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Abstract: *Most people are tourists, almost everywhere. The guests in cultural institutions and sites have different levels of prior knowledge, are different in their expectations and motives differently predisposed - and that is exactly the challenge for the cultural bearer and for an intelligent one visitor management, acting in the interest of the guest and in terms of cultural assets. Culture does not take place on an island of the blessed. Cultural institutions are not outside of economic cycles, they are links in complex value-added chains, and that is true no contradiction to the public order. On the contrary: by thinking and acting economically, cultural institutions expand the scope of action within the scope of their mandate and make them more effective.*

Key words: *cultural heritage, tourism, living traditions, cultural tourism, history, cultural institutions, travel, tourist's motives, educational travel, appropriateness.*

I. Introduction

In the following, tourism related to cultural heritage will be examined in more detail. The first question that arises is what is meant by cultural heritage.

UNESCO maintains a list of world heritage sites. The criteria applied to cultural properties to determine whether they should be included in this list are useful in defining cultural heritage.

Such an object...

1. is a unique artistic achievement, a masterpiece of the creative spirit.
2. has had a significant influence on the development of architecture, large-scale sculpture, or town planning and landscape design during a period of time or in a cultural area of the world.
3. Represents a unique or at least an exceptional testimony of a vanished civilization or cultural tradition.
4. Is an outstanding example of a type or architectural ensemble or landscape representing a significant period(s) in human history.
5. Represents an outstanding example of a traditional form of human settlement or land use specific to a particular culture (or cultures), particularly when threatened with extinction under the pressure of inexorable change.
6. is directly or identifiably related to events, living traditions, ideas or creeds, artistic or literary.

Works of Outstanding Universal Importance (this criterion only applies in exceptional circumstances or in conjunction with other criteria)

Although World Heritage sites are defined by these criteria, this definition can also be used for cultural heritage in general.

The next question that arises is the relationship between cultural heritage and tourism. Here one often comes across the formulation cultural tourism in the literature.

II. Literature review

“Cultural tourism uses structures, relics and customs in the landscape, in places and in buildings to bring the visitor closer to the cultural, social and economic development of the area concerned through packages, guided tours, visits and specific information material. Cultural events

are also often used for cultural tourism". Since the subject of this paper is "Tourism and Cultural Heritage", cultural events such as B. theater festivals, but are not part of the cultural heritage according to the UNESCO definition, I would like to disregard this part of the definition. So when tourism is mentioned below, this means cultural tourism according to the above definition, but without taking cultural events into account. With this in mind, the definitions of UNESCO's World Heritage and ETI's definitions of cultural tourism can be easily reconciled. Cultural tourism is a relatively new field in tourism research. It was not until the 1980s that the concept of cultural tourism was introduced in Germany by the EC. Nevertheless, or precisely because of this, good ones can be found here Expect growth opportunities. Especially in Central Europe, with its rich cultural heritage and at the same time low attractiveness of natural attractions, cultural tourism is one of the tourism development opportunities. According to Prof. Dr. Christoph Becker, the following requirements are made of cultural tourism:

- it should convey an area-specific, authentic experience - culture should be experienced "live" at the holiday destination.
- In order to secure the cultural potential in the longer term, not only must this potential be used carefully, but the offer must also be designed in an environmentally and socially compatible manner.
- The offers in cultural tourism must be characterized by a high degree of expertise, thoroughness and imagination.

III. Analysis

A particular diversity in cultural tourism can develop in border areas, since a different cultural development has often taken place in the neighboring country. This is of particular importance because the dismantling of the border barriers means that the «different developments or times of joint development can be followed particularly well " and the cultural offerings can be used reciprocally. Tourism with the aim of cultural further education is not a recent phenomenon. For example, the scratched names of educational travelers from Hellenic antiquity in the pyramids of Gizeh still bear witness to the attraction of this cultural heritage from the earliest period of civilized human history. In the Roman Empire, too, it was customary to learn while travelling. At that time, the classic route led from Athens via Corinth, Epidaurus, Sparta, Olympia and Delhi back to Athens and was traveled by tens of thousands of tourists every year.

Not least because of the rich treasure of cultural heritage, to which then as now, in Pausanias description of Greece one can read reports about the myths and gods, legends and heroes are bound. To this day, at least some of that heritage still exists. One reason why tourists still choose this route today. Educational travel behavior changed in the Middle Ages. For students, education was not just about what they could learn in libraries and classrooms. Under the rising humanism, education also meant "being open to the world and cosmopolitan". This could only be achieved by looking beyond the circle of home and moving into the distance, broadening one's horizon. At the end of the course there was a trip to the cultural strongholds of Europe, the so-called *peregrinatio erudita*, or Grand Tour. On this trip, however, the focus was not necessarily on the cultural heritage, but on the whole of cultural life. In addition to the actual study content, foreign languages were learned or simply familiarized with the currently fashionable lifestyle. Italy was one of the most popular destinations at that time, but since the 17th century also France, which was increasingly finding its way into European society with its language and culture. England, with its democratic institutions, and the Netherlands, where one could experience the republican form of government, were of political interest.

Another change in educational tourism occurred in the 18th century. The interests of travelers changed. People were no longer so interested in the status quo in other cultures, but more in what the

16	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 08 in August-2023 https://www.gejournal.net/index.php/IJSSIR
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cultures left behind, what emerges from their history, their cultural heritage. The educational trip at that time, like today, was already regulated to some extent. For example, a standard route is “from Venice to Naples via Rome, then possibly on to Paris via Marseilles”. Even at this time, guidebooks are available at the most important places. At the University of Göttingen there is even a lecture on land and sea travel. However, what clearly differentiates the educational trip of that time from today's is the length of time: Back then, a study trip lasted months or years, not at most a few weeks as it does today. As a result of this, the rhythm with which such a journey was started was of course different from today's, which is determined more by the seasons and not by stages of life, as was the case back then. Overall, an educational trip at that time was also much more actively designed by the traveler, because although tour guides were available at some points, it was mainly the task of the traveler to get to know the foreign country and its culture before starting the trip, an activity that is nowadays is only rudimentary. Rather, today's study trip is more a series of organized visits that take place in a closed tour group, i.e. a passive experience. However, what motivates these people to use the cultural attractions of their destination? For this purpose, it should first be considered what motivates a person to travel in the first place, or to choose a special place as a travel destination. We always travel for at least one of two reasons: either because we are attracted to something or because we want to escape from something. In other words, a person always embarks on a trip with one main goal, regardless of whether it is a recreational trip, an educational trip, a sports trip, etc.: He is looking for something different, for a different culture, for something; different from his everyday life makes a difference. Why else would he leave home? In addition, which destination would be better suited for this than one with a rich cultural heritage that visually serves this otherness to us in a direct way, so to speak.

In addition, a trip to a heritage site offers an opportunity to "keep up" on status, a factor not to be underestimated. Some tourists travel primarily for this reason: either to have visited a must-see destination or to have the special status of having visited a destination that the mainstream tourists have not yet seen. The first of these two status phenomena is expressed in the fact that tourists must have seen Paris, Venice, etc., which means that these places are experiencing an ever-increasing influx of tourists. An example of such an obligatory place to visit is given by Donald Horne: “In Italy one must see Rome. In Rome one must see the Vatican. In the Vatican one must see the Sistane Chapel.”

IV. Discussion

Research and education are another major attraction of heritage sites as tourist destinations. Education or research at cultural heritage sites takes many different forms. It ranges from collecting primary raw data from specialists and researchers, to student excursions, to destinations on school trips.

Finally yet importantly, joy and fun should not be neglected as a holiday factor, because as described above, we are looking for something on vacation that we do not have in our everyday life or cannot live out. For a cultural heritage site, this means that the tourist must feel comfortable and enjoy learning about this object in order to make it attractive for a trip. Chapter 5 takes a closer look at the approaches that are intended to achieve this. Various advantages are emerging for the destinations of cultural tourism. It offers the possibility of using the endogenous potential, i.e. the cultural heritage, such as buildings, relics, customs, etc. The high purchasing power of most German cultural tourists described above contributes to a large benefit for the target region. Finally yet importantly, cultural tourism is also a labor-intensive sector, which in turn offers the possibility of employment for, for example, tourist guides.

In many places around the world, cultural heritage sites are already suffering from tourist overload, while others are still largely undeveloped. However, this development also means a danger

17	ISSN 2277-3630 (online), Published by International Journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 08 in August-2023 https://www.gejournal.net/index.php/IJSSIR
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for the monuments. If, for example, one considers a single monument as cultural heritage, the development often goes hand in hand with the construction of parking lots and hotels or the like. This in turn leads to the monument and the surrounding landscape being damaged by the emissions from the arriving vehicles. Apart from the direct influences of the emissions, there is also an aesthetic change for the worse. It can be challenging tourists to climb or walk on a cultural site. The Great Wall of China could be mentioned as an example. Who would want to take a long journey and then only look at it from a distance? If you are already standing in front of it, you want to walk on it. In the case of the Great Wall of China, that might not seem like a particularly big problem as it looks very robust, but again, when the human impact is long-term and multi-pronged, there is wear and tear, anthropogenic erosion.

Already in the preamble of the UNESCO Convention of 1972 it is written that the natural and cultural heritage is increasingly threatened by destruction, not only due to the classic reasons of weathering, but also due to the change in social and economic conditions that are changing the situation in form of even greater destruction. Tourism in these places also belongs to these social and economic phenomena.

In addition to the damaging effects of foot traffic described above, cultural heirlooms cannot withstand an overdose of breath and sweat, car exhaust fumes, and toxic and corrosive substances in general over a long period. Of course, it should be noted here that different hereditary objects also react more sensitively to different influences. While a painting suffers more from breath and fumes, a historical monument is more affected by people walking on or in it.

Such impacts have serious consequences for cultural heritage, so that at some sites in Rome and elsewhere, for example, visitors are only able to see exact replicas of the monuments instead of the original sculptures, while the originals are hidden from the visitor's view stay in safe places. The Piccadilly statue needed repairs because someone tried to climb onto its arm. The Segovia Aqueduct in Spain, part of a World Heritage site, is deteriorating due to exposure to industrial and vehicle fumes and pollution from excrement. The Roman amphitheater in Sagunto was eroded by the effects of rainwater and hastily renovated, with the result that UNESCO was soon asked for help to save it.

V. Conclusion

In summary, it can be said that polluting and polluting cultural heritage must be avoided as far as possible. The main starting points are to avoid:

1. Human breath, human and animal excrement, exhaust fumes from vehicles and hazardous emissions from industrial processes
2. Weather and tidal influences; mishandling in repairs, natural weathering and long delays in making necessary repairs or restorations;
3. Erosion, vandalism and abuse in general;
4. Loss of security (...) for various reasons
5. Improper development
7. Various types of wrong management

It is also clear that the conservation and protection of cultural heritage, not least because of the high costs, depends on a certain level of public support. This approach of avoiding the destruction and preservation of sights is just one of many, but probably the most essential to keep the cultural heritage attractive and visitor-friendly. In addition to the problems just described, which are directly related to the object of cultural heritage and its destruction, there are also problems of didactic mediation in cultural tourism. The object of interest can often only be viewed in isolation and embellished. Problematic references to the history of the object or the country that houses it are often not mentioned when sightseeing. The positive references, on the other hand, are presented to the tourist, and thus an “intact, a sunny and cheerful, a conflict-free world” is feigned. A tourist journey

18	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 08 in August-2023 https://www.gejournal.net/index.php/IJSSIR
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into the past is often just a journey into nostalgia. As a cultural traveler, you rarely arrive in the actual past with all its negative and harsh facets. A cultural tourism trip that deals with the present is rather rare. This omission of the present is another point of criticism of cultural tourism.

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