

Nicola Bellini  
Cecilia Pasquinelli  
*Editors*

# Tourism in the City

Towards an Integrative Agenda  
on Urban Tourism

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SCIENCE INSTITUTE  
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Istituto Nazionale di Fisica Nucleare

 Springer

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Tourism

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ISBN 978-3-319-26876-7      ISBN 978-3-319-26877-4 (eBook)  
DOI 10.1007/978-3-319-26877-4

Library of Congress Control Number: 2016950566

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Printed on acid-free paper

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# Emerging Technologies and Cultural Tourism: Opportunities for a Cultural Urban Tourism Research Agenda

Chiara Garau

**Abstract** The aim of this work is to highlight how the ‘traditional’ approach to cultural tourism should be rethought as part of a broader vision, in which the latest technological devices (smartphones, tablet PCs) and new developments in the ‘smart city’ paradigm can help in the planning and programming of cultural tourism. To this end, this chapter is organized into three main sections: the first shows how cultural tourism is enhanced today because of new technologies, the second offers a brief overview of how the tourism of cultural heritage has been inserted into the domain of smart tourism and how it is being enhanced today, and the third focuses on opportunities for taking a strategic approach to cultural tourism, in order to go beyond local fragmentary promotions, allowing tourists to perceive all cultural offers for a single destination as unique. Finally, conclusions are drawn, with particular attention given to the construction of specific recommendations for the strategic planning and programming of cultural tourism.

**Keywords** Cultural tourism • Smart tourism • Smart cities

## 1 Introduction

Tourism represents a strategic pillar of urban development for its ability to produce income and employment, thereby enhancing the local resources. The role of tourism has increased quickly, not only in cities with their own specific vocation for tourism, but also in cities with less well known resources yet characterized by new and attractive factors, such as the authenticity of the experiences offered (Ferrari and Adamo 2012). However, nowadays the ‘authenticity’ concept seems controversial and problematic, not so much for the integrity with which the context is maintained, but rather for the attribution of meaning that makes it authentic and unique to the tourists’ eyes (Williams and Lew 2014). In a cultural context therefore, how the tourist destination is valued in the tourists’ eyes for its ability

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to appear authentic and unique becomes important, on the one hand protecting the cultural and architectural heritage, on the other hand, expanding the traditional concept of a museum without isolating the individual buildings from their environment. This is accomplished only through the appropriate integration of the museum buildings, monuments, cultural and social identities, traditions, memories, intangible connections, local peculiarities, and landscapes. These aspects interconnect new and traditional trends, the permanent with the transitory culture, through the reconstruction in the present of social relationships, and of these social relationships in connection to place-based spaces. For this reason, they concern the cultural heritage and identity of a place; not only do they consider places where physical monuments and artworks (buildings) are concentrated, but also the evolution and testimony of the history of the local community (the immaterial aspects of society). From this perspective, cultural heritage appears to be a resource for preserving and enhancing the local context, and also a strategic element that can meet the growing needs of innovation and entrepreneurship (Lazzeretti 2012; Lehman and Wickham 2014).

Global organizations—the International Council on Monuments and Sites (ICOMOS), the United Nations Educational, Scientific and Cultural Organization (UNESCO), and the World Tourism Organization (WTO)—have always shown great interest in the tourism development of cultural heritage, and, over time, have been able to adapt to globalization and to the evolution of new technologies, by responding to new tourist demands, through the innovative techniques of digitization or reconstruction, and through more active and engaging communication strategies to disseminate and better understand cultural heritage.

From this perspective, it is also important not to underestimate the growing convergence of culture and economy in the process of city branding (Zenker and Erfgen 2014). Cities have long understood the importance of promoting themselves through branding, and, over time, practices and different methods of city branding have been improved and refined (see chapter “The Participatory Place Branding Process for Tourism: Linking Visitors and Residents Through the City Brand”). In fact, city branding can increase the value and attractiveness potential of urban images, involves social and political practices, and can rebuild representations/narrations of urban spaces, particularly in an urban setting with an immaterial and material cultural heritage (Graziano 2014). The ‘cultural’ objects are interpreted in relation to the personal cognitive space of the tourist; urban spaces acquire and lose their meaning according to ‘how’ they are perceived, from ‘where’ they are narrated (official and unofficial channels, i.e. promotion campaigns, news articles, reviews by visitors), and ‘how’ the city decides to promote itself (see also chapter “Globetrotters and Brands: Cities in an Emerging Communicative Space”). However, according to Vanolo (2015), city representations may appear as selective storytelling, because, at least in the beginning, they collected stories of a small optimistic audience that did not represent the totality of the context of the users involved (Vanolo 2015).

The process of population involvement in cultural heritage has grown gradually over time, causing an evolution of everyday life and the continuous development of

the same concept with regard to its cultural heritage; today's entire cultural system is the result of a radical change, in which museum offerings are no longer composed of a single building (the museum), but are a coordinated system of widespread and useable buildings throughout the urban context, on the basis of the user's choices (Garau and Ilardi 2014). Individual buildings appear to be strongly rooted in the urban context, and together propose a tourism cultural offering in which the city as a whole becomes the cultural 'product', which assumes the expositive function.

From this perspective, the main innovations in the field of cultural tourism have included synergies with new communication technology products, through the creation of specific Internet portals, smart cards, fostering cultural heritage, and, the diffusion of mobile tourism applications. The growing invasiveness of the mobile web has been re-drawing virtual aggregation clusters, as well as patterns of interaction between real and virtual domains, allowing the user to be at the core of the cultural tourist offer. The user shares feedback to improve the visitor experience, and sometimes entrusts him/herself to narratives, coming from mobile applications that create more dynamic and 'immersive' relationships between tourists, monuments (cultural products), and urban spaces (Garau and Ilardi 2014).

Therefore, the development of cultural tourism largely depends on (i) the growing awareness of tourists and operators about the cultural, social, and economic relevance of enhancing cultural goods (Silvestrelli 2012), and (ii) the ability to plan and program appropriate strategic policies for training, organizing, and promoting the local cultural heritage, without overshadowing the need to protect it. The first also concerns the expansion of the ubiquitous technologies (namely, emerging technologies able to offer stunning new technical capabilities)—such as Social Media, Quick Response (QR) codes, near-field communications (NFCs), Augmented Reality, Ubiquitous Computing, Cloud Computing, and the Internet of Things (IoT) (Garau 2014; Wang et al. 2016)—and their effects on cultural tourism in the urban context. The processes of city branding that often support pictures circulating globally are also linked to this. For example, over the last few decades, European urban users have represented their city as a 'creative', 'cultural', and 'smart' city, in order to make it a more attractive destination (Vanolo 2015; Lamsfus et al. 2015). The second factor related to the development of cultural tourism refers to the ability to define strategic planning and programming processes, in order to create long-term policies in the tourism industry, taking into account culturally-led targets and creating market opportunities. This also aids the government's ability to recognize the strengths, weaknesses, opportunities, and threats that need to be addressed when improving and enhancing the benefits of the tourism industry.

Thus, the development of cultural tourism must contemplate the integration of a 'strategic set' of factors and initiatives, which, through new technologies and digital services, fosters not only improved performance and the economic attractiveness of the cultural heritage, but also its significant contribution in terms of cohesive policy, identity, and local development. Cultural endowment, understood as a strategic tourist attraction, can therefore provide synergistic opportunities between culture, tourism, and other local resources and services distributed in the urban

context, although with an increasing intensity it depends on the ability to create a unique and innovative tourism supply system, regarding different cultural tourism targets. Therefore, a cohesive strategy of local public-private partnerships is fundamental, and, necessarily, has to deal with a ‘cultural product’ that is increasingly competitive, setting a goal to stimulate the local identity and specificity, as, for example, in emphasizing local identities and specificities, with a tourist and cultural vocation set in the urban context.

Based on these assumptions, this article presents a research agenda that aims to develop the transition from insights and theoretical potentialities to concrete practices and operational applications, a step that has not yet been accomplished in the current literature.

## 2 Cultural Tourism of Today and New Technologies

From a tourist’s perspective, cultural productions become complementary to the tourism experience when the destinations respond to their demands. This complementarity implies the need to develop and maintain a strong network of partnerships among tourism operators, cultural organizations, and institutions at various levels. In this sense, through their rapid evolution, new information technologies and the increasing digitization of cultural resources have made a significant contribution, and innovative models of the management of cultural heritage have been tested. An example is ‘Six itineraries to discover Giotto’s places in Italy’ (<http://www.luoghigiottoitalia.it/en/>). It provides tourists with the opportunity to choose and build a customized path between six tours scattered across Italy (Padova, Milan, Bologna, Florence, Assisi, and Naples), to discover Giotto. Another example is the mobile application called Tuscany+, in which histories of monuments are narrated, by simply watching and pressing a finger on the screen of a smartphone. In this way, the tourist receives information on monuments, on services offered near a monument (such as restaurants, museums, hotels), and can provide and receive reviews on a monument. This latter is based on bottom-up and community-driven development processes, in which users are able to contribute to the co-creation of the offer, and administrators have access to the tools that can help them in their understanding and interpretation of the demand, in order to differentiate and increase the competitiveness of their territory.

Cultural tourism has therefore had to deal with a new, more dynamic vision of the concept of culture. It is simultaneously the history, the material and immaterial culture, the identity, the *genius loci*, and the peoples’ lives. The focus has moved from the informative enrichment of cultural products to the experience of cultural heritage; from physical objects to the visitors; from exceptionality to representativeness—the same community recognizes what for it is more representative (Cerquetti 2015). The centrality of the experience within tourism planning changes significantly: if on one occasion the experience has been the natural result of a trip,



now the experience becomes a central issue on which to focus, and in which to invest for place-based redevelopment.

To better understand what results have been achieved in the field of technologies applied to culture, it is necessary to make a small digression to how the technology is placed at the service of cultural tourism. *Informative platforms* can be considered as the first and the simplest tools. They are used to make data (or databases) for the area of interest (information, images, and lists of services present at the destination) accessible. *Connection platforms* offer the possibility of booking or buying some services. However, they are tools for mediation, because the actual transaction then takes place on sites chosen by the user. *Integrated platforms* have allowed further evolution of online platforms. They are, in fact, more complex than the previous ones, in that they use a single integrated platform, common to several companies, for the management of information, booking activities, and direct purchases.

The involvement of local actors is, in this case, intense. They constantly update the information, and manage reservations and purchases generated with it. As a result, tourists are able to view different types of tourist information (such as hotels, modes of transport, and events). A tourist can perform a detailed search by type of service and/or area of interest: he/she can find useful updated information (such as climate information) in real time; he/she can download pictures and audio-video material; and he/she can plan his/her travel route based on the coincidence of different means of transport, and simultaneously provide useful information on how to use public transport to arrive at the tourist destination (as Gronau suggests in chapter “On the Move: Emerging Fields of Transport Research in Urban Tourism”, there is a lack of awareness on this issue in today’s scientific debate, and among local administrators).

Alongside the birth of more complete and interactive platforms, technology in the tourism sector has led to the testing of smart cards for making payments, and integrating the elements of the offer. Smart cards—real and rechargeable prepaid cards—not only put cultural goods and services online, but collect information on the movements and preferences of tourists, as shown in the project Radio Frequency Identification (*RFID*) for *Festival* realized in Trento. For this project, the municipality of Trento, using RFID technology, has been able to evaluate and analyse the economic impact of this important cultural event, noting the actual consumption behaviour of the participants, and not merely the intentions declared by visitors in the commonly used survey questionnaires (Zeni et al. 2009).

The latest technological developments have created a more dynamic relationship between the visitor and the site’s cultural heritage, especially with the museum, and it now seems increasingly less isolated from the reference territory (Garau and Ilardi 2014). The technology is, in fact, more and more detached from the dimensions of the hardware, the physicality of the house, of the museum, or of the building, in general. Solutions for the cultural fruition of both the indoors and outdoors are offered, thanks to (1) ‘virtual reconstruction’ (that, in a clear manner, allowed the emergence of the links between the single building and its place-based, historical and cultural context); (2) the geolocation of the user; and, (3) the presence of tags, cameras, and sensors for guidance (Garau 2014).

**Table 1** Some experimental projects with augmented reality

Project names	Countries	Descriptions
i-MIBAC Voyager	Italy	This app virtually reconstructs the Roman Forum in the age of Constantine, in 3D and in real time, in the display of your smartphone, as you walk inside the archaeological area
Tuscany+	Italy	This app identifies information on museums, accommodation, restaurants, monuments, and reviews, in proximity of the framed and selected point of interest (POI) on the smartphone screen. The POIs offer a map that allows getting directions on how reach them. POIs also have different colours, depending on the category to which they belong
ARCHEOGuide (Augmented Reality-Based Cultural Heritage On-Site Guide)	Greece	This project provides information on the cultural heritage sites of Olympia, using a system based on advanced IT techniques including augmented reality, 3D-visualisation, mobile computing, and multi-modal interaction. Visitors are provided with a see-through Head-Mounted Display (HMD), earphone, and mobile computing equipment
Streetmuseum (Museum of London)	UK	This app is able to recognise the position of a user in London, and overlay historical images of that same place (from 1930 or 1950) on present-day images captured by the user's camera. Each image can be expanded and explored, and it also provides historical commentary
Digital Pen (Cooper Hewitt, Smithsonian Design Museum)	New York	The Digital Pen is a multifunctional pen. Touching its upper end to a symbol on the corresponding panels, you can: (1) 'save' certain works to remember or to share at the end of the visit; (2) draw freehand on any screen available in the museum, in order to have as images the pieces of the collection that have a similar shape at the end of the visit; (3) design patterns, and view them on the walls of the room in which you are modifying the design on the interactive display. At the end of this creative process you can print your project or use it as a background on your smartphone
Smart Glasses (Young Museum)	San Francisco	Smart glasses support augmented reality, and, through a micro projector, allow users to view images and information on the lenses. In addition, these glasses allow sending, receiving, and viewing

(continued)

**Table 1** (continued)

Project names	Countries	Descriptions
		information, and they can transmit to the wearer messages via bone conduction. The Young Museum has adopted these glasses as tour guides for the exhibition dedicated to Keith Haring
Smart Glasses for the Exposition of Experience Velazquez (Grand Palais of Paris)	France	With these glasses, tourists can approach a Velazquez painting by viewing projected images on the same theme in their lenses, and hearing in a contextual way an explanatory audio

Such applications are therefore strongly linked with the act of first visiting the place, and then the chosen tourist path and its stops. The transition from personal computers to various mobile communication devices has allowed the development of specific applications for mobility and tourism consultations in the territory, available for everyone. At this turning point, the self-service cutting-edge technologies of augmented reality (AR) play a key role (Chung et al. 2015). Their developments have amply demonstrated how simple cultural fruition is transformed into a dynamic and engaging experience (Table 1).

The user is helped to understand ‘how it was’ in relation to ‘what is there’, and he/she can also use its creativity not only to better understand culture and art, but also to improve the experience of visiting and being involved. Today, technologies are focusing on providing adequate cultural offers, modulated on different users’ targets. They have improved, trying to concentrate on the philosophy of ‘edutainment’ and of ‘learning by consuming’, without losing their historical and scientific references. In other words, technologies have made possible a major cultural shift, one that has led from simple information on the cultural good to the acquisition of culture, in which learning is strongly influenced by direct experience with the cultural good.

### 3 Smart Tourism in the Cultural Heritage Field

Before discussing the relationship between smart tourism and cultural heritage, it is important to define the ‘smart city’ concept, and how it has been contemplated in the field of tourism. The literature seems rather discordant in framing the smart city concept. Some authors define it as a paradigm (Kunzmann 2014); others as a fashionable trend of the moment (Lu et al. 2015); others simply as a label (Caragliu et al. 2011). In contemporary communities, mobility, economy, governance, environment, living, and people are the six pillars identified by Giffinger et al. (2007) as being crucial for a smart city. The essence of ICT is to support different activities aimed at (1) improving the citizens’ quality of life, (2) supporting new forms of

collaboration and value creation, and (3) simultaneously enhancing the innovation, entrepreneurship, and competitiveness of the city (Ferrara 2015).

According to Boes et al. (2015) “the smart city concept can be seen as an ‘organic whole’ and as a linked system where the people, visitors and citizens alike, are the most important aspect. Still, the Smart City concept does not stand on its own, and covers a variety of industries, including the tourism industry” (Boes et al. 2015, p. 393).

Especially in Europe, the technologizing of the tourism sector and the spread in recent years of the smart city model appear to be two interrelated processes, which work together in shaping the profile of what we call smart tourism. In particular, the different forms of technologies are the main drivers of change in the tourism industry, and their focus is on supporting enriched tourism experiences, using already existing data combined and processed in new ways (Gretzel et al. 2015). The term smart tourism can identify, therefore, both forms of technological evolution in tourism, and new projects within the smart destinations. These latter explicitly apply smart cities’ principles to urban contexts, considering “residents and also tourists in their efforts to support mobility, resource availability and allocation, sustainability and quality of life/visits” (Gretzel et al. 2015, p. 180). In other words, the destinations become smart when they integrate smart cities’ principles in developing urban tourism, without making some urban areas where the intensity of tourism is highest inaccessible to residents (about access see chapter “Mind the Gap: Reconceptualising Inclusive Development in Support of Integrated Urban Planning and Tourism Development”), or where the technological equipment is not consistent with the social context.

From this perspective, cultural heritage appears to be a strategic factor for operators and urban planners, as they can leverage the enhancement of cultural DNA that has shaped the look of the city, making it visible and easily accessible to a wider audience.

Therefore, the smart concept associated with urban cultural tourism attracts at least two interconnected meanings. On the one hand, the first meaning calls attention to the close link between this form of tourism and the broader competitive configuration that European cities are required to take, in relation not only to the European directives, but also in relation to the evolution of the competitive stresses due to globalization. On the other hand, the second meaning leads the city to innovate its dynamics in a smart and flexible way. This smartness implies a strategic planning and a synergistic programming of the same cultural tourism, between culture, heritage, tourism, marketing, transport, accommodation, policy-making, human capital, and ICTs. Flexibility considers “forming innovative governance styles as a common European opportunity: each city has scope in adopting its own governance approach according to the local context, opportunities, cultural tourism development’s specifics, and interrelations with other actors and levels of decision-making” (Paskaleva-Shapira and Besson 2006, p. 64).

The importance of the role that urban cultural tourism assumes inside and outside cities, and the global scenario in which urban cultural tourism is situated, requires a renewed focus on the research and adoption of models and tools of

intervention, that, following the paradigm of smart cities, takes into account, on the one hand, the systemic nature of the phenomenon and its complexity, and, on the other hand, the global dimension of the phenomenon correlated with its local consequences in terms of economic, environmental, and social sustainability. The interactions of all the above factors lead then to seeking a strategic coordination between the bottom-up and top-down mechanisms of governance in the planning of urban cultural tourism. In addition, its governance is reflected both at the local level, and at the international level, despite the fact that policies of cultural tourism traditionally are influenced by the high number of stakeholders and by their small size. For these reasons, the next section analyses European initiatives that are intended to boost a cultural tourism research agenda.

#### **4 Opportunities for a Strategic Cultural Tourism Research Agenda from a Smart City Perspective**

The system of cultural tourism involves a number of issues widely discussed by experts in the field, including the interference of (local and national) governments in culture, the vision of residents not always being in line with that of the tourists, and differences objectively existing in European countries that make it difficult to implement common and shared cultural planning in the European framework. Despite these factors, the potentialities that technology has to offer the cultural tourism industry remain undisputed.

As mentioned in the previous paragraphs, technologies allow the intertwining of cultural content among various tangible and intangible goods, through continuous hypertext and multimedia links. This allows the user to freely determine his/her cultural path. When planning and designing a multimedia cultural circuit, it is essential to try to catalyse the most positive consequences while attempting to counterbalance the negative effects. That is to say, the definition of a cultural circuit works on spatial relationships, even in terms of the inclusion or exclusion of spaces, places, and people. This triggers a necessary spatial reorganization of access to the territories, cultural heritage, and the city, also in relation to tourism. One of the main risks may be, for example, a spread of ‘cultural polarity’ that remains so—such as ‘leopard spots’ in the territory—if they are not planned and interconnected within the logic of a wider and place-based project.

On 26 April 2010, the European Commission adopted a recommendation asking the Member States to define a common strategic research agenda that could identify research needs and objectives for the medium and long-term, regarding the conservation and use of cultural heritage in the context of global changes. To this end, Italy began to coordinate the Joint Programming Initiative (JPI) called ‘Cultural Heritage and Global Change: A New Challenge for Europe’ in 2011 (<http://www.jpi-culturalheritage.eu/>). A report entitled *Strategic Research Agenda* was published in June 2014. In this report, Member States that are part of this Joint



Programming Initiative<sup>1</sup> try to define strategic visions, goals, and shared operational measures for research on cultural heritage. This is intended to introduce the necessary innovations in both products and processes that will make the sustainable preservation of Europe's immense cultural heritage possible. The priorities that have been identified are "(1) developing a reflective society; (2) connecting people to heritage; (3) creating knowledge; [and] (4) safeguarding the cultural heritage resource" (Van Balen 2014, p. 8).

The strategic agenda is an excellent opportunity, on the one hand, to give new inputs to European programs, and, on the other hand, to strengthen the system of research and management of cultural heritage. At the same time, the focus is also on strengthening the local business systems and the production chain associated with the technical and scientific cultural world, for the realization of prototypes and operational and experimental solutions generated by research.

Obviously, better management of the entire cultural sector at the European level would have a significant impact on tourism, and could change different national targets of knowledge, protection, enhancement, and the enjoyment of cultural heritage. This is especially important for Italy, whose historical, artistic, and cultural heritage<sup>2</sup> is well known for its quality, quantity, and distribution (Iaffaldano 2013).

The next step in the creation of this research agenda could be a greater strategic focus on cultural tourism, which could be achieved, for example, by providing answers to the following questions: (1) How can we move from theoretical concepts to practical and operational choices, after having identified appropriate tourism governance models? (2) How can we promote an often-fragmented cultural heritage? (3) How can we identify and increase the number of enterprises active in the cultural tourism sector? (4) What other sectors could help to promote the activation of good policies in the cultural tourism sector? (5) Finally, how can we 'create a smart system' that will foster the conditions needed to encourage dialogue between public and private interests, following the smart city model?

A place does not necessarily appear attractive just because it is endowed with cultural resources of a very high quality. The attractiveness of a location is determined by how its cultural patrimony is inserted into an active process that moves from knowledge to valorisation—through preservation and restoration—thereby having a positive and large-scale effect on its cultural and economic development.

If every cultural experience is unique, then a landscape, city, monument, or museum is not replaceable by any other; on the other hand, from the perspective of

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<sup>1</sup>Eighteen Member States and seven other States are included in the initiative as Observers.

<sup>2</sup>Italy has the broadest cultural heritage worldwide. It occupies first place on the World Heritage List with its fifty recognized sites (one more than last year, see [www.unesco.org](http://www.unesco.org)). It owns nearly half of the national territory, subject to protections imposed by the Code of Cultural Heritage and Landscape (Legislative Decree No. 42 on 22 January 2004), and cultural goods (archaeological, architectural and museum) surveyed by the Ministry of Cultural Heritage and Activities (MIBAC) exceed 100,000 units (Rapporto Bes 2013 pp. 186–187).

a scale of priorities in a globalized world—where a steady growth of tourism and leisure is expected—a close connection between the cultural and economic sector is necessary, in order to be competitive, inclusive, and to substantiate a sustainable development.

## 5 Conclusions

This chapter focused on how important European-level joint action is for the management of cultural heritage, whose impacts are inevitably also reflected in the tourism sector. Not only public institutions, but also the dense network of private institutions and cultural institutions may have, for various reasons, a strategic vision better adapted to the local and socio-cultural context. From this perspective, the interaction between smart tourism and cultural heritage is important for an effective strategic agenda. In fact, the relationship between innovation and cultural heritage appears inevitably destined to become even more successful, especially if that relationship will lead to solutions that meet, in a simple and accessible way, the emerging needs of knowledge, in-depth ‘guidance’ for understanding the history and stories of the places, and also a potential factor of place-based development (Migliori et al. 2015).

However, the innovation to which the author refers is considered both from a technological and social point of view, overcoming the purely technicist vision that characterises the smartness. In other words, an effective cultural urban tourism research agenda, seen under the smart cities’ model, cannot innovate exclusively through technology. The technology is in fact a tool, and its evolution and spread can have not only positive but also negative consequences, when, for instance, technology is not calibrated with the local social context in which it is applied, or when information of the technological medium is not calibrated with the user (i.e. there is too much information and this confuses him/her, or it is too limited and does not give him/her enough information). One of the main roles of the strategic agenda is precisely to plan for, and at least anticipate possible problems in its use and in its management.

There is awareness that the strategic agenda cannot achieve great results in a short time, with regard to a number of the structural problems inherent in every state. This is so, because their resolution depends on the dynamics articulated, and joint responsibility at different levels of decision making.

However, the strategic agenda for cultural tourism can make a significant contribution to an organization in pursuit of sustainable operating strategies, while simultaneously promoting the territory, culture, and tourism.

Based on these assumptions, specific policy-making recommendations such as the following deserve consideration:

- Improve communication and the promotion of cultural heritage and culture in general, to encourage tourism. The key is to bring the cultural heritage close to users, and to involve the tourists and local community in the promotion.
- Link the cultural heritage with local daily life. The problem is less one of ‘introducing’ the tourist destination than it is the transmission of the complete contents of the tourist destination to the user (through immersive and interactive technologies), and including the cultural goods in a virtual and actual context.
- Support the capacity of European cultural sectors to operate transnationally, through the promotion of networks, and the circulation of artworks and operators in the cultural sector.
- Develop models of public-private cooperation.
- Strengthen the financial capacity of the cultural sectors.

These recommendations certainly seem very difficult to achieve, if one goes directly to the conclusive outcomes of the specific goals outlined above. Some important steps can lead to change, starting from a local level. For instance, thinking in a multifaceted and organic way and including the various stakeholders will create advantages for both cultural heritage policy, and for tourism development.

Moreover, the arguments discussed in this article have reinforced the idea that a territory can have a vast potential of resources. Because it is recognized as a ‘cultural product’, it has to have a sufficient tourism infrastructure, supported by its citizens, governments, enterprises, research centres, universities, and institutions. It is also important that cultural operators adapt and create a system with the existing cultural offer, without engendering a conflict of interest (between existing economic resources and the demands of citizens and tourists).

These recommendations are nevertheless strategies that primarily allow planners to ask research questions regarding the responsibilities of the local authorities. In fact, they are closest to the territory, to the cultural heritage, and to the citizens and their expectations. For this reason, they are best positioned to identify needs, and to cooperate in implementing strategies that support economic and cultural revitalization.

**Acknowledgments** This study is supported by the MIUR (Ministry of Education, Universities and Research, Italy) through a project entitled *Governing the smart city: a governance-centred approach to Smart urbanism—GHOST* (Project code:RBSI14FDPF; CUP Code: F22I15000070008) financed with the SIR (Scientific Independence of young Researchers) programme. Any opinions, findings and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the MIUR.



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