

<p>1. The main function of cultural tourism is to maintain and protect cultural heritage</p>	<p>8. Cultural tourism is no different from any other form of tourism - preserving the intangible elements</p>	<p>15. Cultural tourism should not attract tourists from other continents for environmental reasons over preserving the intangible elements</p>
<p>2. Cultural tourism should prioritize preserving the tangible elements of the local culture over preserving the intangible elements</p>	<p>9. The objective of cultural tourism is to attract as many tourists as possible for economic reasons over preserving the intangible elements</p>	<p>16. Future cultural tourism development should focus on providing business opportunities for local entrepreneurs over preserving the intangible elements</p>
<p>3. Cultural tourism should focus on current, rather than historical cultural heritage</p>	<p>10. Cultural tourism has a strong social function, as it provides incentives to pass on traditions and values from generation to generation over preserving the intangible elements</p>	<p>17. End-users, such as local residents, local entrepreneurs and tourists, are currently not engaged enough in developing technological interventions for cultural tourism over preserving the intangible elements</p>
<p>4. Given that there are different types of tourists, the cultural tourism offer should be diversified as well over preserving the intangible elements</p>	<p>11. Cultural tourism is a tool to develop and rebuild economically deprived areas over preserving the intangible elements</p>	<p>18. Cultural tourism generates more jobs, and the number of tourists should therefore grow over preserving the intangible elements</p>
<p>5. Cultural tourism should also include experiences for local people rather than only for visitors from elsewhere</p>	<p>12. Economic sustainability of cultural tourism is equally important to social and cultural sustainability over preserving the intangible elements</p>	<p>19. Cultural tourism can make residents proud of their heritage and culture, and therefore is an important means to create social cohesion over preserving the intangible elements</p>
<p>6. Cultural tourism uses sensitive and delicate aspects of the society, such as culture and traditions, and should therefore not be aimed at commercial purposes</p>	<p>13. Cultural tourism needs new metrics to measure its success - current metrics are inappropriate over preserving the intangible elements</p>	<p>20. To avoid tensions and frictions, a conscious choice should be made to attract a type of (cultural) tourists that matches the cultural offerings and the inhabitants of the destination over preserving the intangible elements</p>
<p>7. Developing cultural tourism is not about explaining the culture of a place, it is about allowing a place to present itself in the way it sees fit.</p>	<p>14. Measurement of the effects of interventions used to manage cultural tourism is important for effective long term sustainable development of cultural tourism over preserving the intangible elements</p>	<p>21. COVID-19 should be seen as an opportunity to completely redesign cultural tourism in a more sustainable way, with more attention to its social and environmental impact over preserving the intangible elements</p>

<p>22. Conscious choices should be made regarding the number of tourists that you aim for</p>	<p>29. Technological solutions are crucial to creating participatory planning in cultural tourism</p>	<p>36. Cultural tourism should be placed higher on the overall spatial planning agenda of a destination</p>
<p>23. Replacing mass tourism by cultural tourism should be stimulated by means of government funding</p>	<p>30. Virtual cultural tourism (e.g. virtual visit to a museum) is here to stay, also after the pandemic</p>	<p>37. Currently, the tourism industry functions too much in isolation and does not cooperate enough with other sectors</p>
<p>24. When recovering from the impact of COVID-19, communities would benefit from future growth of cultural tourism organised by tour operators rather than 'do it yourself' tourists</p>	<p>31. Cultural tourism should attract a specific type of tourist that is interested in participating in the local culture (e.g. cooking class, craft products workshop), instead of just visiting</p>	<p>38. It is important to make conscious decisions about which resources (experiences) are only available to local residents and not to tourists</p>
<p>25. Seasonality of cultural tourism is a blessing for a destination</p>	<p>32. Food and gastronomy are indispensable elements of cultural tourism</p>	<p>39. In a participatory approach to cultural tourism, diversity in the stakeholders involved is crucial to optimal decision making</p>
<p>26. Developing cultural tourism should be a bottom up process, which means that the ultimate offer is community driven</p>	<p>33. Integrating Augmented Reality in the experience of visiting is crucial to making tourists more interested in the local culture</p>	<p>40. Private businesses know better than anyone else how to organize and develop cultural tourism, as they best understand tourists' expectations, and should therefore be in the lead in developing cultural tourism</p>
<p>27. The government is the only stakeholder that has the knowledge and resources to develop cultural tourism</p>	<p>34. After the COVID-19 pandemic cultural tourism should focuss less on events and festivals</p>	<p>41. The COVID 19 pandemic has shown that current business models for cultural tourism are unsustainable</p>
<p>28. Cultural tourism is now centred in too few places of the destination, and therefore interventions to spread cultural tourists are needed</p>	<p>35. To achieve sustainable cultural tourism the cooperation between the cultural sector and tourism industry needs to be improved</p>	<p>42. Cultural tourism marketing should focus more on intangible and informal cultural heritage</p>

<p>43. Social media such as Instagram are key to spreading tourists and increasing the popularity of lesser known parts of the destination</p>	<p>45. The natural environment is part of the culture, and cultural tourism should focus on preserving our natural environment more actively</p>	<p>47. Destinations should focus on attracting smaller numbers of high spending tourists, rather than large numbers of tourists that spend less</p>
<p>44. After covid-19, tourists are likely to appreciate local culture more</p>	<p>46. Common strategies towards more sustainable cultural tourism are difficult to agree upon, because stakeholders are too focused on their own interests</p>	<p>48. Cultural tourism needs to be treated as a business case. In other words, decisions need to be based on return on investment.</p>