

**CULTURE – DECISIVE DETERMINANT OF DEVELOPMENT  
OF CULTURAL TOURISM IN SLOVAKIA**

Ева Гвиздова, Вера Мокрицова. Культура – решающий детерминант развития культурного туризма в Словакии. В статье рассматриваются вопросы определения культуры в контексте развития культурного туризма. Материал исследования основывается на теоретическом знании и определениях культуры и культурной политики, что определяет важность культурного потенциала страны, культурные события и характеризует культуру как решающий фактор развития культурного туризма. В статье акцентировано внимание также на воздействии культуры на потребительское поведение в туризме.

**Ключевые слова:** культура, культурные события, туризм, потребительское поведение.

**1 Basic definitions of culture and cultural tourism.** According to the global definition adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) culture is "a complex of specific spiritual, material, intellectual and emotional features of society or a social group, which includes along with art and literature and way of living, lifestyle, value systems, traditions and beliefs." (DVORSKÝ, J., 2006). Gúčík (2010) defines culture as "a historical phenomenon reflecting the material and spiritual values created by mankind as a product of many generations." Cultural policy is a "set of principles, administrative and budgetary methods that form the basis for state operations in the field of cultural development." (DVORSKÝ, J. 2006) The State creates conditions in order to keep cultural values, make them available to public and disseminate them. Meeting the cultural needs of the society must be consistent with the economic, political and social interests. State cultural policy is purposefully applied in culture environment, and thus in the culture. The policy objective is to create conditions for the development of culture in the country, to protect and promote artists, to protect the cultural heritage of the state and promote its development. The introduction of targets in the field of culture in the state cultural policy, cultural policy instruments are used, including the socio – political and legal instruments, economic instruments, institutional and management tools, methodological tools, evaluation instruments and information tools. Based on the above instruments the state ensures the access of citizens to culture creating measures that lead to the development of culture, ensures the availability of information about the culture and how it is spread and decides on funding of culture from the state budget. Cultural tourism includes various modes and forms of meeting people's spiritual needs. The basic cultural tourism can include cross-cutting aspects of state cultural policy, which are aimed at promoting the culture of national minorities and of Slovaks living abroad, promoting culture for children and youth, presenting culture abroad and education. Similarly, there are included education and learning about the culture and the protection of the state language, cultural events and living culture, media environment and cultural heritage. Other area consists of cultural events open to individual non-intended participants of cultural tourism. Events are characterized by a high degree of organization, have a high degree of professionalism and creativity of the author or artist. Such events can be included there like theater, film and folklore performances, concerts, music and dance productions, exhibitions of fine and applied art, exhibitions of works of folk art creativity, festivals and exhibitions in the field of culture and art, literary culture, dance parties and various social events.

The cultural and historical sights are divided into secular architectural monuments, religious monuments, technical works, works of arts, folklore, archaeological sites, historical places of important fights and cultural-educational facilities (Gúčík, M., 2010). The law on cultural heritage defines sights as "cultural property, which is a document of the historical development of society, arts, technology, science and other fields of human work and life, or is it preserved historical environment residential sites and architectural files, or thing that has a relationship with the major persons and events of history and culture."

Part of cultural tourism is religious tourism. In a narrow sense, it is understood as a participation in the pilgrimage characterized by pilgrimage participants, worship and pilgrimage place. In a broader sense, we understand it as visiting religious monuments – churches, cathedrals, places of pilgrimage and so on. Peculiarities of religious tourism are religious incentives and refusal of labeling visitors as tourists.

According to the World Tourism Organization (UNWTO) and the Global Code of Ethics for Tourism, the strategies and activities of tourism should keep the interests of artistic and cultural heritage in order to preserve them and transmit to future generations. Particular attention should be paid to rescue and spread monuments, museums and historical sites open to the public.

**2. Slovakia and its cultural potential.** Slovakia is a country with a rich architectural heritage suitable for cultural tourism. Besides the Roman forts, gothic churches, castles, Renaissance mansions and more than 500 museums, Slovakia is rich in traditions, folk customs and cultural events. The significant proportion of cultural tourism is created by religious tourism in the form of pilgrimage or sacred. Important position is gaining gastronomic tourism, whether in culinary, wineries or brewery, preparation of coffee or mixed drinks. The education seems to be an attractive form of literary tourism and geo-tourism. The UNESCO World Cultural and Natural Heritage list contains also 7 sights from Slovakia, of which five are cultural sites and two natural sites: Banská Štiavnica and its surroundings (the city is included in the list since 1993 with the Gothic- Renaissance town houses, town hall, Church of St. Catherine, Piargská gateway and complex of engineering works such as shafts, tunnels, towers and others); Levoca and the Spis Castle with the surrounding sights (Spis Castle is one of the largest medieval fortification systems in Europe, Spišské Podhradie, Spis Chapter, Zehra and city Levoca were enrolled to the list for their preservation. All these sites have been in the list of UNESCO since 1993); memorial reservation of folk architecture Vlkolíneč (site of the medieval village with wooden architecture located in Velka Fatra National Park, which has been in UNESCO World Heritage since 1993); the historic core of the city of Bardejov (was included in the list in 2000 for its urban complex of the medieval town in the historic city centre); eight wooden churches of the Carpathian arc (set of different cultures of Eastern - Byzantine and Western - Latin culture. They were recorded in the list in 2008.); Slovak Karst caves (listed in 2000) and Carpathian beech forests (in the list since 2008).

Among the world renowned cultural heritage of the Slovak Republic belong folklore ensembles performing at folk festivals. Menswear consisted of linen, crepe or coarse canvas costumes and underwear. Female costumes were made of several superimposed skirts, blouses, lajblíkov (type of sleeveless waistcoat with embroidery), scarves, caps and shoes that differ according to geographic areas. Slippers were worn in the west, in the center of Slovakia there were worn coarse canvas slippers and boots, and in the east were peasant's shoes. Nowadays, costumes are presented mostly on folk ceremonies and folk festivals and on performances of folk groups. Among the most famous folk groups belong Lúčnica, Slovak Folk Art Ensemble (SLUK) and Šarišan presenting Slovak costumes, music, dance and folk traditions. Religious tourism is connected with the most visited pilgrimage sites in Slovakia including Levocská mountain – Marian Hill and the Basilica Minor, Šaštín – Stráže, Ľutina, Gaboltov, Mariánka, Staré Hory and Litmanová.

Cultural potential of Slovakia can greatly increase visits to the country. A significant increase of visitors was recorded from all the neighboring countries of Slovakia. Important role was played by various accommodation packages combining several popular attractions in the tourist centres. Tourists are also attracted by rich programme offerings within the event Košice - European Capital of Culture 2013. In comparison with 2012 according to STB survey, in the first half of 2013 the number of visitors from Ukraine rose by about 162 %, from the Russian Federation by 47.4 %, from Hungary by 26.6 %, from Austria by 19.6 %, from Italy by 13.9 %, from Germany by 13%, from the UK by 12.3 %, from the Czech Republic by 5.8% and from Poland by 3.5 %. The events of cultural tourism accounted for the most significant share from all events attended during the tourist season in 2012.

**Graph 1: The most visited events in 2012**



Source: own processing of data from the source <http://www.etrend.sk/trend-archiv/rok-2012/cislo-18/navstevnost-podujati-v-roku-2012.htm>

**3 The influence of culture on consumer behaviour in tourism.** Tourism is one of the most promising and fastest developing sectors of the national economy. Slovakia's position in the heart of Europe at the intersection of trade routes, with cultural and historical wealth creates potential for tourism development in our country. Tourism industry is largely about personal services which meet the needs of

appropriate accommodation, food, entertainment, transport, sport, etc. of visitors to a site, region or country. Production and sales of these services are governed by the need or interest of potential consumers entering and residing in that place, area or country. Therefore, in tourism we do not generally speak about consumers in tourism, but people generating revenues from tourism are referred to as visitors, participants of tourism or tourists. (Ďaďo, Petrovičová, Kostkova, 2006).

Demand for tourism is a complex element and the outcome of market interaction of various factors. Carrier of demand is an entity – a visitor who participates in the tourism industry in order to meet their specific needs related to travel and stay away from their place of residence, usually in their free time, and thus to obtain a complex experience. Effective demand is only solvent demand, i.e. one that is covered by funding. The characteristic features of demand for tourism are:

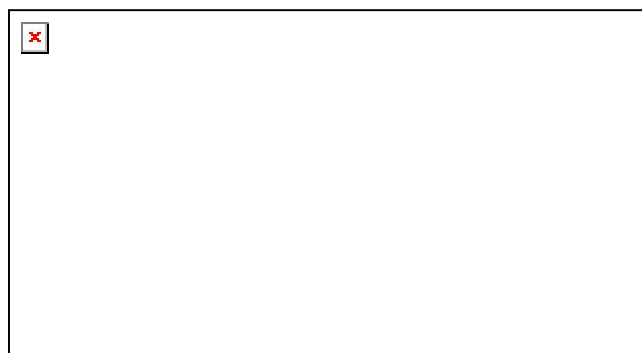
**1 Complexity** – needs met in tourism are varied and their satisfaction calls for complex goods and services,

**2 Periodicity** – demand is highest in the summer and winter months, weekends and holidays influenced by natural and social factors.

The issue of consumer's behaviour in the tourism is from theoretical and practical point of view very extensive. *"Consumer behaviour from a microeconomic point of view can be considered as the basis of marketing theory. The difference between studying consumer behaviour at the micro and macro level arises from the fact that the micro-level problems affect individual companies and consumer analysis can help them in achieving their objectives, and at the macro-level knowledge about consumers is applied to the aggregate level and concerns large social groups or whole society"* ( Táborecká, Petrovičová, 2011, p.16 ).

Consumer behaviour as the process is determined by several factors. Authors (Foret, 2008, Kotler, Keller, 2007, Cibáková, 2007) include the following factors: personal, social, cultural and exogenous. In connection with personal factors theory states buyer's age, current stage of the life cycle of the family, employment and economic circumstances, lifestyle, personality and their idea of themselves. Personality may be an important factor in the analysis of consumer behaviour, provided we are able to classify the type of personality and that there is a strong correlation between personality type and final selection of a service or intangibles (Kotler, Keller, 2007, Cibáková, 2007). Reference group, family and social role and status belong to the social factors affecting consumer behaviour. Culture, subculture and social class are included among the important cultural factors. The value orientation can be treated as the sum of multiple values differing due to their hierarchical organization. Exogenous factors such as environmental conditions, socio-cultural system of a society contribute to the basic value orientation. The process of perception of cultural values is characterized by varying degrees and intensity of perception of the individual entities. A tourist is a special category of perceiver, because cultural values, their exploration, perception and admiration are the very aim of his needs and made intent. A tourist is willing to financially participate on experiences of a similar kind. Culture greatly influences buying behaviour in tourism. According to the Eurobarometer survey, the culture and history were ranked on the 4<sup>th</sup> place as incentives to tourism. 22% of respondents surveyed with the opportunity to more answers reported that the main reason for participation in tourism is culture. The survey shows that culture is the biggest motivation for participation in tourism for Belgium, Austria and The Netherlands. Bulgaria is the least in participation in cultural tourism.

**Fig. 1: Motivation of participation in tourism in Europe in 2012**



no answer – 1 %  
 other – 7 %  
 events – 7 %  
 sport – 10 %  
 health – 12 %

towns – 20 %  
 culture nature – 22 %  
 family visit – 36 %  
 sun and beaches – 40 %

**Source:** processed according to Eurobarometer.

Purposeful development of the cultural potential and tourism are involved in building the destination, or the city as a cultural centre. Culture plays an important role in creating its image. In an environment of increasing competition among metropolitan centres it is important for the city site to be visible - cities must know how to sell their specificity and differentiation. Tourism as an industry provides different kinds of services such as accommodation, meals, or operation of attractions involved in the product of that destination. Total synchronization of all providers of the services is crucial for total customer satisfaction. Destination is largely characterized by the customer choice and consumption of services. Therefore, the marketing of the area should take into account the different needs of consumers and provide the most comprehensive range of products. The overall objective of marketing of certain destination should include under its name not only an area, but a summary of the products it offers. In the strategy of sustainable tourism development is one of the key categories urban tourism or cultural tourism. Borovsky, Smolkova, Niňajová (2008 ) put the emphasis on gaining a competitive advantage over its immediate competitors. Competitive advantage can be everything creating the site uniqueness.

From the perspective of European initiatives in 1999 there was created a project to highlight the artistic presentation of art forms using cultural heritage and urban architecture under the name of European Capital of Culture (ECOC). All these activities are aimed at promoting arrival of tourists from different EU countries and outside it.

**Table 1: List of European capitals of culture in the years 1985-2015**

1985 - Athens (Grécko)	1993 - Antwerpy (Belgium)
1986 - Florence (Italy)	1994 - Lisbon (Portugal)
1987 - Amsterdam (Netherland)	1995 - Luxembourg (Luxembourg)
1988 - Berlin (Germany)	1996 - Copenhagen (Denmark)
1989 - Paris (France)	1997 - Thesaloniki (Greece)
1990 - Glasgow (UK)	1998 - Stockholm (Sweden)
1991 - Dublin (Ireland)	1999 - Weimar (Germany)
1992 - Madrid (Spain)	
2000 - Avignon (France), Bergen (Norway), Brussels (Belgium), Bologna (Italy), Helsinki (Finland), Krakow (Poland), Prague (Czech Republic), Raykjavík (Iceland), Santiago de Compostela (Spain)	
2001 - Rotterdam (Netherland) a Porto (Spain)	
2002 - Bruges (Belgium) a Salamanca (Spain)	
2003 - Graz (Austria)	
2004 - Genoa (Italy) a Lille (France)	
2005 - Cork (Ireland)	
2006 - Patras (Greece)	
2007 - Luxembourg (Luxembourg), Sibiu (Romania)	
2008 - Liverpool (UK), Stavanger (Norway)	
2009 - Vilnius (Lithuania), Linz (Austria)	
2010 - Pécs (Hungary), Essen (Germany), Istanbul (Turkey)	
2011 - Turku (Finland), Tallinn (Estonia)	
2012 - Guimarães (Portugal), Maribor (Slovenia)	
2013 - Marseille (France), Košice (Slovakia)	
2014 - Umeå (Sweden), Riga (Latvia)	
2015 - Mons (Belgium), Plzeň (Czech Republik)	

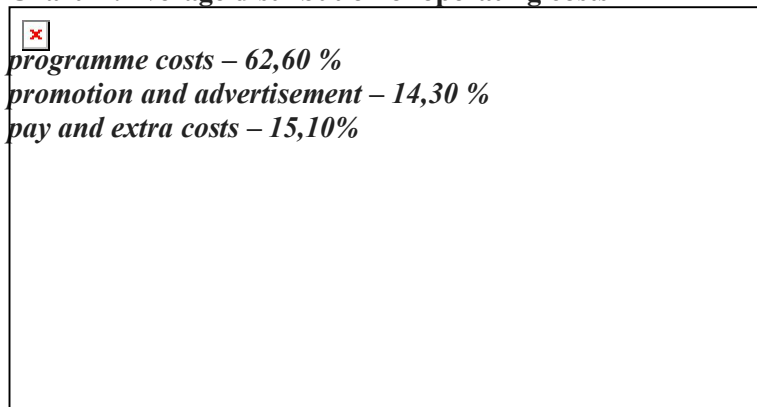
**Source :** *ec.europa.eu*.

Setting artistic activities clearly leads to creating cultural programmes promoting unification and finding intersections of different cultures. Decree No. 1622/2006/EC of the European Parliament states that cultural programme must meet the criteria of the European dimension facilitating cooperation among cultural operators, artists and cities from the relevant Member State and other Member States in any cultural sector; highlighting the richness of cultural diversity in Europe and common aspects of European cultures. Another criterion is the participation of citizens living in the city and its surroundings and raising

their interest as well as the interest of citizens from abroad. Such programme is sustainable and is a permanent part of the long-term cultural and social development of the city. The city will use the prestigious value and investment of ECOOC on advancement of infrastructure to support the development of the whole region and on long-term strengthening of the role of culture in the region (eg. the later use of the institutions and systems of institutions incurred during the project as well as opportunities for social and economic development related to the event). The "European dimension" in Article 4 of Decree No. 1622/2006/EC specifies that the programme facilitates cooperation among cultural operators, artists and cities from the Member States and other Member States in any cultural sector; it highlights the richness of cultural diversity in Europe and brings the common aspects of European cultures.

Activities of ECOOC are associated with high operating costs, where the programme costs are a major component of costs primarily covering the cost of cultural projects and events. In the chart No. 2 largest share of 62.6 % are precisely those costs.

**Chart 2 :Average distribution of operating costs**



The lowest share of operating expenses consists of promotion and advertising, which can include communication costs, printing, advertising, public relations, the use of electronic media, etc. These costs may include the cost of tourism marketing.

**Conclusion.** Understanding of culture and its relation to the country's economy is still affected by the same distorted preview, i.e. perception of culture as unproductive sector. In developed economies, cultural heritage, traditions, monuments and collections of cultural industries are one of the sources of social and economic development as a form of capital which can be recovered.

Culture acts as a catalyst of economic and social development of the environment. Marketing activities are based on the human desire to explore the unknown, and therefore it is natural and necessary condition for the existence of tourism. Economic and social benefits of culture are visible at the level of regions, agglomerations and local governments. Cultural capital includes not only tangible but also intangible cultural values. Tourism in the 21 century is the world's largest industry and also the employer. Marketing plays an important role in mediating cultural values to the public and visitors. A tourist is a source of demand for services and products of cultural institutions. Currently, the concept of culture as a determinant factor for tourism development is associated with emotional experience from the particular event. In this context, the state should give by law sufficient financial support to culture and cultural institutions as a fundamental component of maintaining the cultural heritage for future generations. The growing attendance of cultural events by young people illustrates the relationship of culture, society and cultural values and tourism.

#### References:

- 1.DVORSKÝ, J. *Manažment kultúry*. Bratislava: SPN – Mladé letá, s. r. o., 2006. 168 s. ISBN 80-10-00908-3.
- 2.FORET, M. – FORETOVÁ, V. *Jak rozvíjet místní cestovní ruch*. Praha : Grada, 2001. 77 s. ISBN 80-247-0207-X.
- 3.GÚČIK, M. a kol. 2011. *Marketing cestovného ruchu*. Knižnica cestovného ruchu 17. Banská Bystrica : Slovak-Swiss Tourism, 2011. 265 s. ISBN 978-80-89090-85-3.
- 4.GÚČIK, M. *Cestovný ruch. Úvod do štúdia*. Knižnica cestovného ruchu 15. Banská Bystrica: Slovak-Swiss Tourism, 2010. 307 s. ISBN 978-80-89090-80-0.
- 5.HORNER, S. – SWARBROOKE, J. *Cestovní ruch, ubytování a stravování, využití volného času. Aplikovaný marketing služeb*. Praha : Grada Publishing, a. s., 2003. 486 s. ISBN 80-247-0202-9. KASPAR, C. *Základy cestovného ruchu*. Banská Bystrica : Trian, s. r. o., 1995. 144 s. ISBN 80-901166-5-5.
- 6.ORIEŠKA, J. *Služby cestovného ruchu*. Bratislava: SPN – Mladé letá, s. r. o., 2010. 150 s. ISBN 978-80-10-01831-4.
- 7.POPJAK, J. a kol. *Turistický sprievodca Bardejov. Bardejov*: Mesto Bardejov v spolupráci so Slovenskou agentúrou pre cestovný ruch, 2003. 94 s.
- 8.TAJTÁKOVÁ, M. a kol. *Marketing kultúry: Ako oslovit' a udržat' si publikum*. Bratislava: Eurokódex, 2010. 264 s. ISBN 978-80-89447-29-9. 48

9. Analýza súčasného stavu- Cestovný ruch. [online]. Banská Bystrica : Banskobystrický samosprávny kraj, 2011. [cit. 2013-04-15]. Dostupné na internete: <<http://www.vucbb.sk/portal/sites/default/files/bbsk/dokumenty/2012/program-hospodarskeho-socialneho-a-kulturneho-rozvoja-banskobystrickeho-samospravneho-kraja/analyza-cestovny-ruch-akt.pdf>>
10. Bardejov. *Grantové projekty*. [online]. [cit. 2013-03-05]. Dostupné na internete: <<http://www.bardejov.sk/msu/grantove-projekty>> EÚ-Eurobarometer Survey. *Attitudes of Europeans towards Tourism*. Výročná správa. EÚ : European Commission, 2013. 76 s.
11. Folklorne festivaly na Slovensku – kroje a tradície. [online]. [cit. 2013-04-22]. Dostupné na internete: <<http://www.mycentrope.com/sk/home/2357/folklorne-festivaly-na-slovensku-kroje-a-tradicie>>
12. Globálny etický kódex cestovného ruchu. [online]. [cit. 2012-04-11]. Dostupné na internete: <[http://ethics.unwto.org/sites/all/files/docpdf/slovakia\\_0.pdf](http://ethics.unwto.org/sites/all/files/docpdf/slovakia_0.pdf)>

**Eva Hvizdová, Viera Mokrišová. Culture – decisive determinant of development of cultural tourism in Slovakia.** *This paper addresses the definition of culture in the context of the development of cultural tourism. Based on theoretical knowledge and definitions of culture and cultural policy, it defines the importance of the cultural potential of the country, cultural events and characterizes culture as decisive determinants of the development of cultural tourism. It addresses the impact of culture on consumer behaviour in tourism.*

**Keywords:** culture, cultural events, tourism, consumer behaviour.