 461.

318 environment and <sup>customer service by</sup> ~~the good, warm welcome by~~ the service providers. They affect the degree of  
 319 customer's trust to the service provider. Very important for the tourists is the high standards of  
 320 toilets, purity, aesthetics, access to the Internet. Good impression can <sup>be</sup> ~~be~~ also made by a welcome  
 321 <sup>and</sup> ~~letter~~, a small gift of specially prepared flowers in the accommodation location.

replace letter  
by  
leaflet

322 **Tourist's safety during the travel and stay** is a factor, <sup>tour</sup> ~~to~~ which the tourists ~~planning~~  
 323 their ~~travels and stays~~ <sup>always</sup> pay attention. Therefore, tourism organisers, in cooperation with  
 324 the right services of public order should <sup>with</sup> ~~take~~ care, among others, of the protection against  
 325 unfortunate, unpredicted events that interfere <sup>on</sup> ~~the~~ travel and stay, and even the attacks <sup>of</sup> ~~on~~ some  
 326 organised groups. The safety of tourists consists also of the medical coverage, good technical  
 327 conditions of tourist and paratourist devices, high quality of road paving and sidewalks, <sup>and</sup> ~~the~~  
 328 security of trails against the potential ~~animal~~ attacks.

329 **High quality of cultural heritage <sup>icons</sup> ~~objects~~** is the well-maintained, restored wealth of  
 330 culture, like: temples, castles, museums, theatres, <sup>and</sup> ~~concert~~ halls. Concern for the maintenance and  
 331 improvement of quality of these goods is a very important link <sup>improving</sup> ~~proving~~ the quality of the tourist  
 332 product. It is important that the good labelling of tour routes, their equipment with multimedia  
 333 support systems, for both individual and group learning of the cultural heritage.

replace  
objects by  
icons

334 **Good memories and contacts after the return** result ~~most of all~~ from the quality of  
 335 tourist services, which <sup>enhances</sup> ~~impact the~~ satisfaction of tourists. This <sup>promotes</sup> ~~results in the future in the~~ return  
 336 of both the ~~given~~ tourist in the previously visited place/region and re-using the ~~given~~ brand  
 337 tourist product. The satisfied tourist <sup>will</sup> ~~also~~ encourage <sup>his</sup> ~~his~~ family, friends, <sup>and</sup> ~~and~~ acquaintances to  
 338 visit <sup>destination</sup> ~~(the so-called whispered advertisement)~~. Good memories after the return from a travel are  
 339 a good marketing tool, <sup>It is</sup> ~~which is~~ often used during discussions <sup>with</sup> ~~around~~ friends. Satisfied tourists  
 340 are kind of "ambassadors" of tourist products and talk about their positive experiences at least  
 341 to five people<sup>3 2</sup>.

342 **Monitoring of sales and the changing tourists' needs and conducting the correction**  
 343 **of the cultural tourism product**, are actions affecting the life expectancy of the tourist product  
 344 and improvement of its value. It is about the need to adjust to the changing tastes, tourists'  
 345 preferences, new possibilities concerning the distribution channels, <sup>and</sup> ~~supply~~ and other changing  
 346 conditions on the market. <sup>One</sup> ~~You~~ can never finish the works on the product at the moment of its  
 347 shaping, even if the sales is satisfactory. The market and sales must be permanently observed,  
 348 and the product if needed should be subjected to modifications <sup>to</sup> ~~and can~~ become more attractive,

<sup>3 2</sup> J. Otto, *Marketing relacji. Koncepcja i stosowanie*, Wydawnictwo C.H. Beck, Warszawa 2001, s. 94.

349 enriched with new elements. Correction should also apply to the marketing actions, such as  
350 promotion <sup>and</sup> pricing policy.

351 The presented tourist chain of values of brand products can be further improved, and the  
352 number of links can be increased. Some links, e.g., "goodbye and returning home" can be  
353 divided into smaller ones. Weakening or falling out of any link in the tourist chain of values of  
354 cultural tourism products can cause the breaking of the chain and lead to serious negative  
355 effects for tourist companies and all entities creating the given tourist product. This product in a  
356 short period of time can cause the loss of customers' trust and stop functioning on the market  
357 over time. For this reason, it is important to care over the high level of services and all actions  
358 connected with the formation and management of brand tourist products at every stage.

## 360 4. Summary and conclusions

361 Today, cultural tourism is one of the fastest growing types of tourism in Poland and in  
362 the world. Is no longer new or niche<sup>33</sup>, so there is a real need for the good preparation and  
363 effective management of cultural tourism products. <sup>Since</sup> ~~Because~~ today's tourists are better educated, <sup>they</sup>  
364 ~~have greater possibilities to travel and thus they search most of all for the professionally~~  
365 ~~conducted, unusual, unique and intellectually enriching forms of travels.~~ <sup>in search of new experiences in the</sup>  
366 <sup>world of tourism destinations</sup> The answer to these  
367 needs of tourists is the formation of brand cultural tourism products, which are characterised by,  
368 among others, high quality, good image <sup>and</sup> the possibility of repeatability of sales and obtaining  
369 the higher price for the product. Brand cultural tourism products are also the warranty of high  
370 competitiveness of the tourism offer <sup>and</sup> promotion of the town and region.

370 ~~Obtaining high quality and brand of the cultural tourism products are favoured by the fact~~  
371 ~~of being~~ based on the integrated management in tourism, which consists of the adjustment of  
372 the type and standard of services to the expectations of customers in particular links of the  
373 presented chain of values. The integrated cultural tourism management, like any other system  
374 of management, develops in the evolutionary way<sup>34</sup>, therefore, it is important to be ready to  
375 make constant, deliberate changes resulting both from the changing tastes of tourists and the  
376 conditions resulting, among others, from political actions, the changing law, functioning of the  
377 economy. It should also be noted that only the attention to all entities <sup>and amenities</sup> that affect the quality and

<sup>33</sup> M. Smith, G. Richards, *The Routledge Handbook of Cultural Tourism*, Publisher: Routledge. Year: 2013. ISBN / EAN: 978-0-415-52351-6.

<sup>34</sup> Por., B. Poskrobko, H. Kiryluk, *Ogólny model systemu zarządzania turystyką na obszarach przyrodniczo cennych*, w: *Zarządzanie turystyką na obszarach przyrodniczo cennych*, B. Poskrobko (red.), Wydawnictwo Wyższej Szkoły Ekonomicznej w Białymstoku, Białystok 2005, s. 194.

Do not begin a new sentence with "because". Because is a joining word.

378 brand of the tourist product can bring about the final success. It will be the material success, ~~but~~  
 379 ~~most of all the one~~, which is connected with satisfaction, contentment, joy and happiness, of  
 380 both tourists and the service providers, ~~creating and managing the cultural tourism products.~~  
 381 *that create and manage promote cultural tourism products management*

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