

# The Impact of the UNESCO World Heritage List on the price A case study of La Aljafería

## **Master Thesis**

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## Abstract

This thesis focuses on cultural heritage tourism and the impact of the UNESCO status on their entrance price. Cultural heritage gives people the opportunity to experience, appreciate and learn from the past. The UNESCO on its turn, gives some heritage sites recognition for their universal value, which may lead to an advantage over other heritage sites. The listing of a site may have several positive as well as negative impacts on the site and its surrounding area. Moreover, another possibility is that visitors are willing to pay more for a site that is enlisted on the UNESCO World Heritage List. This research focuses on the latter and provides a comprehensive study to examine the impact of the World Heritage status of the palace of La Aljafería in Zaragoza, Spain. Following a quantitative research method, this thesis draws attention to the opinion of the entrance price and the motivations of the visitors, the willingness to pay and the maximum price the visitors are willing to accept. The goal of the research is to see what impact the UNESCO status had on the price. Still, when everyone knew about the UNESCO status, only a few would change their earlier determined entrance fee. Lastly, some limitations were highlighted, together with recommendations for further research.

**Key words:** UNESCO, World Heritage List, Spain, La Aljafería, heritage, cultural tourism, impact on price.

## Acknowledgement

Spain has always had my love and interest. Whether it is for holiday, its culture or the people, Spain has always attracted my attention. In my life I have been to quite some many places in this country; many more than my uncle and his family who emigrated there about ten years ago. At many places, we also did a lot of touristic activities and I found the architecture and art with the Arab influences particularly fascinating. One of my last visits attracted my attention. It was an old royal palace that was now used for the regional politics, while also being open for tourists and other visitors: La Aljafería, in Zaragoza. With a visit there, I got to know more about this art and architecture that was called Mudéjar, which was apparently also listed on the UNESCO World Heritage List. When the topic for the Master thesis had to be chosen, I remembered this visit and I started to question myself: 'but what about the entrance price when a heritage site is listed?' At that moment my topic was clear: the impact of the UNESCO status on the entrance fee of the heritage site La Aljafería.

A Master thesis like this is usually seen as an individual project. However, many people are supporting and helping you along the way for it to be a success. Therefore I would like to dedicate this thesis to all individuals that were able and willing to help making this thesis a success.

First of all, I would like to thank my supervisor Prof. Dr. M. Vecco so much. She provided a lot of professional and intellectual support and guidance. Whenever I was imagining too much or wanted to expand the research, she brought me back to Earth and pointed me in the right direction.

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# 1. Introduction

Heritage represents but also explains certain events or periods from the past; it dives into the roots of the inhabitants from one area or country. These inherited objects can make people proud of where they come from, as it is part of their identity. Besides this, other people are able to learn about their background. In order to preserve the past for the future, the World Heritage Convention of the United Nations Educational Scientific and Cultural Organisation started a World Heritage List: a collection of heritage sites with 'outstanding universal value' that represent human history. Every year new heritage sites can be inscribed or added to a specific listing category, as it is the case with the Mudéjar architecture of Aragon. By the protection of the World Heritage Convention, the identity of the region of the site in question is preserved for the future generations as a proof of its existence.

The World Heritage List is often interpreted as a list with the most precious and important heritage sites of the world, the must-see's when you are going on holiday. In many cases, the listing of a site resulted in an increase in the number of visitors, domestic as well as international, as it got more attention due to the listing. However, this is not always the case.

The Royal Palace of La Aljafería is well known in Spain as the place where the Regional Assembly of the province of Aragon is seated, but outside Aragón, it is also known as an old palace that was built in the 11<sup>th</sup> century or because it is enlisted on the World Heritage List for its Mudéjar architecture. All of these are true: La Aljafería was a royal palace in the Taifa period of the early 11<sup>th</sup> century that is nowadays used as the Aragonese political centre and it is listed for its architecture. Even though La Aljafería has these multiple characteristics, these may not all influence the visitors. This is what makes La Aljafería an interesting case for researching the effect of the UNESCO World Heritage recognition on the willingness to pay of the visitors. This chapter will provide an overview of the background, the problem statement, objectives and research questions, the location, the used method for this research and lastly, the structure of this thesis.

## 1.1. Research Background

Spain has a rich history; in the past centuries it has been home of Muslims, Jews and Catholics. With each of those groups claiming it to be their country, the battles that took place and the time that each of these groups stayed in, it all resulted in an interesting cultural mixture. The remaining traits of each one of them can be seen in

the names, art and architecture of several buildings like the Alhambra in Granada, the tower of Giralda and the Alcázar in Sevilla, and La Aljafería in Zaragoza. Each of these buildings, but also Spain as a whole, attracts a great amount of tourists, being the resulting it all in quite a lot of cultural tourism.

With 15,4% of the total employed people working in the travel and tourism sector in 2013 (World Travel & Tourism Council, 2013), accounting for 2.634.000 jobs of which 893.900 are direct jobs, and with \$205.4 billion contributing to the GDP (15,2%) of Spain (of which \$73.3 billion (5,4%) come directly from the tourism sector), it can be stated that tourism is an important sector for Spain's economy. Still, there are always cities that are more dependent on tourism than others.

Within the tourism sector itself, there are many subsectors, of which cultural tourism is one of them. This part of tourism is a fast growing sector and accounts for approximately 40% of the total tourism sector (OECD, 2009). Cultural tourism itself can be divided into several topics as well, such as heritage tourism, dark tourism and film tourism (Smith, 2009; Smith & Richards, 2013). As for this thesis, the focus will lie on cultural tourism and heritage tourism. These topics have been largely researched from many different perspectives and angles, like heritage management (e.g. Fyall & Garrod, 1998), consumer behaviour (e.g. Poria et al., 2004), tourist profilings (e.g. Poria et al., 2001; McKercher & Du Cros, 2002, in: Richards, 2007), tourist experience (e.g. Schouten, 1995, in: Smith, 2009; Swarbrooke, 1996; Sharpley, 2000; Williams, 2001; in: Fernandes, 2013; Bronchu & Merriman, 2003, in: Edwards, 2013), but also the impacts of cultural tourism (e.g. Brown, 2004; Andereck et al., 2005; Sharpley & Vass, 2006; Brida, Meleddu & Pulina, 2013; Föhl & Pröbstle, 2013). Furthermore, there are also several studies on the impact, perceptions and expectations of the UNESCO World Heritage Listing of specific sites (e.g. Yang, Lin & Han, 2010; Frey & Steiner, 2011; Jimura, 2011; Huang, Tsaor & Yang, 2012; Poria et al., 2013). However, the effect on the price and the willingness to pay of the visitor for a listed heritage site has not been examined yet. Therefore, together with all these existing researches, this thesis provides an opportunity to understand the impact of the World Heritage List on the price of listed heritage sites.

## **1.2. Problem Statement**

The UNESCO recognition of a World Heritage Site and tourism are both often used to revitalise a specific area and to encourage the local economy of the town or city. Furthermore, it is expected that being listed on the World Heritage List increases the number of tourists that the heritage site attracts and in that way, encourages the

economy. Moreover, both, but especially cultural tourism, are also used to improve the image of a city and support urban regeneration.

As it was stated in former paragraphs, Spain has a rich history with several cultures that have influenced the art and architecture of the country as a whole. Besides this, cities like Barcelona and Madrid are famous touristic cities with many well known attractions like museums, churches, squares and so on, whereas Zaragoza is a smaller city, not really known for its heritage, with a style of art and architecture that comes from the 11<sup>th</sup> century when the Muslims were banished by the Christians but were still allowed to stay, then called Mudéjares. In Zaragoza, there is one former royal palace called La Aljafería, where the Regional Assembly is now seated, that is enlisted under the Mudéjar architecture of the region of Aragon.

However, beside all the research that has been done and what is known so far, the question is: what happens in such a case that is not specifically known for its World Heritage listing, but rather for its political function in these days? This is a topic that is in need of research, especially focussing on its impact on the price.

### **1.3. Research objectives and research question**

This research will examine the effect of the UNESCO status on the entrance price of La Aljafería. By understanding the expectations, behaviours and attitudes of cultural tourists of La Aljafería towards the price, some interesting data can be analysed and interpreted. There are three possible scenarios: first of all, it is possible that visitors value this recognition and therefore raise the price; secondly, the visitors could appreciate the recognition but do not want to raise the price, and thirdly, they do not mind whether it is part of the global recognition or not, and therefore do not want to change the price or lower it down. The first scenario, visitors valuing the recognition of the UNESCO and being willing to pay more for such a heritage site, is expected. However, and as it is discussed later on, this was not the case for many of the visitors.

In order to achieve this goal, the following research question is formulated:

*How does the UNESCO World Heritage status affect the willingness to pay of the visitors of La Aljafería?*

To answer this question, the following sub-questions are listed:

- What is cultural tourism?
- What kind of cultural tourists exist and what attracts them?
- What are the possible impacts of cultural tourism, but also of the World Heritage List?
- What is 'willingness to pay' and how is it used?
- How do the visitors respond to the price of La Aljafería?
- What is their opinion towards the entrance fee?
- Do the visitors consider La Aljafería part as World Heritage?

#### 1.4. Research location

The research took place at La Aljafería, an important part of Zaragoza's heritage built as a royal palace in the 11<sup>th</sup> century in the Taifa period and listed on the World Heritage List of the UNESCO. Zaragoza is situated in between Spain's capital Madrid, and Barcelona. The history of La Aljafería and its function nowadays will be further addressed in chapter 5.

Until 1985, the Kingdom of Spain used the name of *Monumentos nacionales* for protecting the national heritage. In 1985 they changed this to *Bien de Interés Cultural*, meaning Heritage of Cultural Interest. Within this category there are 13.000 monuments registered in one or more of the five classifications: monuments, historical area, historical garden, historical site (used for cultural landscapes) and archaeological site.

Besides this, Spain also has heritage sites that are listed on the UNESCO World Heritage List, 44 to be exact. However, in quite some cases, more sites are included in one listing or category. For example, the works of Antoni Gaudí are listed, but this actually entails seven works. This is also the case for La Aljafería; it is not listed on its own but rather under the Mudéjar architecture of Aragon. Table 1 provides an overview of the listings under the Mudéjar architecture.

*Table 1 – Overview of the heritage sites being part of Mudéjar Architecture of Aragon on the UNESCO World Heritage List*

Year	Heritage site and city
1986	Tower and roof of the cathedral Santa Maria de Mediavilla (Teruel)
1986	Tower and church of San Pedro (Teruel)
1986	Tower of the church of San Martín (Teruel)
1986	Tower of the church of Salvador (Teruel)
2001	Apse, cloister and tower of the church Santa María (Calatayud)
2001	Church of Santa Tecla (Cervera la de Cañada)
2001	Church of Santa María (Tobed)
2001	Remains of Mudéjar at the palace of la Aljafería (Zaragoza)
2001	Tower and church of San Pablo
2001	Abside, parroquia y cimborrio de La Seo

Source: UNESCO, 2014g.

As it will be pointed out further in detail, La Aljafería is nowadays a heritage attraction, but also the place where the regional assembly of Aragon is seated nowadays. Especially the latter is well known in the region. However many people do not know about the World Heritage status of La Aljafería. Taking these two characteristics together makes it an interesting case because the perception of the visitors can go into every direction.

### **1.5. Impact and relevance**

Tourism in general is able to generate a great economic impulse for the area but as Zaragoza is not the typical touristic city, this impact is smaller. Still, as heritage tourism is part of cultural tourism, which is part of the cultural sector due cultural attractions it entails, it is interesting to see how the heritage tourists think about the price of a heritage site, that is listed on the World Heritage List of the UNESCO, they just visited, and their willingness to pay for it. The impact of this recognition on the price has not been researched in detail yet, which provides a good opportunity to further analyse this topic as a whole. It might have been interesting to do such a research on a well-known heritage site, but the opposite is quite interesting too and perhaps even more surprising. As a result of this gap in the literature, it is contributing by providing more insights on this specific case of La Aljafería regarding the impact on the price as well taking a smaller cultural attraction as a case study.

Besides the need for research on the impact of the enlisting on the willingness to pay and price, there is also a need to do research for sites that are less known, at least for its UNESCO status. In that way a broader and more diverse range of literature can be provided which helps and stimulates further research for such places.

## **1.6. Research methods**

In this research, La Aljafería will be the case study – meaning an empirical research that could be used to examine a phenomenon of the present-day within the real-life context, particularly cases where the distinction between phenomenon and context is not clear (Yin, 2003). The best way to approach such a case study is by using both quantitative and qualitative research methods. However, in this case only a quantitative research method was used, namely questionnaires. Still, these findings will be supported and expanded by observations during the questionnaires and in the after talks with some of the visitors. The method is further addressed in chapter 5.

## **1.7. Structure**

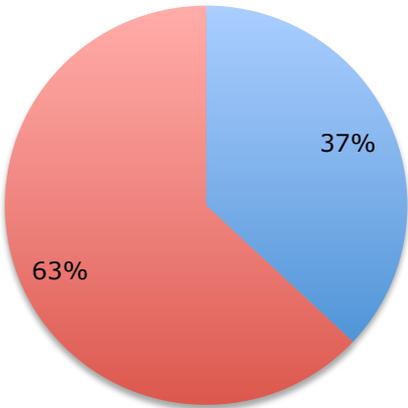
This research is divided into eight chapters. Chapter 2 will start off with cultural tourism. It will address the cultural tourism in general as well as the different types of cultural tourists, their experience and how this can be influenced, and the impacts that come along. Chapter 3 will continue by zooming in on the UNESCO's World Heritage List. Here the start of the list, its criteria, the selection and nomination process and the pros and cons of the list will be examined. Then, chapter 4 will take a closer look at the Contingent Valuation Method and the use of willingness to pay as a research method. Then, in chapter 5, the case of La Aljafería will be introduced in detail. It will include its functions through the centuries and the Mudéjar architecture and what this entails. Chapter 6 will continue with the methodology. The findings of the research will be presented in chapter 7, followed by chapter 8 which will summarise them while answering the research question. Lastly, the limitations will be presented in chapter 9, together with the possibilities for further research.

## 2. Cultural Tourism

### 2.1. Introduction

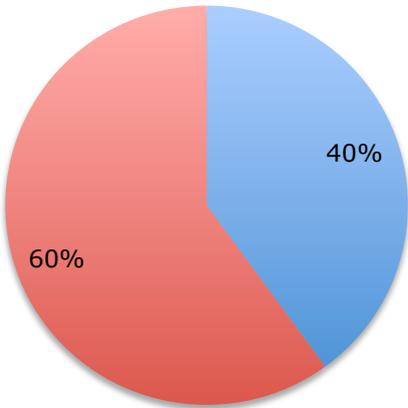
The World Tourism Organisation (UNWTO) defines tourism as “a social, cultural and economic phenomenon, which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors [...] and tourism has to do with their activities, some of which imply tourism expenditure” (UNWTO, 2014a: 1). The tourism expenditure makes tourism related to many other sectors because visitors spend money for transport, food, accommodation and so on, which leads to employment and opportunities in these related sectors. Besides this relation to other sectors, tourism also involves and affects stakeholders like residents and the visitors themselves. Moreover, (cultural) tourism is “one of the largest and fastest growing economic sectors in the world” (UNWTO, 2013a: 2; OECD, 2009). Despite a small dip in 2009, it has been growing for over six decades and it keeps on growing nowadays; in 2013 the sector has even expanded more than expected (UNWTO, 2014b). Regarding the share of cultural tourism, it is difficult to measure the size of it within tourism itself, mainly because of the lack of a universal definition of this part of the sector. Still, the OECD (2009) estimated that cultural tourism would entail 199 million trips out of 538 million of all international arrivals, accounting for 37%, in 1995 and 359 million arrivals out of 898 million, so 40%, in 2007 of all international tourism (see figure 1a and b).

Figure 1 a - International arrivals in 1995



■ Cultural trips ■ Other trips

Figure 1 b - International arrivals in 2007

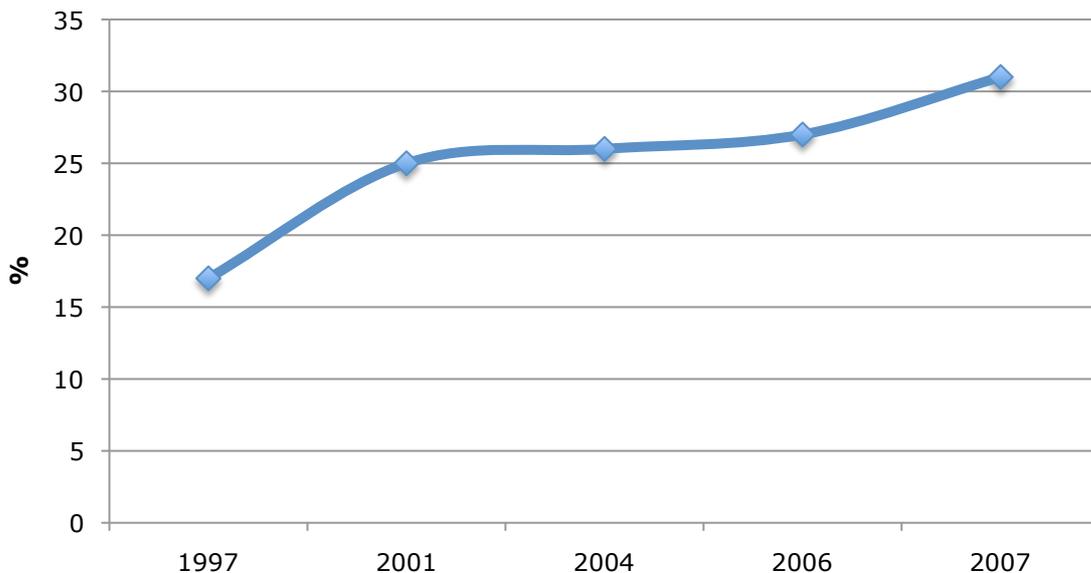


■ Cultural trips ■ Other trips

Source: Estimates from UNWTO figures, in: OECD, 2009: 21.

Figure 2 shows the development of the proportion of tourists on a cultural holiday between 1997 and 2007, which also considerably increased from about 17% to 31%. Here is a difference with the previous two figures: figure 2 shows the number of tourists, while figures 1a and 1b present the number of trips, for which it must be noted that the amount of people per trip varies.

*Figure 2 - Proportion of tourists on a cultural holiday*



Source: ATLAS Surveys 1997-2007, in: OECD, 2009: 23.

Taking these two contemporary characteristics, regarding the connections and expansion, of the tourism sector together, it can be said that this is a quite important area. Therefore, before looking at the World Heritage List of the UNESCO, it is important to know more about cultural tourism. The following questions will be answered in this chapter: What is cultural tourism and heritage tourism? What are visitors and, most important of all, why do they come? What do they experience? What is the impact of cultural tourism? And lastly, what role plays globalisation in this sector?

## **2.2. Cultural Tourism: what is it?**

Cultural tourism is part of tourism; it is the place where tourism and culture are linked (OECD, 2009). However, it is difficult to find a proper definition of this concept, as the definition of culture is still debated (Smith, 2009; Raj, 2012, in: Raj, Griffin & Morpeth, 2013). Raj (2012, in Raj et al., 2013) notices that culture "is closely linked to our national identity and the importance that individual people place on local and national social organisations, such as local governments, education

institutions, religious communities, work and leisure” (p.213). Looking at this description, it is clear that culture and cultural tourism are related to the concepts of identity and traditions, which makes it linked to the issues of a country or the local community of a region. Littrell (1997, in: Richards, 2001: 7) approached the concept of culture in a more practical way. According to him, “culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behaviour patterns or way of life) and what people make (artworks, artefacts, cultural products) and the products of those processes (buildings, artefacts, arts, customs, ‘atmosphere’)”. Taking this approach and linking this to the concept of cultural tourism, it can be said that cultural tourism is not only about visiting monuments and sites, which feels more like the traditional perspective on cultural tourism; but it also includes consuming the way people live in the visited areas. Therefore cultural tourism would include consuming cultural products of the past, which can be seen as heritage tourism, as well as contemporary culture, people’s way of life, which can be seen as arts tourism. In both ways, the tourist collects new knowledge and experiences. Taking these views, Richards (1996: 24) and ATLAS (Association for Tourism and Leisure Education and Research) defines cultural tourism as follows:

“Cultural Tourism is the movement of persons to cultural attractions away from their normal place of residence with the intention to gather new information and experiences to satisfy their cultural needs”.

Source: Richards, 1996: 24

Besides this definition, McKercher and du Cros (2002, in: Smith, 2009) propose five different angles for the explanations for cultural tourism (table 2).

*Table 2 – Five perspectives on cultural tourism of McKercher and du Cros*

<b>Perspective</b>	<b>Definition</b>
Business perspective	From a <b>business perspective</b> as involving the development and marketing of various tourists sites and attractions.
Motivational perspective	From a <b>motivational perspective</b> whereby visitors travel as a result of their interest in cultural activities.
Operational perspective	From an <b>operational perspective</b> where tourists participate in a large array of activities or experiences (heritage, arts, festivals, local cultures).
Special interest	Cultural tourism is a form of special interest tourism where cultural forms the basis of either attracting tourists or motivating people to travel.
Experiential activity	As an <b>experiential activity</b> where engagement with culture can be unique and intense, and tourists are educated as well as entertained.

Source: McKercher and Du Cros, 2002, in: Smith, 2009: 16-17.

It is important to have such a definition, especially because cultural tourism has local as well as global significance, it is historic but also contemporary, and tangible and intangible, in the case of traditions.

Besides this, Richards (2001: 7) also points out that cultural tourism covers “not just the consumption of the cultural products of the past, but also of contemporary culture or the ‘way of life’ of a people or region. Cultural tourism can therefore be seen as covering both ‘heritage tourism’ (related to artefacts of the past) and ‘art tourism’ (related to contemporary cultural production)”. Furthermore he also expresses the passive as well as active form of consumption within cultural tourism, which implies that people look at the historic sites, but also that more tourists participate, so they get involved in the cultural activities.

### **2.2.1. Tourism and culture**

In cultural tourism, tourists are attracted to visit cultural sites. Whenever a destination wants to benefit from a site in such a way, it is hard to keep commodification aside because goods can be demanded as well as consumed (Richards, 2007). However, Urry (1992, in: Griffin et al., 2001) stated that tourism is culture because with any kind of tourism, different cultures get in touch with each other. Some others (e.g. Smith & Robinson, 2006; Richards, 2007) express this in a softer way by saying that almost all tourism can be considered as culture, because there are always people that visit places for other reasons. However, in cultural tourism, tourism and culture are closely related and even dependent on each other, because the cultural sector provides attractions for tourists while tourism brings additional visitors to the attractions (Tighe, 1991, in: Fernandes, 2013). Therefore, they are complementary, stimulating each other, interacting with each other, and above all cultural attractions have become extremely important in tourism (Richards, 2001). Besides this, culture, nature, traditions and heritage are reasons for people to visit a specific place or area (Fernandes, 2013). For this reason, cultural tourism also depends on the cultural and natural resources. According to Brida and Pulina (2010, in: Brida, Meleddu & Pulina, 2013) cultural tourism is an essential tool for economic development due to the push and pull forces, which are also present in the general tourism sector, for instance: cultural sites attract visitors, who need accommodation if they stay for more than one day, and a place to eat for example, which leads to clients for hotels and restaurants, not to think of additional shopping they may do.

Besides this close relationship between tourism and culture, culture, especially cultural and creative industries, is often used to promote destinations and to increase the attractiveness and competitiveness with other destinations (OECD, 2009). This

increasing use of culture in such a way affects the destinations as it adds pressure to the need and expectation of the differentiation of identities and images. As a result, culture is used in many ways, such as promotion, differentiation and intensification of the identity of the community, which makes culture “an essential tool to support the comparative and competitive advantage of regions in global markets” (OECD, 2009: 65). In the following chapter regarding the UNESCO World Heritage List, we will see that the UNESCO recognition is often used for the promotion and differentiation of countries, regions and cities. However, if the promotion works out good, cultural tourism is the result. It is possible that this plays an important role in the development of the region for encouragement (OECD, 2009). In this way, a lot of people with different backgrounds are brought together while sharing their customs and values.

As a result of this, we may even have to think about the statement made by UNWTO (1993, in: Smith and Richards, 2013): “all tourism is cultural”. With any kind of tourism, the tourists get in touch with, and therefore experience, other cultures; this can happen through visiting historic places, but also by traditions and festivities for example (Smith and Richards, 2013). However, despite the close connection, many people do not travel with cultural motivations.

Still, it can be said that cultural tourists are more sensitive to culture, and also aware of this fact (Smith and Richards, 2013). Taking this together with the economical benefit cultural tourism might bring along, cultural tourism is often regarded as good tourism instead of some other more profit-driven and imprudent forms of travelling.

### **2.3. Heritage tourism**

Heritage tourism is part of cultural tourism, specifically focused on heritage sites and the representation and interpretation of the past (Richards, 2001a; Smith, 2009). Yale (1991, in Poria et al., 2001) defines heritage tourism as that “centered on what we have inherited, which can mean anything from historic buildings, to art works, to beautiful scenery”. However this may cause some trouble on what is included and what is not, but also on the management of that heritage. Then, as the word ‘heritage’ already indicates, it is associated with pieces that are inherited from the past; it is handed on from one generation to the following (Smith, 2009). As a result, there is quite a common perception of cultural heritage in the literature, understanding that heritage tourism is part of (cultural) tourism, where the focus lies on historic properties (e.g.: Palmer 1998; Peleggi 1996; Prideaux and Kininmont 1999; Seale 1996, in: Poria, Butler and Airey, 2001). Still, cultural heritage can be

tangible as well as intangible (Nuryanti, 1996), so heritage sites such as castles or the case study of this thesis La Aljafería in Zaragoza, but also traditions like Sinterklaas in the Netherlands or the Spanish regional dance Flamenco.

From here Graham, Ashworth and Tunbridge (2000, in: Smith, 2009) make an interesting distinction between 'past', 'history' and 'heritage'. According to Graham et al. the *past* regards everything that has happened up until now; history tries to explain the past with all these happenings, and lastly, heritage is "the contemporary use of the past, including both its interpretation and its representation" (p. 79), or as Graham et al. defined heritage, it is "a view from the present either backward to a past or forward to a future".

However, whatever decisions are taken for heritage sites, it shapes the preservation and conservation, but also the management of the heritage in the future. As a result, taking culture and heritage together, they are not static but rather dynamic, persisting and perpetual. Heritage helps bringing history alive again (Kirschenblatt-Gimblett, 1998, in: Smith, 2009). However, despite these encouraging and hopeful expressions, Walsh (1992) takes the opposite position. He suggests that heritage is actually an incorrect representation of the past as it only catches the moment(s) in history while singling it out from any historical context and circumstances.

Still, generally seen, heritage has to be beautiful and untouched in order to be of importance and worth visiting for the tourists, as well as the residents. Hoyau (1988) states that heritage has to be separated from this conception because "anything can be part from it [...] as long as it is historical evidence" (p. 29-30). Therefore, the aesthetics of heritage are less important than its historical value. As Walsh (1992, in Smith, 2009) notes, there is a small amount of people who decide what heritage should be preserved and what should not, or in other words, what is worth preserving or worth remembering. This also depends on the interpretation of the people who decide this, which is subjective and biased (Smith, 2009). People always have an opinion and they tend to value their own culture and heritage more than others' heritage, which results in a preference for preservation.

### **2.3.1. Heritage and motivations**

When it comes to heritage tourism, it can be categorised into properties can be divided into several categories such as built heritage, cultural heritage, natural heritage, artistic heritage and religious heritage (Smith, 2009). People visiting a specific kind of heritage property have motivations, however, if these motivations and the properties' characteristics are taken together, the heritage tourism and its

management may be understood better. According to Poria et al. (2001) there are three types of heritage tourists: (1) the people who conceive a heritage site even though it is not part of their own culture, (2) tourists who visit a site that is classified as a heritage place without knowing it is selected, and (3) the ones who visit a place they wish was, or is, part of their heritage. From this discussion, it can be stated that people's motivation for a heritage site is based on the place's characteristics and what people think heritage is. Still, this motivation does not always have to be historic because the motivation of historic tourists, also part of tourism, is based on historic properties. As Poria et al. (2001: 1048) states: "historic and heritage tourism can occur in the same space as each other as well as with other types; and that, while, a heritage tourist is a historic one, the reverse is not always the case".

#### **2.4. Location**

The location of the cultural site is important, as it will determine its accessibility (Edwards, 2013). These areas are limited and indicate the travel times of the visitors, and besides this, the site's location not only determines the number of domestic tourists (tourists from the home country) (UNWTO, 2014a), but also the number of international tourists and some other groups such as the educational ones. As it will be stated later on, this group is remarkably bigger than it could be expected.

Besides the number of visitors, the location also influences or even shapes the experience of the visitors (Edwards, 2013). For example, a good accessibility of the site will influence the experience positively, such as a train station, bus stop, but also car parking or even an airport. However, as Merriman (1991) points out, this is not such a high barrier. It helps the experience in overall, but it will not be conclusive.

#### **2.5. Who are cultural tourists?**

Edwards (2013: 13) comes with a description of the people who take part in cultural tourism:

"Cultural and heritage tourism encompasses people who, in their leisure time, are to varying degrees seeking enjoyment, cultural motivated, wishing to gather new information and experiences, wanting to satisfy their human needs for diversity, seeking to raise their cultural level and satisfy their cultural needs".

As mentioned before, cultural tourism is a growing industry. According to Pappalepore, Maitland and Smith (2010), this growth may be the result of a combination of the growing supply of cultural attractions, the increasing culturalisation of everyday life and the growing requests for cultural experience, or in other words, a combination of a growing symbolic economy, an increasing number of tourist areas and more cultural omnivore, which are people who are interested in every kind of culture, so both popular and higher art for which you need knowledge and experience to understand (Bourdieu, 1973). The desire for new experiences can also be seen in the shift towards experiential cultural tourism, which comes from the need for edutainment, or educational entertainment (Urry, 1990; Smith, 2009). Therefore it is crucial that the products are more creative and experience-orientated, which may be against the value of traditional cultural sectors, however it is the core of the development of cultural tourism.

Nevertheless, culture is probably not the only reason for people to visit cultural sites and, by visiting these sites, cultural tourism is increased. It is important to be careful when differentiating between activities and their reasons because cultural activities may also be done for leisure or recreational purposes rather than cultural ones. Richards (2001b, in: Smith, 2009) estimated that 75% of the tourists in Europe visit cultural attractions even though they do not see themselves as being on a cultural holiday and in that way cultural tourists. They could easily visit the cultural properties for a leisure purpose.

### **2.5.1. Visitors' profile and types**

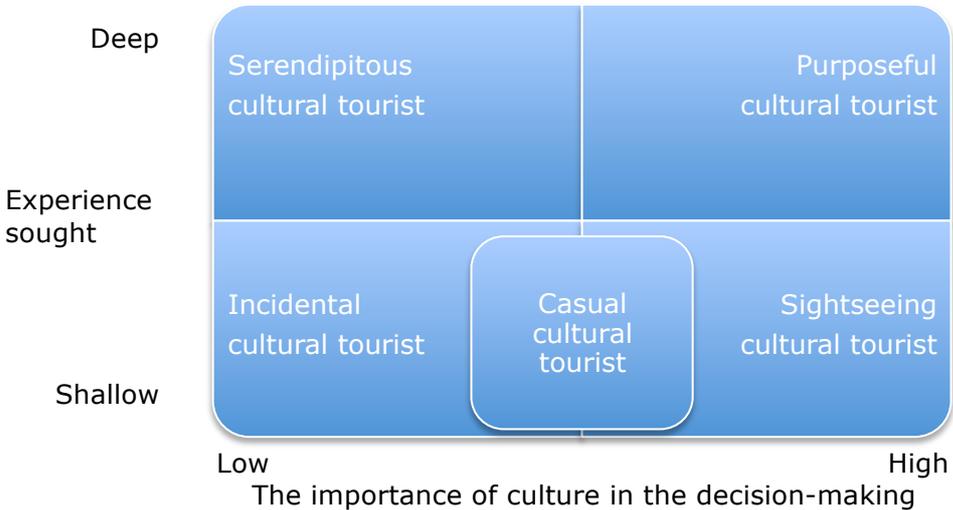
According to a research regarding cultural tourists of ATLAS (2007, in: Smith, 2009), cultural tourists are characterised by some aspects. As it seems, nearly 30% of them have a culture-related job, and approximately 70% of the cultural tourists in Europe have some kind of higher education. This is followed by Colbert (2013), who also differentiates between high culture and popular culture within this characterisation of the cultural tourists and visitors. Surveys across 40 years point out that cultural attractions based on high art attract more educated visitors, ranging between 50% to 70% of the visitors, than the products based on popular art, where 10 to 25% is higher educated. Moreover, heritage sites are on the edge of popular art attractions, where about 25% of the visitors is higher educated. Lastly, also people who travel a lot, tend to be more or higher educated as well.

Furthermore, people tend to feel lower barriers regarding the times, transport and money, especially compared to the perception people have of, for example, museums (Merriman, 1991). Merriman (1991) states that people may feel excluded

from their own history because of these cultural factors, and therefore there is a need to increase the cultural capital of them (Bourdieu, 1973).

Then in line with this characterisation and taking the different motivations for people into account, McKercher and du Cros (2002, in: Smith, 2009) suggested five types of cultural tourists (figure 3). The first type would be the *purposeful cultural tourist*. For this kind of tourist, the main motivator is culture and he is considered to look for the cultural experiences. Secondly, there is the *sightseeing cultural tourist*, who travels for cultural reasons, but goes for the lighter cultural experience than the purposeful cultural tourist. Third, the *serendipitous cultural tourist* is not mainly moved by culture but, if he gets the chance to participate in a cultural activity, he will take part in it. It is remarkable that the *casual cultural tourist* is less motivated by culture than the serendipitous cultural tourists is, and that is why the casual tourist will therefore neither look for pure cultural activities, nor he wants to deeply experience culture, but a rather lighter version of it like the sightseeing cultural tourist. Lastly, there is the *incidental cultural tourist* whose motivation is not related to culture at all and as a result of this he will actually not visit cultural attractions.

Figure 3 – Types of cultural tourists



Source: Researcher’s own elaboration, 2014.

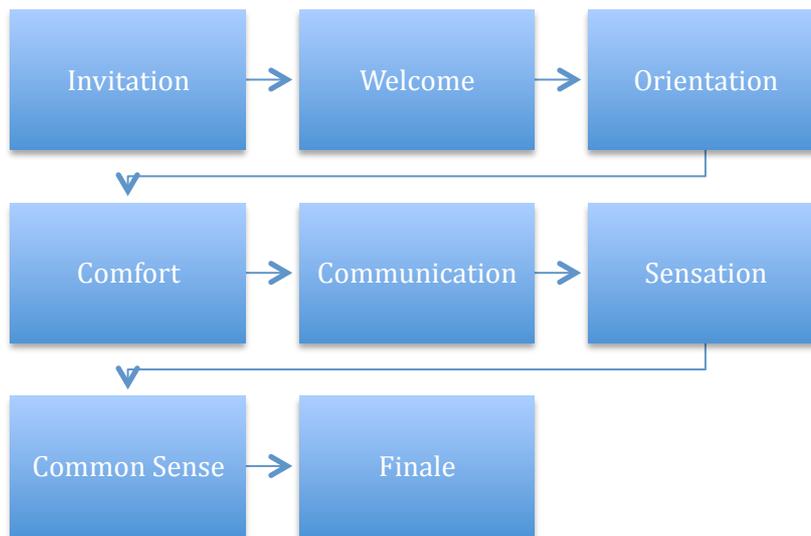
However, the question here is whether the incidental cultural tourist is indeed cultural tourist, as this person does not (want to) visit cultural attractions. If a person does not visit cultural attractions, he is not a cultural tourist. Therefore another question arises: is it necessary to include this typology of the cultural tourist with the other four?

### 2.5.2. Experience and motivation

Scholars not only try to categorise these types of tourists but also their expectations. As such, Sharpley (1994, in Smith, 2009) defines five types of tourist experiences, namely diversionary, recreational, experimental, existential and experiential. The visitors who primarily look for relaxation and escaping from the problems of the present day (or escapism) experience or belong to one of the first two categories, recreational and diversionary. The latter three types of experiences, experiential, experimental and existential, ask for a deeper experience where the visitor is immersed in the local culture and society. In this way, the experience is more serious and authentic and less recreational. However, De Botton (2002) questions whether the experience is always connected to escapism or not, as visits to cultural attractions may in any case be a way to escape from the real world surrounding us. If that is the case, escapism is also present as a motivation for visiting cultural attractions in the last three typologies of experiences of Sharpley.

Besides the types of experiences of Sharpley, Weaver (2007) indicated an experience model with eight stages (figure 4). According to Weaver, the visitor is first 'invited' to do something. This can be by simply saying "Let's do something today!". After the invitation, the welcoming at the site itself takes place, followed up by an orientation on the site when the visitor moves away from the host until he decides what he is going to do. Then, the fourth step is comfort, which can be found throughout the site and the visit of the person, for example the signs that the visitors through the building, but also displays and benches. Besides the comfort step, there is also the communication step, regarding every kind of communication, so spoken and written, during the visit. Furthermore, for the organisation of the cultural attraction it is important to know what the visitors think of the tour (their sensation), or why they like or dislike their visit. This helps to improve the people's overall experience, as it is the crucial moment where the opinion is formed. After this sixth step, the head of the organisation has to use its common sense to be more efficient when running the organisation, for instance by using visitor studies, collaborating with similar organisations or reviewing and perhaps modify their mission. Lastly, the visitor is leaving the cultural site with the tangible (i.e. souvenirs) and intangible (i.e. experience). As it can be seen, this cycle is more focused on the experience of the visitor for the organisation and how to influence that. However, most visitors will probably recognise themselves in this cycle, noticing that especially the fourth and fifth step (comfort and communication step) are crucial for their experience.

Figure 4 – Experience model of Weaver (2007)



Source: Researcher's own elaboration, 2014.

Still, as every visitor has limited knowledge about the cultural site and every topic related to it, it is important to highlight one specific subject and just focus on this one (Edwards, 2013). This will encourage the visitors' involvement and trigger them to discover their own insights. In the end, they will value their experience more, which also increases the appreciation of the site. The interpretation<sup>1</sup> of the cultural site that is done by the visitor is quite important here (Edwards, 2013). Mainly because heritage interpretation is regularly experienced as a kind of creative art explaining the past together with the social habits and activities of the time the site was used, encouraging the imagination of the visitor (Bronchu & Merriman, 2003, in: Edwards, 2013). By doing so, the theme is brought alive, which captures the visitors' curiosity and creates, lets the visitors learn about the past, and stimulates an emotional connection with the site (Schouten, 1995, in: Smith, 2009; Swarbrooke, 1996; Sharpley, 2000; Williams, 2001; in: Fernandes, 2013; Bronchu & Merriman, 2003, in: Edwards, 2013) and in that way the appreciation and experience are encouraged. It is remarkable here that is that the more interesting things for the visitor, the longer they stay and the more they use the catering provided and, to a lower degree, shop facilities (ALVA, 2011, in: Edwards, 2013). This leads to economic benefits for the cultural site itself and stimulates the financial stability of the organisation in question because they earn more money. Besides this, it creates

<sup>1</sup> Tilden (1957, European Association for Heritage Interpretation, 2014) defines 'interpretation' as 'an educational activity, which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information'.

local employment, for the catering for example, and lastly, it promotes the image of the site, as well as its values and visual identity.

Interpretation always has an effect on the visitors, such as appreciation and understanding (Puczkó, 2006). However, in contrast to this positive picture, there is also a downside to this interpretation approach for providing the visitors with information (Smith, 2009). While making it more fun for the visitor, the original meaning of the information given may be in danger as there is a possibility that the interpretation made is wrong and therefore the message is changed. This can lead to a distorted storyline and 'truth'.

That is why nowadays, besides visiting cultural sites that are recommended in travel books, an increasing amount of people expand their visits to the 'everyday life' of the culture they visit, which can be found in rather unexplored areas (Richards, 2011). In these areas the most authentic aspects of culture can be discovered right on the street, out of the touristic district.

These recommendations are able to attract a great number of visitors, however, the more visitors there are, the less the heritage site can be preserved (Amestoy, 2013). Therefore Amestoy introduces the use of technology to give visitors access to the place without going to the place itself. Still, technology may not only be used for this, but also for enhancement of the visit itself and to create a better experience of the heritage site of any other cultural activity, which on its turn will also encourage the interpretation of the story of the heritage site.

### **2.5.3. Intimidation and own identity**

As stated before, there are many reasons for visiting a cultural attraction. Their motivations may come from the visitors' interest for example, but also from curiosity, when a cultural site is recommended in guidebooks. However, it might also happen all the way around with tourists feeling intimidated by those books just because the authors, who are often experts in the specific field, already stated an opinion and visitors feel like this judgement is the only possible and therefore the right one (De Botton, 2002). In this way the visitors may have the feeling that they cannot have a contrasting opinions. As a result of this, the visitors rather stick to the prescribed route instead of making their own plan or route. In a way, this may also be the consequence of the fact that people are overloaded with culture and cultural activities, resulting in not knowing what to visit and what not, as well as in 'monument fatigue' (Richards, 2001).

However, when taking a step back to the act of travelling itself, Sarup (1996) proposes that travelling itself gives the opportunity to enjoy but also, at the same

time, to learn about some other cultures while the visitor discovers his own identity. Many tourists are probably looking more for their own identity, or (subjective) authentic selves, instead of the 'objective' authenticity of the site (Wang, 2000, in: Smith, 2009).

Still, it must be noted that it is quite difficult to generalise this profile, as well as their motivations, for the cultural tourist on the whole, especially because a differentiation between several types, such as the one above, already indicated that there are remarkable differences between interests, motivations and expectations (Smith, 2009).

#### **2.5.4. Know the expectations, create the strategy**

When being a touristic destination, it is important to know the expectations and needs of tourists (Raj, Griffin and Morpeth, 2013). If they do not know this, it is difficult to promote and 'sell' the destination itself and, as a result of this, to attract visitors. Besides this, by knowing their wishes and expectations, the touristic destination can improve their facilities and in this way exceed those. In line with this, it is crucial that related authorities, such as local governments, have several strategies to choose from, and it is recommendable to have a 'plan b' in case the original strategy does not work out as expected. The strategies may help exceeding the expectations and needs of the tourists. For these optional or complementary strategies, innovation and variety go together with a smooth strategic management are crucial for success (Swarbrooke, 2001, in: Edwards, 2013). However, the most important and essential strategy should be designed to deliver the visitor a unique experience.

#### **2.6. Impacts**

Cultural tourism may have both positive and negative impacts for the tourists as well as the host community, which results in different ways of treating the cultural or natural site. These impacts can, for instance, be economical, socio-economic or environmental. In order to provide a more covered perspective of this topic, the previously introduced three types of impacts will be shortly discussed and the economical impacts of those reviewed in depth, together with the attitudes and points of views of the tourists and the host communities.

### 2.6.1. Tourists versus the host community

Cultural tourists want to visit unspoiled and authentic cultural and natural heritage sites with their natural beauty. However, when a great number of people come to a certain place, the place, but also the host community, is affected economically, politically or environmentally for example. Because of the potential socio-economic benefits tourism has, many communities are willing to create tourism and improve this (Brown, 2004). As White (1974, in Fernandes, 2013) states, "tourists do not visit an area and then leave it unchanged; they need accommodation, restaurants, recreational facilities; they make demands on shops and firms, and make contact with local people" (p. 29). For this reason, both the natural beauty where everyone comes for and the authenticity of the place as well as of the host community need to be respected (Bestard & Nadal, 2007 in Fernandes, 2013). When the development of cultural tourism is not well implemented, cultural tourism may result in negative effects for the host community (Dewar, 2004). Therefore it is essential that tourism is not implemented all in once, in the short term, but that some time in between is left over not to damage the site in question. However, when the strategy is well implemented, the host community will immediately benefit from the increasing number of visitors, as it will encourage the local economy with the usage of facilities like restaurants and accommodation, but also the managing of such facilities and with developing other activities in the region (Sharpley & Vass, 2006).

Still, it has to be noted that cultural tourism seems to have no negative impacts at all and everything seems nice. However, at first this may indeed be the case, but later on, the negative effects of cultural tourism appear and even take over the created benefits (Gill & Williams, 1994, in: Fernandes, 2013). In order to lower the risks of these negative impacts, it is crucial that the wishes, needs and ambitions guide the development of tourism. As Butler (1980, in: Fernandes, 2013) explains, there is a so-called tourist cycle of evolution. This cycle describes the attitude of the host community towards the tourists: residents who were very positive about receiving guests in the beginning, change their attitudes to concerns for the long run when the number of visitors is increasing in their region. This may be the result of the initial, unrealistic expectations of the benefits.

Then, as shortly pointed out before, the ALVA financial benchmarking study of (2011, in: Edwards, 2013) showed that the engagement of the visitors is important because visitors will stay longer, which results in more use of the restaurant at the place. This is one of the possible impacts a site can have. In this case the site itself benefits from it. However, this is not always the case; it is also possible that the site or the surrounding community is disadvantaged. Mostly, the impact affects the

surrounding area and host communities, without them even realising that these can also be negative (Fernandes, 2013). Taking this into account and looking to the future at the same time, it is crucial that negative impacts are avoided as much as possible and that the positive impacts do not change into negative ones. In that way the cultural and natural heritage can be preserved and protected for the upcoming generations, where sustainability is the key word.

### **2.6.2. Economic impact**

Due to the close linkages with other sectors that were discussed in former paragraphs, and the growth the tourism sector itself is making, cultural tourism is perceived as a sector that has potential to generate economic impacts in the sense of employment, income and, as a result of these two, improved living standards (Fernandes, 2013): when tourism develops itself, companies dare to invest in this sector and related ones, as well as spending in these sectors. By spending but also investing money, other organisations develop a greater budget and need more people in order to fulfil the demand. In this way, new jobs are created and perhaps even new companies. This encourages the employment rate as well as the height of income and in that way also the standard of living. Besides this, also the close linkage makes it possible that these advantages can also spread to other supporting and complementary sectors (Davidson, 1992 in: Fernandes, 2013), and as a result of that, encouraging the diversification of the economy. As a result of these benefits and the growth of the tourism sector, cultural tourism is positioned as a “‘good’ form of tourism” (Smith & Richards, 2013). The results partially clarify the speed of its growth and its share in the whole global tourism.

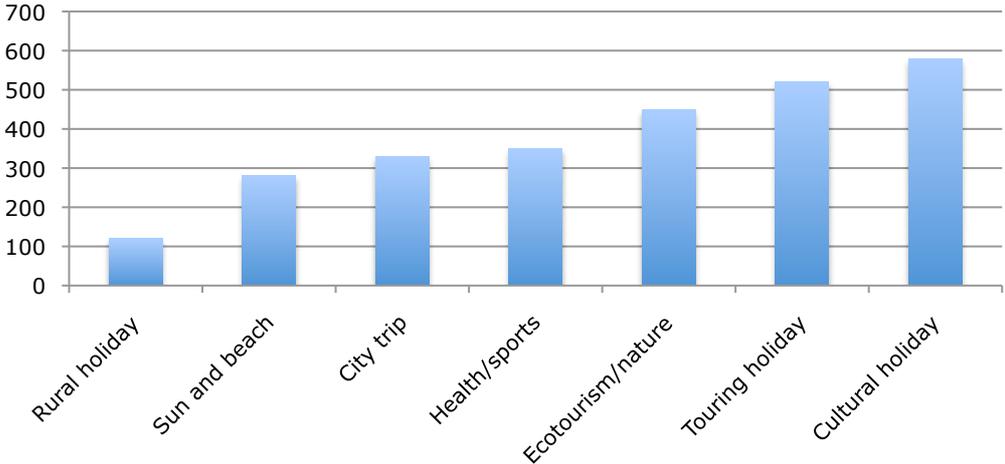
Tourists spend money in the surrounding area for several reasons, like accommodation. Their total spending helps to preserve the culture of the community as well as encouraging the local economy. As said, much goes to accommodations and restaurants, while, unfortunately, the organisations of the cultural properties do not see much of this money returning (Föhl & Pröbstle, 2013). Despite this, policy makers are motivated and eager to stimulate their employment with such multiplier effects (Brida, Meleddu & Pulina, 2013).

The host communities of tourism attractions, such as heritage properties, may benefit from these as well. However, besides the fact that they may benefit from the development of tourism, many studies point out that these people have a positive attitude towards tourism and its development and impacts (Andereck et al., 2005). Taking this together with the economic impacts of cultural tourism, many residents consider tourism as an effective tool for economic development (Keog, 1990 in

Fernandes, 2013). The economic benefits that tourism brings along are often the main reason to develop the tourism industry in a specific area (Fernandes, 2013).

Besides this, the amount of money people spend differs per type of holiday (figure 5). When people go on a cultural holiday, they spend more money in their trip than people who do a touring holiday or city trip.

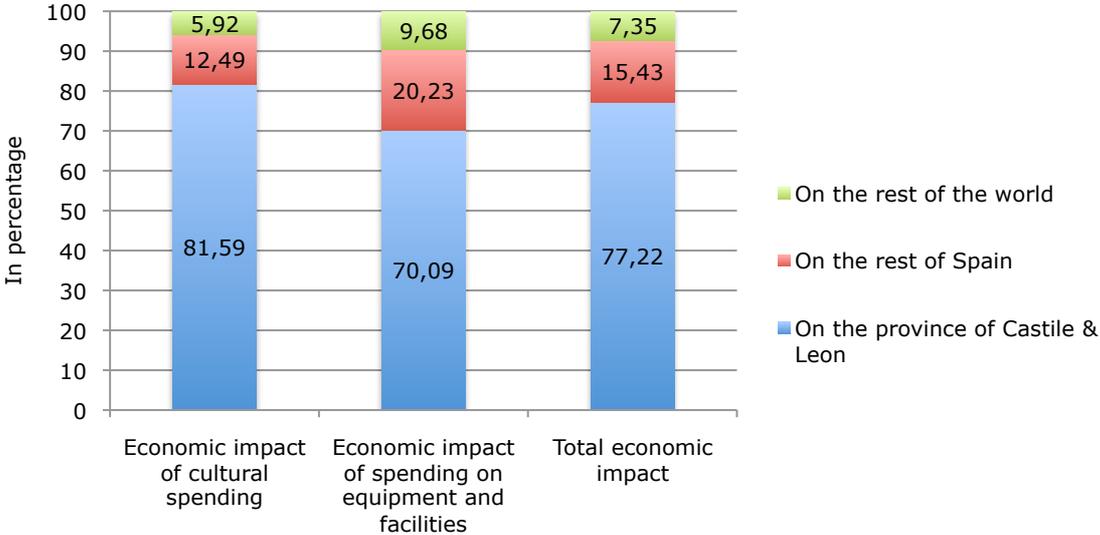
Figure 5 - Spending by holiday type (per trip) in Euros



Source: ATLAS Surveys, 2006, in: OECD, 2009: 23.

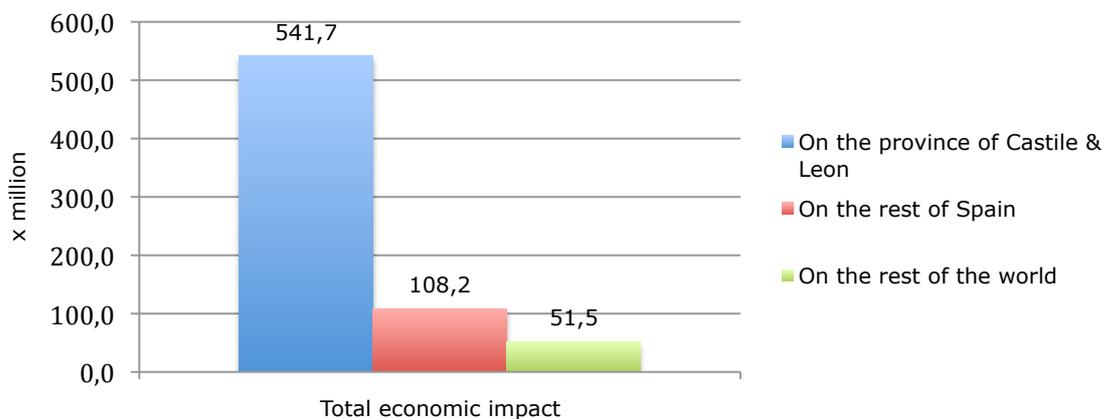
Furthermore, Herrero et al. (2006) uses the example of Salamanca as the European Capital of Culture in 2002 to calculate the distribution of the overall economic impact in percentages, resulting in the following overview:

Figure 6 - Distribution of the overall economic impact of European Capital of Culture of Salamanca in 2002



Source: Herrero et al., 2006: 52.

Figure 7 - Economic impact of European Capital of Culture of Salamanca in 2002 in Euros



Source: Herrero et al., 2006: 53.

Here it can be seen that especially the regional economic impact is accounting for almost 82%. This would not say much without the real amounts of money (figure 8), but these are also of such an amount that it can be said that the economic impact of such big events are great as well. As a result of this, cultural tourism can indeed be considered as a relevant way to encourage the local economy, related sectors and increasing the standard of living as a result of the previous two.

### 2.6.3. Negative externalities

Unfortunately, not everything can be as positive as this all may seem. Generally speaking, if there is a positive effect, there is also a negative one. Externalities are the benefits organisations have from another party (Bluestone et al., 1999). Still, the word 'benefits' implies these are positive, however, externalities can also be negative; they are actually a source of market failure (Benhamou, 2003). An example is the neighbourhood effect (Noonan, 2013). This effect basically implies that the closer the heritage site in question is to the people, the more valuable it is, but also the more expensive it is to live there as it also makes the prices rise. There are two scenarios possible here: a possible and a negative one. The positive externality created by the neighbourhood effect is that for example the city council titles the heritage site as preserved, which means that it cannot be demolished and something else can be built on there. This would disadvantage the owner, as the value of the place for him cannot be rise. However, it is positive because all the other people are benefitted because the value of their neighbourhood will rise which will encourage its local economy and its image. The second, negative, scenario, would be that all the prices in the neighbourhood rise. This will discriminate people

from living there, as only the rich people are able to live there. At some point it may also happen that the prices have risen so much that only the richest people can live there. This disadvantages the poorer people who previously lived in that area, as they may not be able to find another good place to live. Just by looking at this example, negative externalities may disadvantage certain groups of people in the area by indirect discriminating them.

#### **2.6.4. Environmental impacts**

Environmental impacts influence, as the concept already indicates, the environment such as the surrounding nature, but also the air. Negative effects regarding this are for example the disturbance of animal behaviour patterns (such as breeding), erosion of paths and buildings due to the overuse of the place and overcrowding (Hardy et al., 2002; Liu, 2003; Andereck et al., 2005). The increasing number of tourists may bring more pollution of the air, water and soil, when some refuse to get rid of their waste in the appropriate waste bins, which was the case in Machu Picchu (Machu Picchu Peru, 2014; Roach, 2002). Besides this, also the number of tourists visiting the site may disturb the quietness. However, as McIntyre (1993, in Fernandes, 2013) points out, the more the host community benefits from the tourism, the more they are willing and motivated to protect the area from pollution as such. Therefore, the environmental impacts may be negative but at the same time positive as it also encourages the awareness of the tourists interests which expands the awareness of the role of the local community to preserve the natural or cultural site, their awareness of the interests of the tourists (Fernandes, 2013). So as a matter of fact, the environmental awareness of the host community expands because of tourism.

#### **2.6.5. Socio-cultural impacts**

A third type of impact that cultural tourism may have regards the socio-cultural aspect of place, which mainly concerns the host community. Whenever there is a cultural or natural site that attracts a lot of tourists, the community tries to continue their everyday lives as much as possible despite the crowding and disturbance all the tourists may cause (Fernandes, 2013). As a result of this, the attitudes of the members of the host community may change, especially among the younger members, into envy and discontentment, which will influence the ambiance in a negative way.

However, on the other hand, the socio-cultural impacts also have a positive side: it improves the understanding and appreciation of the culture and lifestyle of

the host community (Fernandes, 2013). This interest and appreciation from the side of the visitors may have positive consequences for the community. It can raise the awareness of the culture and help preserving this, but it also has the potential to revitalise traditional arts and festivals. Because of this appreciation, culture may flourish again and encourages the (cultural) pride of the host community (Inskip 1987; Jurowski, 2007). Therefore it can be stated that tourism encourages the contact between the visitors, or tourists, and the host community (Jurowski, 2007), which on its turn stimulates several other kinds of development, such as economic and social development and advancing the infrastructure and accessibility, as this will stimulate the tourism again, but also influences the immigration and the mix of cultures and societies (Perdue et al., 1990; Smith, 2009).

## **2.7. Globalisation**

Concluding from the previous, different cultures and identities get in touch with each other in cultural tourism. Besides this, no culture is alike; they all differ in some way or another, which also makes tourism not homogeneous (Reisinger, 2013). The differences between these cultures stimulate cultural tourism. This makes it possible that this sector is growing so fast. Still, the national identities and cultures form the base of this sector. Because of the increasing amount of flows of people who get in touch with different cultures, globalisation and global tourism comes in the picture, where it regards the people travelling across the world and the differences between national cultures as well as local traditions. As Castells stated in 1996 (in: Reisinger, 2013), the world is moving from a 'space of places', where unique settings, traditions and clear cultures are central, to a 'space of flows', characterised by the flows of people resulting in the lack of stability and discontinuity.

However, globalisation can be a threat, as it may become a danger for the national, and even local, cultures and cultural patterns. When a region is so much affected by tourism that traditions and typical cultural characteristics are fading or have even faded away, it may even have a negative effect on tourism. However, it will not destroy the local differences, but rather creates the circumstances to stimulate the preservation of the traditions and other aspects (Eade, 1997 in: Reisinger, 2013; Scott, 2000).

### **2.7.1. Global versus local**

As local tourism comes forth from the global tourism in some way, global tourism is not able to prevail local tourism. Still, the global influences are too big for the local environment. Therefore these global influences need to be modified to the local

conditions (Reisinger, 2013). Remarkable and even as contrasting as it may seem, the greater, national or even international, chains of hotels and entertainment dominate the local tourism industry while on the same time it is more like a local business (Molotch, 2002). In the end, cultural tourism is created at micro level with local organisations and people's everyday life and activities. This makes the boundaries between global and local blurred.

Even when cultural tourism starts locally, on the long term and in some cases, relations have the potential to become more global. The more global these relations become, the more the population sticks to aspects like place, religion, tradition and heritage (Reisinger, 2013). However, even though this globalisation permits heritage and traditions to be preserved, the local differences may be damaged (Eade, 1997 in Reisinger, 2013; Scott, 2000). Still, the local products are used to protect and preserve the local culture. This characterises globalisation, as this is not about being similar but rather different per place. As Gotham (2005) points out, the way people treat each other and what their values are, depends on their culture, which changes among regions and are unique for any place. When globalisation is seen as recognition of all cultural differences, the menace of the globalisation will reduce, especially because the uniqueness of every culture is what a place identifies and characterises and, in that way what attracts people.

### **2.7.2. Unique local cultures**

Generally said, the aim of international, or global, tourism is to provide people the chance to learn about different cultures and to value them (Reisinger, 2013). Cultural tourism recognises this and stimulates visiting different cultures. In this way, it gives people the chance to appreciate these cultural differences. As a result of this appreciation, cultural differences become more authentic.

Local tourism organizations play a crucial role here. As a matter of fact they produce tourist sites and decorate the whole area of the site with informational features, such as television, experience rooms et cetera. The whole environment may be able to attract visitors, but also investments (Reisinger, 2013). Furthermore, cultural sites may host special events, which stimulate its character and uniqueness. However, the difficulty lies in the need for developing cultural tourism with investment of other organisations and attracting tourists, while preserving the local character and culture.

### 2.7.3. Globalisation of heritage

Cultural tourism has been illustrated as a sector with a wide range of impacts as well as participants as there is no clear profile for the cultural tourist. This has led to a global industry that continues growing. One of the many components of cultural tourism is heritage tourism, carrying a great amount of humanities history in its heritage sites. Because of the development in the sector of cultural tourism, heritage tourism cannot escape from globalisation. This resulted four decades ago in the establishment of the UNESCO World Heritage List, in 1978 (UNESCO, 2014b; Smith, 2009). Nowadays there are 1007 sites listed on this list from, which 779 sites are cultural sites, 197 natural sites and 31 sites are mixed (cultural and natural). Over the years, the UNESCO attempts to go for the cultural and historical value of a site instead of the aesthetics. In this way there is more representative heritage shown.

It has to be noted that the World Heritage List does not benefit the local communities per se, but rather stimulates the tourism development and the preservation of every enlisted site (Smith, 2009). These last aspects may be able to bring benefits to the local community though, while at the same time there are numbers of questions arising for the heritage sites themselves regarding the maintenance of the heritage sites, involvement of the host community and visitors management. However, the next chapter will deepen the topic of the World Heritage List of the UNESCO, a great example of globalised cultural (heritage) tourism.

### 3. UNESCO World Heritage List

There are many lists that try to keep record of all existing heritage sites that have great value, many of which are national or even regional. The National Heritage List of England (English Heritage, 2014) and the National Heritage List of Australia, which also uses selection criteria (Austrialian Government – Department of the Environment, 2014) are examples of the national lists. Still, there are also local heritage lists, like Heritage Buildings of Vancouver (City of Vancouver, 2014), which makes a distinction between several evaluation groups such as: landscape figure, buildings of the municipality, buildings of the province of British Columbia, interior and significant and primary significant<sup>2</sup>. The sites or properties on all these national and local lists are made by people or naturally formed. This would mean that they are tangible, but on the other hand they can also be intangible, for example in the case of traditions. Still, lists can be national, local or regional, and each of them tries to provide an overview of what has decent heritage value to be identified and recorded. However, probably the most well known list is the UNESCO's global list: the World Heritage List.

It has to be noted that heritage always refers to something that is inherited from the past, and this could mean many things. Therefore, as this research is focused on the Royal Palace of La Aljafería, the definition used here will be limited to cultural heritage. Besides this, only the World Heritage List of the UNESCO will be taken into account, as this thesis will focus on its effect on the willingness to pay of the visitors.

Focusing on the World Heritage List of the UNESCO, this chapter will provide a brief history of the List together with some fact and figures. After taking a step back in time and looking at the current figures of the World Heritage List, the aims of the UNESCO World Heritage List and the perception by heritage sites are shortly discussed, followed up by the selection criteria, and its possible effects on heritage sites together with the pros and cons.

#### 3.1. Background

After the First World War the idea for protecting heritage arose (UNESCO, 2014a). However, already from the time of the Enlightenment in the seventeenth century, nations used heritage to highlight their historical background and construct a

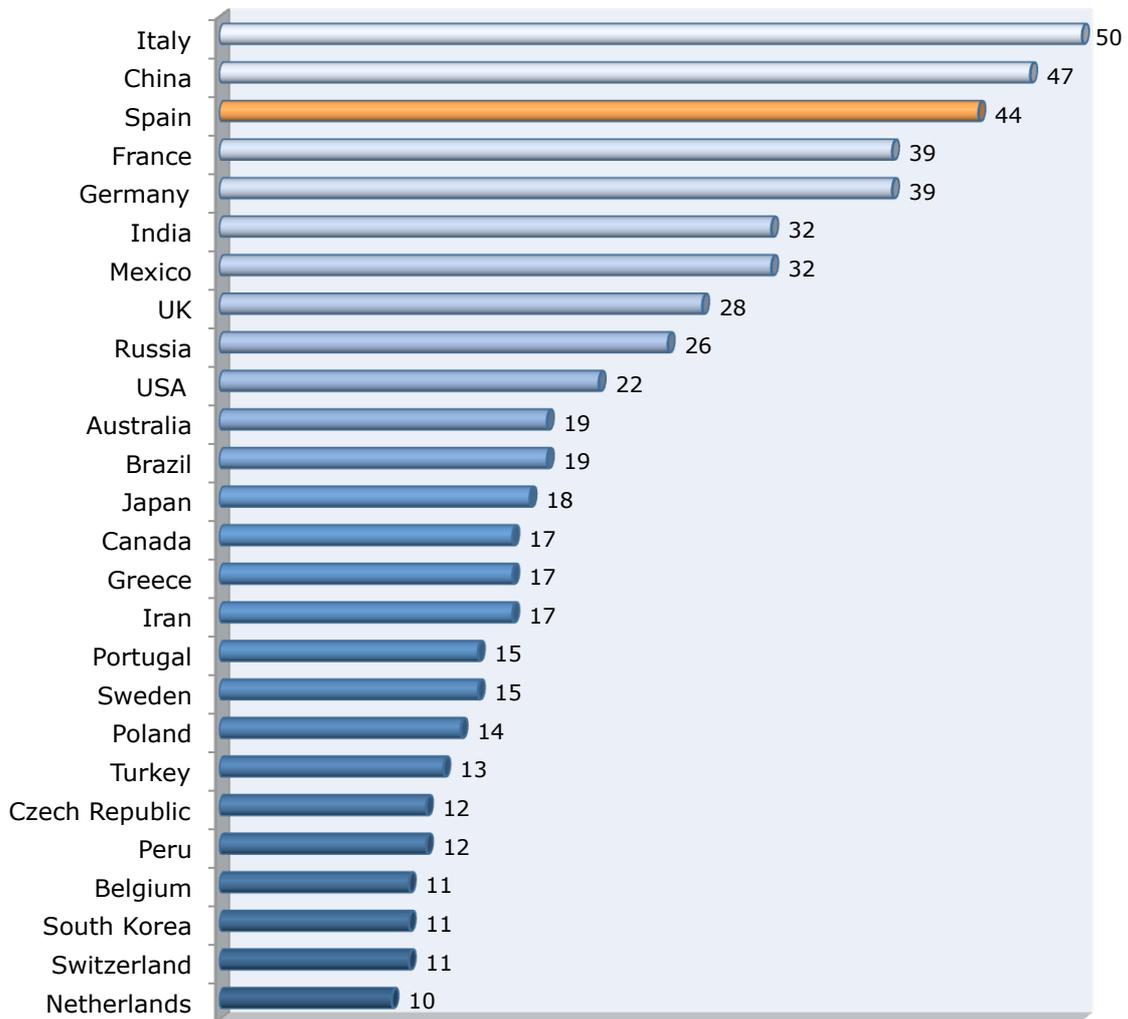
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<sup>2</sup> For more extensive overview of almost all heritage list, see: Wikipedia – List of Heritage Registers: [http://en.wikipedia.org/wiki/List\\_of\\_heritage\\_registers](http://en.wikipedia.org/wiki/List_of_heritage_registers)

national identity (Van der Aa, 2005) as heritage was telling a story and showed the identity of a country. This way of using heritage aims at connecting the state and its inhabitants together (Paasi, 1996, in: Van der Aa, 2005).

In 1972 the convention of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) was concerned about the protection of the world's cultural and natural heritage and therefore brought the World Heritage List into life (UNESCO, 2014a). There were two separate movements taken into account: the preservation of cultural sites and secondly, the conservation of nature. The idea of combining these two came from the United States of America. In 1965, under president Nixon, a White House conference requested for a World Heritage Trust. This trust would stimulate the international cooperation to protect and preserve natural and scenic areas, historic sites and the future of whole mankind of great unique global value, for the next generation (UNESCO, 2014a; Train, 1995, in: Van der Aa, 2005). This is why the UNESCO (in: Van der Aa, 2005) states: "the preservation of this common heritage concerns us all", which is even more underlined with the Spanish name of the convention, Patrimonio de la Humanidad, meaning 'Heritage of Humanity' (Van der Aa, 2005). The convention of 1972 'seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity' (Frey & Steiner, 2013). From 1977 onwards cultural, natural and mixed heritage sites can be listed as by then 20 countries validated the List. Nowadays, 190 countries ratified the existence of the World Heritage List and its value. From these 190 countries, 160 countries have one or more heritage sites on the List (UNESCO, 2014b). However, only 26 countries have 10 or more heritage sites on the World Heritage List (Figure 8) (UNESCO, 2014c). As we can see, Spain is taking the third place with 44 heritage sites, after Italy (50) and China (47), in the ranking of number of sites per country.

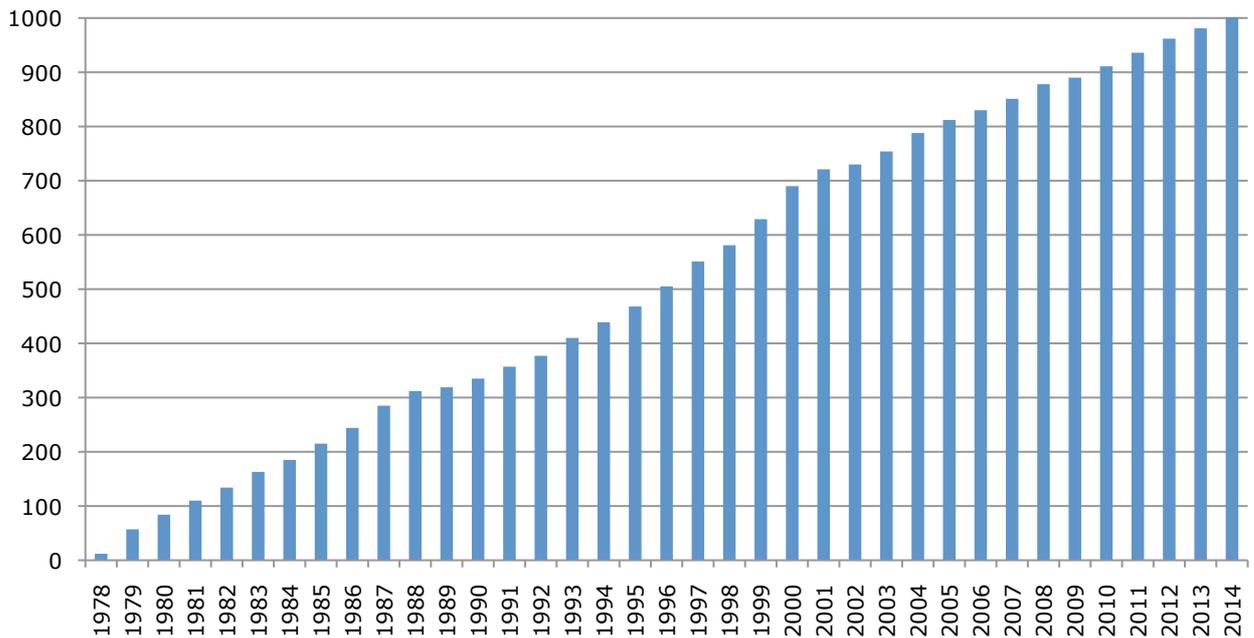
Figure 8 - Ranking of number of sites per country



Source: UNESCO, 2014c.

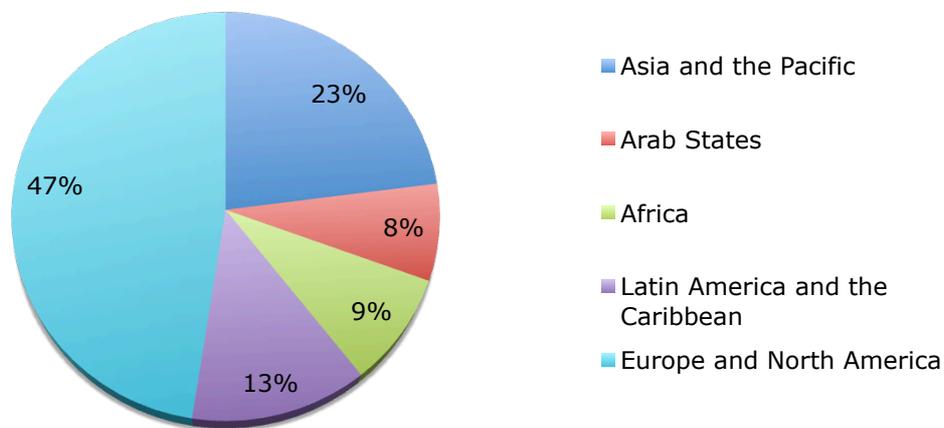
At the moment there are 1007 sites on the World Heritage List, from which 780 are cultural heritage sites, 197 natural and 30 mixed heritage sites, which means that they are both natural and cultural heritage sites (UNESCO, 2014c). Figure 9 shows the development of the number of sites listed on the World Heritage List. Furthermore, the distribution of the listed sites are rather unequal: almost half of the amount of sites are situated in Europe and North America, followed by Asia and the Pacific with 22% of all the sites, Latin America and the Caribbean with 13%, Africa 9% and lastly only 8% of the sites on the World Heritage List are located in the Arab States (figure 10).

Figure 9 - Development of number of sites on the World Heritage List



Source: UNESCO, 2014c.

Figure 10 - Distribution of sites by region



Source: UNESCO, 2014c.

By far, most of the cultural sites are located in the zone of Europe and North America, namely 399 sites out of 759, which is over half of the total number of cultural heritage sites (52%). Regarding the natural heritage sites, Europe and North America are still the zone with most of the sites, but here to less extent. In table 3 are the concrete numbers of sites per category per zone, together with the cumulative percentages.

Table 3 – Number of sites per category per region

Zone	Cultural	Natural	Mixed	Total	%
Africa	48	37	4	89	9%
Arab States	71	4	2	77	8%
Asia and the Pacific	161	59	11	231	23%
Europe and North America	408	61	10	479	48%
Latin America and the Caribbean	92	36	3	131	13%
Total	780	197	30	1007	100%

Source: UNESCO, 2014c.

### 3.1.1. Aim

The World Heritage Convention aims to preserve the world's "best" heritage sites, which are sites that meet the default criteria. Still, other parties that are involved may have other goals for receiving the status of World Heritage Site, for example for giving identity (Kaplan and Kaplan, 1989; Lash and Urry, 1994) or for attracting more visitors (Kinnaird et al, 1994; Richards, 1996; Gratton and Richards, 1996). Besides this, the sites that are listed on the World Heritage List may receive (small) financial support when regions have lost their original source of income, or beside their other sources of income. However, when this money is used as an extra source of money, Larkham (1996, in: Van der Aa, 2005) states that heritage sites that are not attracting visitors may not become heritage sites at all. Furthermore, as it is a human need to understand the past in order to be prepared for the future (Relph, 1983, in: Van der Aa, 2005), heritage may also play a role by giving a meaning to the space encompassing the area we live in.

### 3.2. Outstanding Universal Value

In order to get included on the World Heritage List, the heritage site must be of 'outstanding universal value' (UNESCO, 2014d). This may cause discussion, as 'outstanding universal value' is not a very clear concept. Besides this, in the text of the Convention, there is no exact meaning of the concept, as understood by the UNESCO (Cleere, 1998: 23). However, in the Operational Guidelines for the Implementation of the World Heritage Convention, which are revised regularly to reflect on the evolution of the concept of World Heritage and used as the main working tool, there has been an attempt to define the concept of outstanding universal value (UNESCO, 2013; UNESCO, 2014d). In the latest operational guidelines they point out that "outstanding universal value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and

to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole" (UNESCO, 2013: 14). However, even after this definition, the outstanding universal value is still broad and therefore still open for different opinions of what is considered as 'outstanding universal value'.

To avoid the ever-returning discussion about the meaning of 'outstanding universal value', ten selection criteria have been defined (UNESCO, 2014d). By using those ten criteria, heritage sites are selected or refused. Six of these ten criteria focus on the cultural aspect, and four of them regard the natural sites. Up until 2004, these two categories were separated but with the establishment of the Operational Guidelines for the Implementation of the World Heritage Convention it was decided to gather them together. These are the ten criteria of which the nominated sites have to meet at least one.

*Selection criteria for cultural sites:*

1. To represent a masterpiece of human creative genius;
2. To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
3. To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
4. To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
5. To be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
6. To be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria).

*Selection criteria for natural sites:*

7. To contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

8. To be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
9. To be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
10. To contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

Source: UNESCO, 2014d.

Up until 2004, the cultural and natural criteria were separated (UNESCO, 2014d). The nominated sites were selected for the cultural criteria or the natural criteria, so there were two criteria lists. Nowadays, there is one list of ten criteria, from which the first six regard the cultural criteria and the last four are the natural criteria. When this got changed (in 2004), the criteria themselves have also been revised.

Furthermore, beside these ten criteria, there are three other aspects that are also taken into account: uniqueness, the historical authenticity and the integrity or intactness of the properties. This is the case when the site is undamaged and the integrity, or state, is high. These are used for both cultural and natural heritage sites. Authentic is only used for cultural heritage, as it is important that the site is the original site.

### **3.3. Nomination process**

Before the Committee enlists a site, there is a process for the nominations. It has to be noted that "only the countries that have signed the World Heritage Convention [...] can submit nomination proposals for properties on their territory to be considered for inclusion in the UNESCO's World Heritage List" (UNESCO, 2014f). First of all, a country, or State Party, has to make a Tentative List, which is an inventory of all the natural and cultural heritage sites that are situated within the borders of the concerning country, of which they think are of outstanding universal value and therefore should be included on the World Heritage List. This Tentative List basically provides an anticipation of the properties that a country may be proposed for inscription in the coming five to ten years. Furthermore, in order to get the list

complete, the State Parties are encouraged to prepare their Tentative List in cooperation with a great variety of stakeholders, such as the local and regional government, local communities, NGO's. Still, this list may be updated at any time, but as soon as a site is removed, it may not be put back.

When preparing this list, the country can already plan when they want to present their nomination file (UNESCO, 2014f). As this nomination file needs to be as extensive as possible, every single piece of information about the concerning site needs to be in there. For this reason, the World Heritage Centre provides support when State Parties are making this document if necessary. As said before, when a heritage site wants to be included on the World Heritage List, it has to be of 'outstanding universal values' (UNESCO, 2014d). As this is difficult to measure and to determine, many proposals of sites use superlatives to describe themselves in the hope to meet the criteria of 'outstanding universal value', such as 'the greatest', 'the only' and 'the worthiest' (Glantz & Figueroa, 1997).

When a nomination file is finished, it is checked once again to see if everything is there, and once this is the case, it is sent to appropriate Advisory Bodies for the evaluation (UNESCO, 2014e). There are three Advisory Bodies, namely International Union for Conservation of Nature (IUCN), the International Council on Monuments and Sites (ICOMOS) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). The first two evaluate respectively the natural and cultural heritage sites that are nominated. The third body, ICCROM, will take a look at nominated site once more. This Advisory Body provides the World Heritage Committee with expert advice on the conservation of cultural sites and training activities.

After the evaluation of the Advisory Bodies, the World Heritage Committee has to make the final decision whether to include or not the heritage site in question (UNESCO, 2014f). The World Heritage Committee meets once a year and this is when the decision takes place. Beside the options of 'yes, this site will be included' and 'no, this will not be inscribed', there is also the option to ask for more information on the specific site from the State Party. Lastly, in order to be included on the World Heritage List, the site needs to be of outstanding universal value and to meet at least one of the ten criteria mentioned earlier. When all of this is registered, the heritage site is listed on the World Heritage List and removed from the Tentative List of the State Party.

### 3.3.1. Other values

The UNESCO has set its values in order to determine what they consider as World Heritage. However, everyone can also do this for themselves to see what they find important and even create their own heritage list. Everyone has different values: a heritage may be valued for its historical importance by one person, while for someone else the heritage site does not mean anything for example. Van der Aa (2005) distinguishes five different dimensions of values:

- Which values            - functional
- Whose values         - person- or group-dependent
- Where values         - scale level (geographical related)
- When values         - time bound: past, contemporary or future
- Uniqueness values - exceptional or general

Under each of these categories, more values are identified to be more specific. In the first category, functional values, Dix (1990, in: Van der Aa, 2005) has distinguished three values, namely emotional, cultural and usage value. Emotional value covers the identity, symbolic and spiritual value of the heritage site in question. Then the cultural value deals with the historic and archaeological value of the heritage site. Lastly, the usage value looks at the function of the site, which takes the political, social and economic values into account. However, Dix was not the only one who distinguishes different values; Carver (1996, in: Van der Aa, 2005) and Feilden and Jokiehto (1998) also looked at this. Carver (1996) identified more specific values, such as aesthetic and economic values. Feilden and Jokiehto (1998) on the other hand differentiated eight possible dimensions within the functional value: identity, rarity, artistic, educational, social, economic, political and functional values.

As there are many different values, it is important for an organisation like UNESCO to predetermine their values, what they find (more) important and why, very clear and uniform. Only then, all committee members who have a say in the decision-making can decide for a whole organisation what to include on the World Heritage List.

However, everyone's opinion differs, which also means that their values are different: someone with an economic background will find the economic importance more important than someone with an architectural background, who will value the architectural aspects more than the economic (Edwards & Llurdés i Coit, 1996 in: Van der Aa, 2005). Besides this, values also differ between cultures. For example, the West values the authenticity of the material more than the Far East does, who value the site itself more (Van der Aa, 2005). This also means that one heritage site

may be very important for one culture, while for the other it is not valued at all. For this reason it is very difficult for an organisation like UNESCO to create a World Heritage List where all different values of all cultures are incorporated and all values are taken into account.

This debate also leads to the following question: who should value a site: general people or experts? It can be said that experts have the knowledge and expertise, and general people are the uninitiated, but who-ever you let discuss together what is more important, there will be a difference in opinion and values. Then the question of who selects the past is actually "a question of who is able to identify him- or herself and the other at any given time and place" (Friedman 1994, in: Van der Aa, 2005).

These debates are part of the second category of Van der Aa's types of values, whose values. As there the discussion between people and even cultures comes about, it is an easy step to go to the following category: where values, which focuses on the local, national and global level. But how do you decide whether a heritage site is of local, national or even global significance? Thompson (2000) states that this depends upon how the history is interpreted. However, as it can be seen in figure 10 and table 3, Europe, together with North America, dominates the World Heritage list with 48%. As a result of this, it can be said that they find their history of such great value that it must be considered as more important than the history of other continents and therefore it ought to be global (Lowenthal, 1994).

What is considered as history, and therefore also global history, changes over time. For this reason, the List as it is now, will probably be different from in the past and in the future (Stovel, 1994, in: Van der Aa, 2005). This is because the perception of history changes. Moreover, the value of a specific site may also change. One of the Advisory Bodies of the UNESCO World Heritage Committee, the IUCN, even recommended to remove some sites from the World Heritage List as they lost the value for which they were inscribed for, or because they were starters mistakes (Thorsell, 2001, in: Van der Aa, 2005).

Lastly, there is the value of uniqueness. As said before, many proposals of sites use superlatives to describe themselves in the hope to meet the criteria of the outstanding universal value and to show they also belong to the group of world heritage sites whose value is globally recognised (Glantz & Figueroa, 1997). However, as the history has good periods but also knows horrible periods, the World Heritage Committee differentiates between positive themes, like cathedrals, and negative events, such as the concentration camps of the Second World War (Van der Aa, 2005). Negative events are part of the history as well, and if these were not

recognised, it would imply that they are preferred to be left out as if they were not part of the history, while they actually are. Even though they are negative, and recall sad feelings of the visitors, it is important that also the dark periods are represented in the World Heritage List, even in a small amount of heritage sites.

### **3.4. Expectations**

Such a globally renowned heritage list brings expectations from different parties along. Heritage sites expect a lot from the World Heritage List as they perceive it as 'an honours list' with the best of the best. It is considered as 'a stamp of approval' and a prize list, not to forget the Michelin Guide 5-star rating (Keating & Kelly 1992: 7; Pressouyre 1993; O'Neill 2002; Evans 2002b: 2, in: Van der Aa, 2005; Batische 1992: 16). Especially site managers have high expectations of the listing. Stoddert and Ferrari (1983, in Van der Aa, 2005), Sjin Tjoe (1998, in: Van der Aa, 2005) and Beernaert and Desimpelaere (2001, in: Van der Aa, 2005) insist on the idea that the global recognition that comes along with the listing would allow the sites to receive more financial support. Besides the heritage sites that are acclaim on it, scholars like Pocock (1997a: 268) identify the list as "one of the most successful examples of international co-operation". However, these perceptions are not in line with the aim of the World Heritage List mentioned earlier, 'the preservation of the heritage of humanity'. Still, there are scientists who believe that such a list is a step towards a better preservation of the site, especially natural sites, as national law may not always provide enough protection (Kunich, 2003 in: Van der Aa, 2005). Furthermore, other parties like governments also conceive the World Heritage List as a support to protect sites. Lastly, as there are always the visitors, also they have expectations when a heritage site is on the World Heritage List (Carter et al., 2000). For example, they expect that the quality of the sites on this list is higher than 'normal' heritage sites.

#### **3.4.1. More tourists**

Another expectation is that the global recognition will result in more domestic, but especially international, tourists. However, this has not been proven yet (Huang, Tsaur & Yang, 2012). As pointed out before, the World Heritage List is meant to identify, recognise and protect sites of global value. However, nowadays, this accreditation has been widely used for tourism campaigns as a marketing tool to attract tourists and these sites are treated like the main tourist attractions by for example travel agents and newspapers (Yang, Lin & Han, 2010; Huang et al., 2012; Yang & Lin, 2011). It is also believed that it will boost the number of visitors that

visit the heritage site. Anyhow, it has to be said that even the fact of announcing an inscription seems to affect the promotion strategy and advertisements positively for the short period. Some scholars, like Yang et al. (2010) state that the World Heritage List induces more (international) tourists, in for example China, while others, like Cellini (2011) say it is not. According to the research of Huang et al. (2012), an increase in the number of tourists does not depend on whether a site is listed or not, but rather on the GDP of a country for example. However, the results from econometric researches regarding the role that cultural heritage plays in attracting tourists are inconclusive (Cellini, 2011). Besides this, the distance tourists have to travel has a negative influence on the visitors: the further they live, the less they are willing to come. Despite this, there seems to be a positive effect of the inscription on the number of visitors, however, this only last for a short period of time. In the long run there is no significant impact (Huang et al., 2012; Cellini, 2011). Still, results from researches of the impact on the site after listing on the UNESCO World Heritage List are not coherent but rather unambiguous (Cellini, 2011) and while researchers often try to convince readers that the inclusion of a site on the World Heritage List has significant impact (e.g. Yang et al., 2010) but this is often not the case (Cellini, 2011).

In overall, national and international recognitions are important for the protection of heritage as well as for an effective valuation of heritage (Cellini, 2011) and therefore also for the impact of the listing of a heritage site on the World Heritage site. Still, this recognition may be a strong drive for tourism attraction, for example, due to the amount of attention that comes along with listing, in newspapers and magazines. However, the motive for enlisting is not always economic, but is often also the need for improving the preservation and protection of the concerning site. In the case of the Alhambra in Granada and Real Alcázar in Sevilla, Spain, there is even a maximum number of visitors per day (Alhambra Granada, 2014; Real Alcázar Sevilla, 2014) to protect the site from too much tourism. A solution for this may be technology as it allows people to access the place without visiting it (Amestoy, 2013). This can be in the way of a photo gallery, but also a 360 degrees view of the heritage site and its rooms and all other features on the website; in the case of a museum they can put photos of the art pieces and paintings on their website. In that way people are able to access the place from any place. This makes it possible that there is a balance between access and preservation.

Still, in case the recognition by the World Heritage List would result in more tourists, more jobs are created and foreign exchange is earned. This may lead to

further growth due to the close connection to other sectors like hotels and restaurants (Wager, 1995; McIntosh & Prentice, 1999; Herbert, 2001).

### 3.5. Pros and cons

There is always another side in a story, and there is with the UNESCO's list. There are positive but also negative aspects of the World Heritage List. To start off with the good points of the List, it gives attention to the heritage sites by several actors, such as the general public, public decision-makers, profit firms and potential donors (Frey & Steiner, 2011). First, experts inform the general public to protect specifically important cultural and natural heritage sites, as it is an honour to be included on the list. Besides this, also the public decision-makers are informed about the listed of a particular site in their country and its great importance. For them it is crucial to act upon this as they proposed it to the World Heritage Convention, and, moreover, it can strengthen their political position with elections for example. Thirdly, there is the profit that organisations might have from their World Heritage status, as other companies like restaurants can supply them with catering, or support them in any other way. Lastly, the heritage site attracts the attention of potential donors that might be more willing to support sites that are on the World Heritage List, rather than on that is not as the listed site is recognised by its global value.

Furthermore, beside the attention they get, there comes the protection from the World Heritage Commission in the sense of technical support for preservation (Frey & Steiner, 2011). The financial support that comes along with the designation is quite limited as there is only \$4 million per year available, depending on their donors, and for almost a thousand heritage sites.

Besides these positive aspects and unfortunately, there are negative features that come along too. Frey and Steiner (2011) state four of those disadvantages, namely questionable selection, displacement, destruction and overextension. The questionable selection primarily lies on the fact that only the experts of the advisory bodies express their ideas on the proposals. As a result of this, the World Heritage List is strongly influenced by these advisory bodies and rely heavily their knowledge. Still, every site on the World Heritage List is of equal value; no site has more value than another. Partially because of this and partially because of the great amount of heritage sites located in Europe, the legitimacy is being questioned as well. However, the unequal distribution of the heritage sites does not mean that the selection is incorrect. Besides this, the national interest seems to be more important than the global interest (Ashworth & Van der Aa, 2006; Frey & Steiner, 2011).

Secondly, there are displacement effects. First, and as it was pointed out before, the UNESCO World Heritage List is seen as the 'honour list' with the best of the best of all the sites on the world (Frey & Steiner, 2011). The designation is often understood as the 'labelling' or 'branding' of the heritage site (Yang et al., 2010; Timothy, 2011 in Poria et al., 2013). However, this also leads to a 'second rate' list, a b-list, which consists of all the sites that are not on the World Heritage List. Even though it may seem like this for the general public, governments and their politicians, and potential donors, the World Heritage Commission and other parties that are involved in the selection process heavily deny this b-list. Besides this displacement effect, there is the displacement of resources such as financial support. Because of the World Heritage List, not-designated sites may lose funding opportunities for the preservation of their heritage site. As a result of this, the sites that are not listed may get even more damaged than the listed sites as they lack of money to keep up their protection.

Third, because of the fame that comes along with the listing of a specific site and more people get to know it, there are three ways that this may also lead to destruction (Frey & Steiner, 2011). First, it may be attractive for robbers to see what they can get from a designated heritage site, as it should be so important that is listed. Besides this, it can also be the case that a designated site becomes an outstanding target in a war because of its importance or the way people identify themselves with it and its history. When the attackers in the war want to kill all the people of a certain group and all their belongings, they may also choose to destroy everything that remembers of them, and especially, if these sites are listed. On the other hand, it could also be the case that it would prevent the attackers from doing this. Lastly, decay may also be a result of the increased popularity, especially when the entrance is free. Heritage sites were not designed and built for millions of tourists. Therefore the rise in number of tourists has the possibility to damage or demolish of the cultural and environmental state of the heritage sites (Yang et al., 2010; Huang et al., 2012). This is in conflict with the original aim of the World Heritage Convention to protect these sites.

The fourth and last disadvantage of the World Heritage List may be the overextension, which regards the growing number of heritage sites on the list, also due to the broadening of the definition of what is 'global heritage' (Frey & Steiner, 2011). On one side, considering the fact that there is a lot of heritage to find on the whole earth, the number of sites that are listed is only a small amount compared to the total spread all over the world. However, on the other side, just over a thousand sites are listed now, which are actually quite a lot for such a special list. Frey and

Steiner (2011) also state that the law of decreasing marginal utility may be applicable, as the quality of the sites may decrease since the best ones are already listed. Furthermore, as Amestoy (2013) states, the more people that come, the less it can be preserved.

### **3.6. Perception of visitors**

After the role of the UNESCO, the application process, the way the recognition of World Heritage Site is used and the advantages and disadvantages, there is also the perception of the designation of the visitors themselves. However, this has not been researched in great extent yet (Poria et al., 2013).

It is known that the residents of the surrounding city, region or even country are proud of the heritage site (Jimura, 2011; Poria et al., 2013), because of its historical importance, but also because they identify themselves with it. However, visitors perceive the heritage site, its history and its importance in a different way than residents do. In the study of Poria et al. (2013), there were some significant outcomes regarding the perception of residents. For example, most of the residents identified concepts like 'culture' and 'significance to humankind' as a requirement for including a site on the World Heritage Site. Besides this, the sites should be multi-cultural, multi-religious or multi-national in order to make it of global value. It needs to be significant to human culture; it does not necessarily have to be authentic or original. Still, the UNESCO's recognition also functions as a recommendation, there is a chance that more visitors are attracted and, as a result of this, that the prices rise. This can also have a negative effect on the potential visitors as these places can be perceived as more expensive and crowded than other places that are not listed. Therefore, when these two are compared, it seems that the designation does not affect the overall tourist demand.

## 4. Willingness to pay

In everyday life we see prices everywhere. However, cultural properties may have a different value for someone who visits a heritage site and someone for whom the property is part of their history, or someone who is more interested in art pieces rather than a museum (Chiam et al., 2011). As people value them differently, the same property may have different price tags for different types of people when they have to pay an entrance fee. Therefore, it is difficult to determine the monetary value of a heritage site.

Still, this is not impossible. There are several ways and techniques to estimate the economic value, or in other words, the cultural value of a certain good. The technique used in this thesis will be the willingness-to-pay, which answers the question of whether the entrance price is high enough or too low instead, but also if a specific characteristic affects the price and the valuation of the place of the visitors. The latter is the case in this thesis as the impact of the UNESCO World Heritage List is examined. However, in order to know how this approach works and its pros and cons, this chapter will review its position in the economic valuation together with its characteristics, difficulties and limitations.

### 4.1. Revealed and Stated Preferences

There are two possible approaches when measuring the economic value of a certain good, in this case the Royal Palace of La Aljafería, and the willingness-to-pay of visitors: use value and non-use value (Chiam et al., 2011). When taking the use-value approach, the researcher asks people who used the good in question. On the other hand, non-use value is used when the people do not use the good per se. This means that only one type of market is possible, namely the hypothetical market where it is all about the imagination of the respondents because the market does not exist. This market is also possible when approaching the use value or even the real market.

In the economic valuation, preferences are the key. Therefore, those two markets are characterised by preferences as well. The use-value, with its real market, has the revealed preferences, where the data comes from observations and choices the people make in the real world (Hanely et al., 1998; Chiam et al., 2011). This value is identified by the maximum amount of money individuals are willing to pay for a visit to the examined property (Brida, Meleddu & Pulina, 2013).

The non-use value on the other hand, has stated preferences, where questions about the hypothetical market form the people's responses and choices.

Individuals identify the value of the property by just knowing it exists, which can take three forms (Brida, Meleddu & Pulina, 2013). First there is the option value, which gives the people the opportunity and therefore the option to visit it in future. Secondly, the the respondents may also find it important to preserve the property for the future generations, which is the bequest value. Thirdly, the existence value values the property simply for its existence. Still, the people who identify this last value also find it important the the place is being preserved.

With each of the two approaches, several techniques can be used. First of all, the revealed preferences can use the people's travel expenses to determine their willingness to travel for a specific cultural property (Chiam et al., 2011). It uses the costs that people spent or would spend to see the cultural property. Then when it comes to the stated preferences, you can choose between two options: choice modelling and contingent valuation method. This last one will be discussed more in depth.

#### **4.1.1. Contingent Valuation Method**

The contingent valuation method (CVM) is used to estimate the demand of a certain good (Cuccia, 2003; Towse, 2010) and it can only be used in a survey format. In this survey format that should be structured, the researcher can directly ask the individuals about their preferences: people are asked about how much they are willing to pay for something, or how much they are willing to accept for a compensation for what they lost, creating the hypothetical market (Hanely et al., 1998; Cuccia, 2003; Salazar & Marques, 2005; Huu Tuan and Navrud, 2008). Its main goal is to estimate the demand curve of the cultural good and consumer surplus (Cuccia, 2003). It is about what people would do in case of a specific supposed situation, so about the contingent, or possible, act in that hypothetical situation (Cuccia, 2003; Salazar & Marques, 2005; Chiam et al., 2011). These possible actions are compared to the observed actions. This is the main strength as well as the main weakness of this method as it gives the researcher insights on other possibilities and the hidden preferences of the respondents, but this cannot be testified until it is proven in real (Chiam et al., 2011; Huan Tuan & Navrud, 2008). Besides giving the direction of the preference solely, CVM indicates also the strength of the preference by means of price for the respondent's willingness to pay (Salazar & Marques, 2005). Lastly, CVM may also help to clarify the motivations for the price preferences (Cuccia, 2003). However, as cultural heritage is mostly only appreciated by the people with a certain degree of education and knowledge, there is a chance that only these people will show their real preferences for cultural value.

CVM is a flexible method for research (Cuccia, 2003) and therefore it can be used for several purposes such as for planning a project like restoration or maintenance (Towse, 2010); namely projects that would usually cost a lot. In this way, policy makers can determine whether restoring the heritage property in question might be a good decision. Furthermore, and regarding the pricing policy, it is also a way to increase the efficiency of the entrance fee for example. When prices reflect the visitors' willingness to pay and the opportunity costs to produce the goods, efficiency is achieved. However, it must also be noted that the willingness to pay may not always be expressed in terms of the price on the market. There are public goods, such as cultural heritage sites, that are expected to be accessible for everyone, but also goods that are able to provide external benefits for the local economy, for example in restaurants and residences. For this reason, it is important to measure the willingness to pay as it can be determined what people are willing to pay for the experience of a certain good, beside their other costs like beverage.

#### **4.1.2. Design of a survey using willingness to pay**

One of the main points of measuring the willingness to pay lies in the design of the questionnaire, which entails three key elements that create a valid and reliable outcome (Cuccia, 2003). First, the researcher needs to provide a convincing description of the research, the hypothetical market and what is expected from the respondent. On its turn, this determines what kind of questions is asked in the survey. Lastly, the respondents should be aware from which payment types they can choose.

Furthermore, it is essential to ask for their demographics, or socioeconomic characteristics such as gender, age, income and education (Cuccia, 2003). These may play a role in their attitude towards price and therefore also in the analysis. It may even help determining classifications between groups and attitudes. After these questions, or before, depending on the design of the survey, often questions like "what is the most you would pay for ....?", seem easy to answer but turn out to be difficult for the respondents. This can be because they do not have a reference price for which they can simply answer with "yes" or "no". Besides this, it can also happen that they prefer not to answer the question or give such diverse answers. For these reasons, a good option is to list difference prices for which the respondents simply have to say which is applicable for them; or, another option is to give dichotomous questions (closed questions that can only be answered with "yes" or "no", "true" or "false", et cetera). Especially the latter option creates the everyday situation for the

respondents in the market where they ask themselves the question whether to buy something for the given price or not.

#### **4.1.3. Assumptions with CVM**

As with any other research method, researchers also have some typical assumptions when utilising CVM. In the case of the willingness-to-pay, individuals need to answer what amount of money they would be willing to pay for, for example, as stated in this thesis, the entrance for a certain heritage property. Personal situations are taken into account while defining their willingness to pay. And one of the most remarkable assumptions is that "individuals are the best judges of their own welfare" (Chiam et al., 2011: 4).

Secondly, this method assumes that the consumers have clear preferences for public goods (Chiam et al., 2011). It does not stop there; it also assumes that the demand of the good in question can be measured out of these preferences and the amount of other goods they are willing to give up in order to get something of the good they prefer. Within all of this, the willingness-to-pay can be estimated as well. However, in order to get people's willingness-to-pay for an extra unit of the good, choice modelling is used as well because it also focuses on the trade-offs of the people rather than only 'pro' or 'against' a statement, like in CVM is the case (Hanely et al., 1998; Huu Tuan & Navrud, 2008).

#### **4.2. Disadvantages and limitations**

The aim of the CVM is to reveal the people's willingness-to-pay, but as with any other method, there are also disadvantages and limitation. First of all, it is important to know what has to be measured (Cuccia, 2003). When the researcher knows what he wants to know, he will also know what method he has to use: the willingness to pay or the willingness to accept. If he does not know this, this will influence the research in a negative sense, as the wrong method will not provide the right answers to the research question.

Secondly, it is important to take the ethical aspects of the research group into account (Cuccia, 2003). When the questions do not follow the ethical restrictions of the respondents, it may lead to refusal to answer the question correctly. Moreover, the sample selection is also important to handle with care. The respondents are determined by the place in question. This means that when there are many tourists from different countries it is essential that the countries are well represented. Still, this may be difficult due to time constraints for example. Besides the time constraint, cost may also play a role as this influences the way the questionnaires are

conducted: by email, in person or telephone. This on its turn, influences the response rates.

Still, the main problem is the hypothetical market (Cuccia, 2003). It is easy for people to say what they do when they are confronted with a decision in real. However, this is not the case when they have to imagine something, for example a price raise, as their decision in this hypothetical setting may differ from the decision they would make when they are confronted with it in real life. In this way, the reliability is affected, and moreover, the results of the CVM are not consistent with the economic theory (Hoevenagel, 1996, in: Cuccia, 2003).

Furthermore, there are three crucial aspects that may influence the willingness-to-pay research, namely the bias, the credibility and the precision of responses (Diamond & Hausman, 1994; Chiam et al, 2011). The problems that may be faced with CVM can be categorised within these three. First of all, the bias relates to reliability, which on its turn relates to the size and direction of the biases, such as free-riding, part-whole problem and embedding problem (Diamond & Hausman, 1994; Hanely et al., 1998).

#### *Bias: Part-whole bias problem*

Furthermore, in line with this difficulty with information, Hanely et al. (1998) and Cuccia (2003) also point out the part-whole bias problem, introduced by Kahneman and Knetsh in 1992. Here a difference is made between a part of an area, such as the Three Sisters in the Blue Mountains in Australia, and a greater area in its whole, so the Blue Mountains as a whole. The problem is that people may value the Three Sisters more (or less) than the whole highlands of the Blue Mountains, because when the Three Sisters are isolated, they are perceived as more special than when they are taken together with the highlands that surrounds them. As a result of this crucial difference, the respondents need to be informed about this explicitly; otherwise the results are not conclusive.

In order to reduce the biases it may be good to remove the extremes, however, this will also affect the outcome, especially when, for example, the visit needs to be rated and all enthusiastic people are removed (Snowball, 2013). Still, another option is to let them weight less. In this way a more realistic picture is drawn. Third, it is good to make groups that can be compared easily. Through this distinction the understanding of the findings will be improved as well.

### *Bias: "Embedding problem"*

Besides this problem, Kahneman and Knetsch (1992, in Diamond & Hausman, 1994) pointed out another effect, namely the 'embedding effect'. This entails that the willingness-to-pay responses tend to be similar across surveys, even when the theory would imply that these would not. Still, and because of the embedding effect, different surveys are able to get a broad range of the willingness-to-pay of the respondents for the same property.

### *Credibility: Right question answered?*

Then the second aspect is the credibility of the survey, which entails whether the right question is being answered. When the (key) questions are answered wrong or they are not filled in properly, it is quite common to remove them from the pile of surveys (Diamond & Hausman, 1994). This is also the case when the wrong question is answered due to, for example, the part-whole bias problem explained before. By eliminating these invalid surveys, the actual willingness-to-pay will be closer to the result gotten from only the valid surveys. Still, this should not be too many; otherwise it becomes the false believe of "one is better than nothing", which is also not good for the research. However, it is important to verify this in advance as these problems can be avoided.

### *Precision: variance in responses*

The third aspect that is highlighted by Diamond and Hausman (1994) is precision, which relates to the variance in responses. It is an option to decrease the amount of surveys in order to improve the credibility and in that way the results of the research. However, in contrast to this, regarding the precision of the outcome it is better to have a higher sample size in order to be as close as possible to the 'real' answer of the research. As the bias and credibility can be tested before the research starts, it is recommended to evaluate these in advance so that this will give the least problems.

### *Information*

Besides these three aspects, there is another type of characteristic that comes in the picture, which is information. Information is crucial; it can be a strength but also a limitation, depending on the amount of information that is given (Chiam et al., 2011). When a lot of information is provided, results are better as the judgements made by the respondents are more thought over compared to when only little

information is given. Information plays a key-role in the part-whole problem for example.

#### *Motivations and accuracy*

Then, one aspect that is essential with knowing the willingness-to-pay, is the people's motivation for their willingness-to-pay. This may be one of the difficulties faced when using CVM and the willingness-to-pay. It is remarkable that respondents are able to indicate the price they would be willing to pay for a cultural good, but when they are asked for their motivation and the benefit they may have from the good, they have difficulty or are not even able to reason and explain their answer (Chiam et al., 2011). However, if the researcher wants to compare two properties, it is better to use choice modelling as this method also takes the choice between different properties into account instead of only examining them as two separate researches.

Lastly, besides all these common problems, the accuracy of the CVM is often questioned regarding the results of the willingness to pay (Towse, 2010). Despite the effort the researchers put in producing the best survey with CVM, it stays difficult for the respondents to access their willingness to pay accurately in an imaginary situation. They are only able to determine their decision when they face the situation in real. For this reason, it can be stated that the answers of the respondents are only an indication of their real willingness to pay. CVM on itself is therefore not able to provide the answer on its own but should be used together with another method (Salazar & Marques, 2005).

#### **4.3. Possible outcome**

There are many studies that use the willingness to pay method, however, not many, if not any, have used it to see whether there is a change in the willingness to pay between people knowing a heritage site is listed or not. One that is using the willingness to pay method, but not to see the impact of the World Heritage List, is the research from Tuan and Navrud (2008). Here they distinguish the local visitors from the foreign visitors who pay via the entrance fee. Besides these two groups they have the non-visitors who are also distinguished between locals and foreigners. The latter two are paying via taxes. In this research it turns out that 42% from the local visitors and 51% from the foreign visitors are willing to pay more to support the preservation plan of the heritage site, and 45% of the local non-visitors and 49% of the foreign non-visitors are willing to pay more for the preservation plan via taxes. Also here, it turned out that the higher the education level and income, the greater

the probability was that the person is willing to pay more. Moreover, these authors recommend to use price differentiation: higher prices for foreigners so less foreigners come, which will lead to better preservation and in the end also more money. Besides this, they advice to differentiate between different groups of the local visitors as well as for the seasons.

## 5. La Aljafería

In this thesis, La Aljafería is used as the case study of the research. This chapter will discuss its history and its uses up until now, together with an introduction to the Mudéjar architecture for which it is listed on the UNESCO World Heritage List. Lastly, its listing will also be shortly discussed.

### 5.1. La Aljafería

La Aljafería was built in the Taifa period of Zaragoza (guided tour, 2014; Museum With No Frontiers, 2014a). Taifas were small independent countries ruled by Muslim dynasties (guided tour, 2014). There were three Taifa periods in total, all during the Reconquista, the period between 722 and 1492 when the Spanish people conquered their country back from the Muslims. However, Zaragoza only had one Taifa period: the first period of the three. After this first period Zaragoza got conquered by the Spanish people and therefore had no Muslim kingdom anymore.

The Taifa of Zaragoza was ruled first by the dynasty of Banu Tujibi but was replaced by the dynasty of Banu Hud in 1039, when Al-Mustain I took the power (guided tour, 2014). After him, his son Ahmad I al-Muqtadir, also known as Abu Ja'far, ruled over Zaragoza. He and his successors, his son and grandson, found that arts and culture were important to spread and maintain.

As a result of this patronage, La Aljafería was built as an Islamic Palace that hosted many pieces of Mudéjar art (brochure La Aljafería, 2014). Its original name was the palace of joy, however, it was always known as al-Ya'fariya, the palace of Abu Ja'far (Brochure La Aljafería; Museum With No Frontiers, 2014a). As it can be seen in many other Spanish names, especially in the south (for example the town Algeciras and the palace in Granada called Alhambra), the prefix 'al' is an ad-on that in Arabic means 'the'. Along many years and historical events, the al-Ya'fariya changed its name to the current one, La Aljafería.

La Aljafería was built as a palace of the royal family, first for the Islamic royal families and after the Reconquista for the Christian, and later on, for the Catholic,

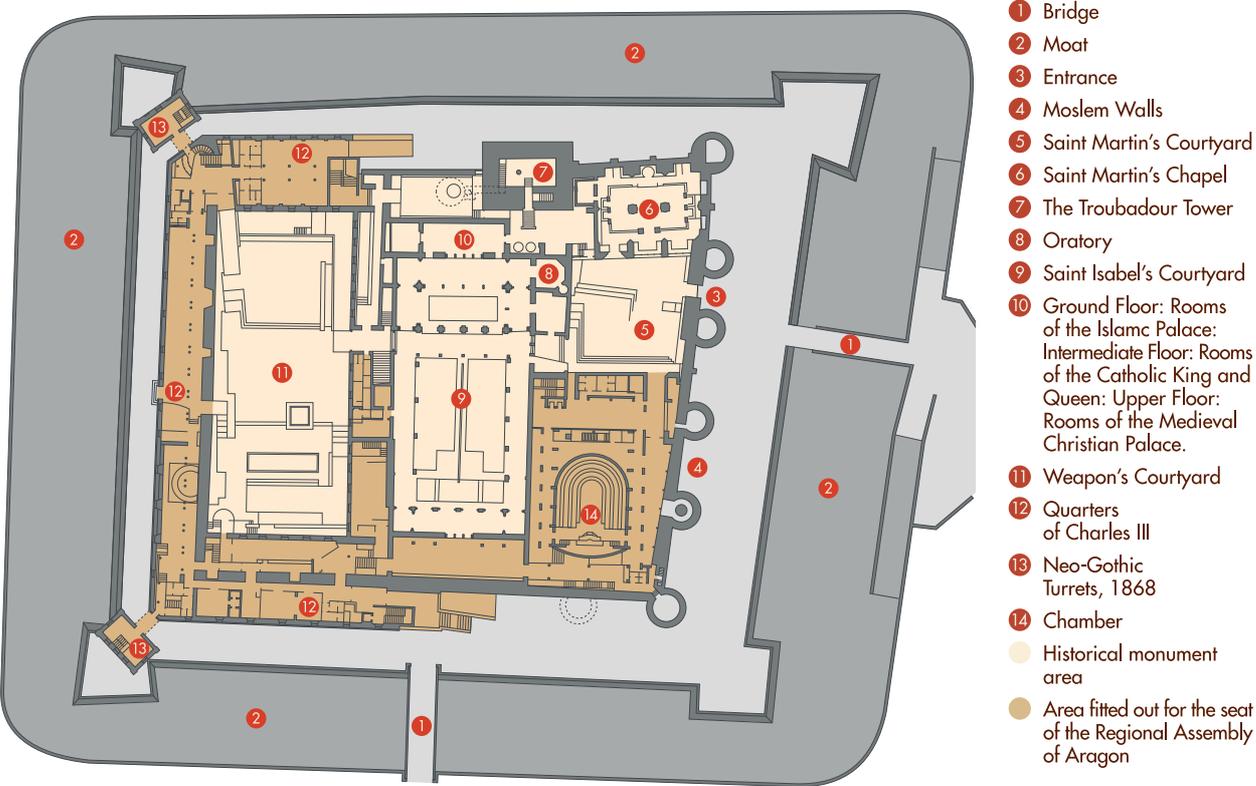
*Figure 11 – La Aljafería*



Source: Researchers's own photo

kings (guided tour, 2014). When in 1593 king Phillip II wanted to change La Aljafería into a fort in 'modern' style, outer walls were built together with pentagonal bastions, at the corners. This would show the Aragonese people his royal authority. Later in the eighteenth and nineteenth century, La Aljafería was rather used as soldiers' rooms. Nowadays, after some restorations, the Regional Assembly of Aragon uses the palace as its headquarters (Brochure La Aljafería). However, this single-chamber assembly has its meetings in the Plenary Chamber, a building in the palace but separated from the walls of La Aljafería but at the same time integrated within the monument.

Figure 12 – Plan of La Aljafería



Source: Brochure La Aljafería, 2014

5.2. UNESCO World Heritage List

For decennia La Aljafería was recognised for its national value (Cortes Aragon, 2014), but it was not until 1986 when Mudéjar art was recognised as world heritage by the UNESCO, but just for the Mudéjar architecture of Teruel. By 2001, the UNESCO extended the listing with the Mudéjar architecture with six other architectural sites in other cities besides Teruel and due to this change, the name changed to Mudéjar architecture of Aragon. This category now entails 10 heritage sites (UNESCO, 2014h; UNESCO, 2014i: 48). The Mudéjar architecture is enlisted

under the fourth criterion, namely “to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history” (UNESCO, 2014d).

As explained in the previous chapter, the national committee of the UNESCO needs to make an inventory of the heritage sites that may apply for the status of UNESCO World Heritage (UNESCO, 2014f). These committees therefore also have to know why they want to list it. Despite this, the Spanish national committee was not able to provide this information but rather recommended to ask La Aljafería themselves as they were responsible for their listing (personal corresponding). However, according to the organisation of La Aljafería they were listed all of a sudden, and as they said, they did not have to do anything for it. As a result of this, unfortunately, it is impossible to say what drove either the organisation of La Aljafería or the Spanish national committee of the UNESCO to list this cultural heritage site on the World Heritage List.

### **5.3. Mudéjar architecture**

The art style of Mudéjar symbolises the Reconquista and the cultural mixture of three religions and cultures along the centuries: Christians, Muslims and Jewish (UNESCO, 2014g). Even though the Spanish people, who were Christian, came to conquer their country back, they allowed the Muslims and Jewish to stay and they had to tolerate each other. Because of this, knowledge and experiences were exchanged easily and not taken away, and many Islamic buildings were saved. The Christians were charmed by the Islamic art and started using its themes. The Eastern Islamic tradition was combined with the Western, Christian, tradition, which created the Mudéjar art.

From here onwards, the period in which Mudéjar was used can roughly be divided into three phases (UNESCO, 2014g; guided tour, 2014). Mudéjar was ‘born’ when the Taifa period ended which was in the beginning of the twelfth century. The first phases encompasses the twelfth and thirteenth century. In this period, the Mudéjar was starting and slowly developed itself. Then in the following two centuries, the Mudéjar developed itself completely and spread its influence around the whole region. By this time the Gothic style was also introduced and very present in Spain. However, Mudéjar dominated the Gothic in overall, with some regions as an exception. Then, in the last period of it, from approximately 1500 to 1700, the Muslims who were tolerated all along had to turn themselves into Christians. They were called ‘new Christians’, or Moriscos. As a result of this exclusion, they were not

tolerated anymore. This decline in toleration is similar to the decline and eventually the ending of the Mudéjar art and the appearance of the Italian Renaissance.

Figure 13 – Decoration on the wall of La Aljafería



Source: Researcher's own photo

#### 5.4. Mudéjar style

Mudéjar is used for the Muslims who were allowed to stay when the Christians came to conquer their land back again (guided tour, 2014). Besides this usage, it is also applied for describing the traditional craftsmanship when these Muslims were dominating in the area. When the Christians came, this craftsmanship stayed together with other traditions of the Muslims, mainly due to the fascination that Christians had by this tradition (Brochure La Aljafería). The Muslims worked for the Christians and Jewish, but instead of focusing on the Western tradition, they took their own tradition. Aragon was one of the main regions for the development of Mudéjar (UNESCO, 2014g).

In the architecture of Mudéjar, brick is used for structural purposes as well as decorative intentions (Museum With No Frontiers, 2014b; UNESCO, 2014g). Besides this, Arab inscriptions are often used together with the horseshoe arch, characteristic for the Islamic architecture as a whole (Museum With No Frontiers, 2014b). Another characteristic of Islam architecture that is also used in Mudéjar, is *muqarnas*. This is an ornament on for example a dome, looking like a honeycomb. Lastly, also the decorative patterns that are used in the decoration are often intertwined. Due to the fact that there were also other architectural styles present in Europe that also came to Spain, the Mudéjar was also influenced by the Gothic and Renaissance elements for example, especially in the decoration.

Figure 14 - Decorated window at La Aljafería



Source: Researcher's own photo

Besides this specific characteristics, there are also more general features for Mudéjar art and its architecture. Mudéjar art has a great amount with decoration with a diversity of geometrical patterns of brick alto-relieve and coloured ceramic (UNESCO, 2014; Museum With No Frontiers, 2014b). Apart from brick and ceramic, lime and wood are common too. Furthermore, it also has elements in gypsum and typical kinds of architectural shapes, supporting beams or windows. Also the plan can have different shapes like an octagonal or square base, or a combination of the two. Lastly, the ceiling is often made of wood and painted and decorated with, for example, emblems and weapons of the region.

This Islamic royal palace of La Aljafería is one of the few, if not the only, palaces from the Taifa period that is retained, and maintained its main components such as the rectangular courtyard in the centre with pools on the short sides (Museum With No Frontiers, 2014a). However, as this palace has been there for over ten centuries, it has also some influences from the other art styles. Nevertheless, and apart from this royal palace, the Mudéjar style can often be found on churches and especially bell towers, which mostly had a religious, military or town planning function (UNESCO, 2014g).

*Figure 15 – Decoration on the supporting beams – weapon of Aragon*



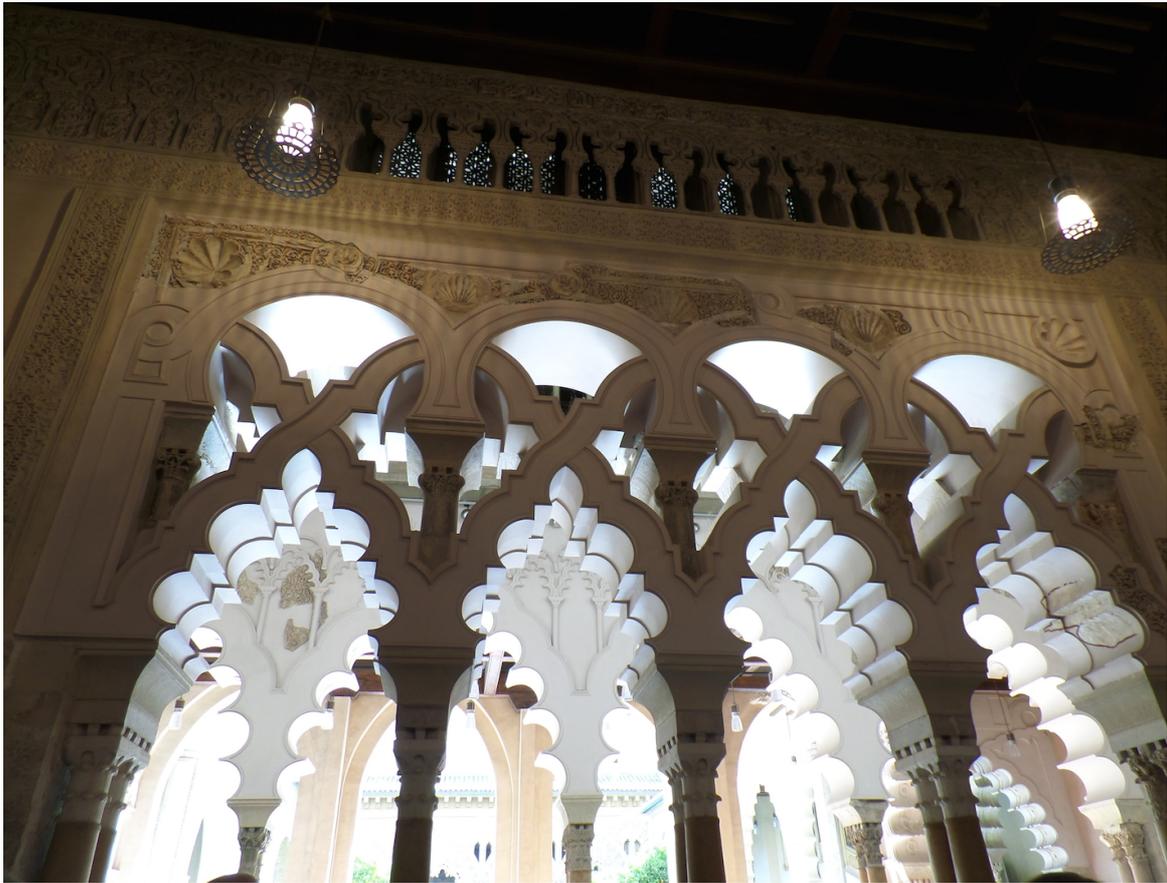
Source: Researcher’s own photo

*Figure 16 and figure 17 – Horseshoe arches in La Aljafería with muqarnas features and decorations in the corners.*



Source: Researcher’s own photos

*Figure 18 - Horseshoe arches in La Aljafería with muqarnas features, and with decoration above.*



Sources: Researcher's own photo

## 6. Research methodology

### 6.1. Introduction

The Royal Palace of the Aljafería has a long history with Muslim as well as Christian influences. The art of Mudéjar style can be found everywhere in the palace. This style interweaves the art of the religions of Islam and Christianity, or their cultures. The Mudéjar art style came about in the time of the Reconquista, a period between 718 and 1492 where the Christians took over the Muslim conquest. However, from 1986 this art style has been on the UNESCO World Heritage List. In 2001 the Mudéjar Architecture of Aragon, under which the style is inscribed, was extended by six other places where the style could be found, under which also the Royal Palace of La Aljafería and the Cathedral of La Seo, also situated in Zaragoza.

The rich history and contemporary use of La Aljafería makes it an interesting case. First of all because La Aljafería played an important role in the history of the region of Aragon due to its initial purpose of a royal palace. Nowadays it is still, partially, used for the politic purposed as the headquarters of the Regional Assembly of Aragon. For this reason, it could be argued whether many people know it as the headquarters of the Aragonese politics rather than the royal palace that is inscribed on the World Heritage List under the Mudéjar art. Still, the focus in this research is not on this aspect but whether the UNESCO listing makes a difference for the willingness to pay of the visitors. The research question is as follows:

*How does the UNESCO World Heritage status affect the willingness to pay of the visitors of La Aljafería?*

Furthermore, in comparison to other big names as the Palace of Versailles in France, the Palace of the Westminster in Great Britain and Taj Mahal in India, La Aljafería is less known, especially outside Spain itself, and therefore the amount of visitors is not as impressive as the ones named above. Moreover, the World Heritage recognition given by UNESCO may or may not have any impact besides its function nowadays of the parliament of Aragon for example. Still, it can be one of their unique selling points to attract more visitors.

In this research design the plan of data collection, analysis and interpretation will be discussed to give a clear insight in how the research has been done and where the focus was placed. First the reasons of choosing a case study will be approached, followed by the method and research process. Furthermore, the

potential biases or anomalies are highlighted as they may influence the outcomes discussed in the following chapter.

## **6.2. Research design**

### **6.2.1. Case study**

The overall objective of this research is to examine the effect of the UNESCO World Heritage listing on the visitors of La Aljafería, focussing on the willingness to pay of them. Within the approach of the case study there are two options: single case study and multi-case study. However, due to time limitation and the location of the research object, a single case study was the best option for this research.

### **6.2.2. Quantitative research method**

The results coming from the approach of a case study relies on multiple sources of evidence. The best way to get the answers to the research question for a case study is by using more than one research method, called mixed method (Neuman, 1997). In this way the research question is validated as it is looked at from different angles ("triangulation") (Denzin, 1978). The results that come from both methods may be overlapping as well as contradicting. Still, this gives the best view on the situation of the case study.

However, as the focus of this research lies on the perceptions of the visitors, their opinion and motivations were the most crucial data that could be retrieved. For this reason, the method used in this research is the quantitative questionnaire that provided the primary data. Still, there were some questions in this questionnaire with a qualitative approach in order to reveal the motivations. All the questions together make it a Contingent Valuation Method as it tries to indicate the willingness to pay and the maximum price the visitors are willing to accept together with their motivations for these choices.

Besides this, observing the visitors and their reactions on certain questions, or remarkable comments they made after the questionnaires were also taken into account. However, this can be considered as secondary data. Furthermore, secondary data regarding the number of visitors was requested at the administrative department of La Aljafería in order to see the development of the number of visitors over the years. However, these were only used when they were remarkable. For this reason, there is no emphasize on here, only on the quantitative questionnaires.

Using both research methods also meant the research question had to be expanded, however, due to language and time limitations this was not feasible for this thesis.

### **6.2.3. Research process**

This research started in March 2014 after some considerations between topics. In the following weeks the topic was narrowed down and shaped by reading about the topic as well as the research method. From the beginning of April onwards, intensive literature was reviewed and analysis was conducted. Furthermore, the author visited the city of Zaragoza for two weeks to do the fieldwork besides the continuation of the literature review. Due to formalisms as a result of the presence of the parliament of the region of Aragon in La Aljafería, some days passed by before the authorisation arrived and the actual work could be done.

## **6.3. Questionnaire**

La Aljafería has been subject to several internal researches, which are not available, but none of them regarded the willingness to pay of the visitors and the impact of the UNESCO WHL listing on this. Therefore a questionnaire was designed and developed. This questionnaire was just for the visitors that visited the palace as it was at that moment when visitors could better reflect on their visit as they were still in the environment and surroundings of the palace. On the other hand, at the same time, it can be said that the visitors did not have time to reflect on their visit properly yet. When making this consideration, the researcher decided that the first reaction is the most valuable in this case as their minds could not have been changed or influenced yet. Besides this, the range of nationalities of the visitors could be indicated.

### **6.3.1. Authorisation and days**

Due to the presence of the parliament, it was impossible to take the questionnaires without getting the authorisation of the parliament itself. Some days passed by before this authorisation arrived and besides that, as the organisation of La Aljafería would also inform the security and the guides, it was only possible to be inside the palace from the second Monday onwards. However, the research got permission to stand at the exit of the site so there would be enough respondents. Even this would not have been possible without the authorisation.

The questionnaires were taken between the 1<sup>st</sup> of May and 7<sup>th</sup> of May. Still some days had to be taken into account. First of all, La Aljafería is closed on

Thursdays and Friday (mornings) due to parliament meetings. Second, as the 2<sup>nd</sup> of May was a free day in Zaragoza, there were more visitors than on a normal Friday according to the guards. Furthermore, the guards and guides advised not to come on Sundays. On Sunday the entrance to the site is free, which means that a massive amount of people comes to the site. This would make it impossible to ask people to fill in the questionnaire. However, as these people are not paying anything, they also have another way of valuing the site. These people are commenting on everything that is possible to comment on, which would make the research biased. For these reasons it was decided not to take the questionnaires on Sunday as they would cause a bias in the research results.

The response rate during the days was quite stable, around 95%; only a few people rejected, mostly due to language barriers. For example, there were some French people that did speak neither English nor Spanish, as these were the two languages of the questionnaires. Therefore it was impossible for them to take the questionnaire. The most successful approach to break the ice was to ask them if they just visited La Aljafería, which they obviously did as we saw them leaving the site.

### **6.3.2. Sample size**

The sample size had to be determined in advance. Furthermore, several factors had to be taken into account, such as budget, analytical tools and especially time and response rate, as they might form a threat. Looking at several studies, the approximate sample that would be the highest feasible number was 300, with approximately 40 per day. Eventually, as it was decided to skip one day (Sunday), this number was adjusted to 260. However, due to a number of unfinished questionnaires, 216 questionnaires will be used.

Besides this, the sample was taken randomly as the goal of the research was not to have all equal represented categories of age and gender. As there was space for about six to eight people to fill in the questionnaire at the same time, rounds were adopted for this research. This means that people were approached and asked to fill in the questionnaire. When there were six to eight people filling in, the researcher waited until they were all finished completely. A new round would start a few minutes after all questionnaires were handed in. However, as the stream of leaving visitors was not always equal, about five groups of people were skipped. This resulted in that sometimes all eight spaces were taken, but also that there would be a couple of people filling in the questionnaire and when they were finished, the next couple were just starting.

### 6.3.3. Languages

In order to make the questionnaire as good as possible, several pre-pilots were taken with 10 Spanish people. All 10 of them found the questions clear and straightforward; however, some questions were noted to be missing. After the adjustments, the questionnaire was tested again to refine again, until it was found perfect.

It was expected that most visitors would come from Spain; however, there could also be international tourists who may not speak Spanish. Therefore also an English version was made, in the same way as the Spanish version. The English version was also tested with some English speaking Spanish people, taking into account that not everyone's English is on a high level so it should be easy to understand for everyone.

### 6.3.4. Design of the questionnaire

At the beginning of the survey, a statement is provided in which the objectives of the research are pointed out. This objective says the research aims at understanding the impact of tourists on the local economy. However, the real aim was to understand the willingness to pay of the visitors and the influence of the UNESCO listing of the site on this. If this last objective would have been presented, the participants would have been biased and would maybe put a higher price to get a higher result as if the UNESCO listing would matter for them. Therefore another approach was taken. Moreover, the participant is also ensured that their identity will stay anonymous and their answers will only be used for this research. The questionnaire existed of several sections with different topics:

Section 1:	Q 1 – 6	Socio-demographic information
Section 2:	Q 7 – 9	Purpose, stay in the city
Section 3:	Q 10 – 18	Reasons visit La Aljafería, willingness to pay/accept
Section 4:	Q 19 – 22	UNESCO WHL
Section 5:	Q 23 – 24	reflection on their visit

The first six questions were designed to receive background of the participants – gender, age, education, occupation, nationality, city of origin and cultural activity. The following section consisted of three questions to find out why they came to Zaragoza, how long they stayed and what they approximately spent per day. This section only had to be filled in by the tourists, as people from Zaragoza may not have any costs besides the entrance fee of La Aljafería. Then the third section asked

with who and why they visited La Aljafería, what they paid for the entrance and what they would be willing to pay, including their motivations for these prices. These questions are important to provide insights on their opinion about the price, as well as their point of view on this aspect.

The questions in section four were designed to collect information about their awareness of the World Heritage List of the UNESCO. Besides this, five historic sites in Zaragoza were presented. Here the participant had to indicate whether he or she thought the site would be on the UNESCO World Heritage List or not. To keep everyone equal with the same knowledge, a few lines were dedicated to La Aljafería and its listing on the World Heritage List under the Mudéjar art in Aragon. This was followed by a question that asked how they knew about the enlisting of La Aljafería, including an option of 'this questionnaire'. In this way, it provides an insight on whether the participants knew it or guessed it. Then, in order to know whether this information on the recognition of the UNESCO would make any impact on them to change the price they indicated before, it was asked if the participant wanted to change this price and if yes, to what they would change it. Lastly, the opinion about their visit and the national and international value of La Aljafería were asked to see their point of view.

The responses gathered from the questionnaires were digitally processed by using the program of Statistical Package for Social Science (SPSS version 22) in order to show the findings by using tables and figures, which are easy to understand for the reader, and to analyse the impact of the World Heritage listing of La Aljafería on the willingness to pay of the visitors.

#### **6.3.5. Observations**

When taking the questionnaires, some people discuss the information on them with each other, which provided some remarkable points of view they did not express in the questionnaire. With others I had a little chat afterwards, which could regard their visit, the UNESCO World Heritage List or something else they found peculiar for example. These observations were taken into account and may even appear in the results in the next chapter. However, these observations are left out of the systematic analysis but rather served as background information.

## 7. Research findings

This chapter will first present the data offered by La Aljafería, followed by the results and findings that came from the quantitative research done<sup>3</sup>. The data from the questionnaire will be examined, starting off by drawing a general profile of the visitors to see who visit this cultural heritage site. Then demographic characteristics will be connected to other variables in order to see if there are any peculiarities or correlations between the two. Finally, the willingness to pay of the visitors will be examined.

### 7.1. La Aljafería

By lacking of official data from La Aljafería, the organisation of the heritage site was able to provide the data presented in figure 19. As it can be seen, these numbers are the number of visitors from the years 2000 until 2006. However, these amounts must be questioned for several reasons. First of all, these numbers were received in an email, without any document. They were the total amounts, without any explanation regarding days or ages as La Aljafería uses different prices for different groups. Students and pensioners pay €1,- while the others pay €5,-. Besides this, on Sunday they have free entrance for everyone. The latter causes the Sundays to be very busy days. However, returning to the data La Aljafería sent, there was no further explanation how these numbers came about besides their comment on exhibitions. In these past years, La Aljafería hosted exhibitions and similar events unequally spread over the year. The entrance to these exhibitions was free and therefore attracted a great number of (extra) visitors. As these people can also visit the heritage site for free as well, all the people visiting the exhibition were also counted as visitors for La Aljafería. However, due to the inconsistency of these events, these numbers of visitors are not conclusive for the development of the number of visitors. As a result of this, it is impossible to say whether the listing of La Aljafería on the World Heritage List affected the number of visitors positively, negatively or not at all.

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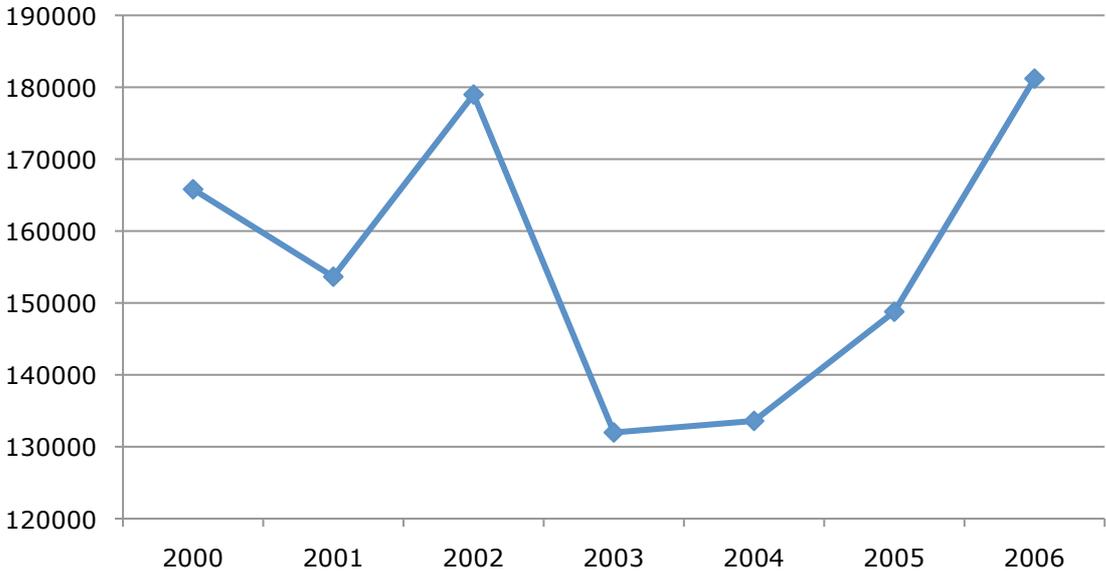
<sup>3</sup> This chapter presents many tables and figures. As especially the tables provide the overview, each of them shows the number of respondents that answered the question. However, considering the relatively small sample of 216 questioned visitors, I tried my best to use all available data. Therefore the sample size may differ slightly due to missing information in some cases.

Table 4 – Number of visitors La Aljafería between 2000 and 2006

Year	Number of visitors
2000	165.809
2001	153.648
2002	178.983
2003	131.983
2004	133.592
2005	148.777
2006	181.204

Source: La Aljafería, 2014.

Figure 19 - Number of visitors La Aljafería between 2000 and 2006



Source: La Aljafería, 2014.

In 2001 La Aljafería got listed on the World Heritage List of the UNESCO. Even though this data should be questioned, there was an increase in the number of tourists in 2002 compared to 2001. However, it cannot be stated that this increase is a result of the listing. Besides this, the increase was only for a small period of time as the number already dropped in 2003, to climb up again in the following years. Unfortunately, the crisis came around 2006/7 and this graph does not go further than 2006, it is impossible to say how the number of visitors developed between 2006 and 2013.

## 7.2. Visitors' profile

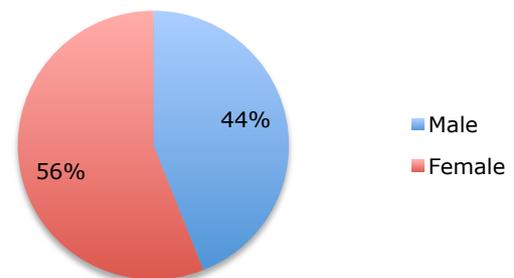
In total 216 visitors filled in a questionnaire at the exit of La Aljafería as they left the place. Of these people, 95 were male, accounting for 44%, and 121 were female, 56%.

Table 5 – Visitors gender (n=216)

	Frequency	Percent
Male	95	44,0 %
Female	121	56,0 %
Total	216	100,0 %

Source: Researcher's own elaboration, 2014.

Figure 20 - Visitors' gender



Source: Researcher's own elaboration, 2014.

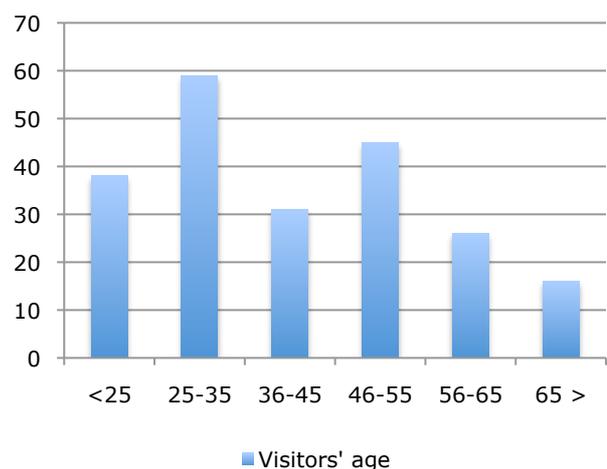
In overall, most of the visitors were in the category of 25-35 years (59), representing 27% of the total number of visitors. The second largest group accounts for 49 people in the category of 46-55 years (20,9%). However, the average on the group of questioned people lies between these two groups, namely 40,5 years old.

Table 6 – Visitors' age (n=215)

	Frequency	Percent
< 25	38	17,7 %
25 – 35	59	27,5 %
36 – 45	31	14,4 %
46 – 55	45	20,9 %
56 – 65	26	12,1 %
65 >	16	7,4 %
Total	215	100 %

Source: Researcher's own elaboration, 2014.

Figure 21 - Visitors' age



Source: Researcher's own elaboration, 2014.

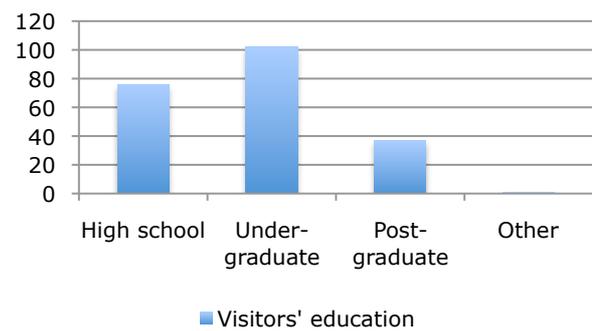
Almost half of the visitors have an undergraduate degree (47,2%) and slightly over a third of the visitors have a high school degree, namely 35,2%.

Table 7 – Visitors' education (n=216)

	Frequency	Percent
High school	76	35,2 %
Undergraduate	102	47,2 %
Postgraduate	37	17,1 %
Other	1	0,5 %
Total	216	100,0 %

Source: Researcher's own elaboration, 2014.

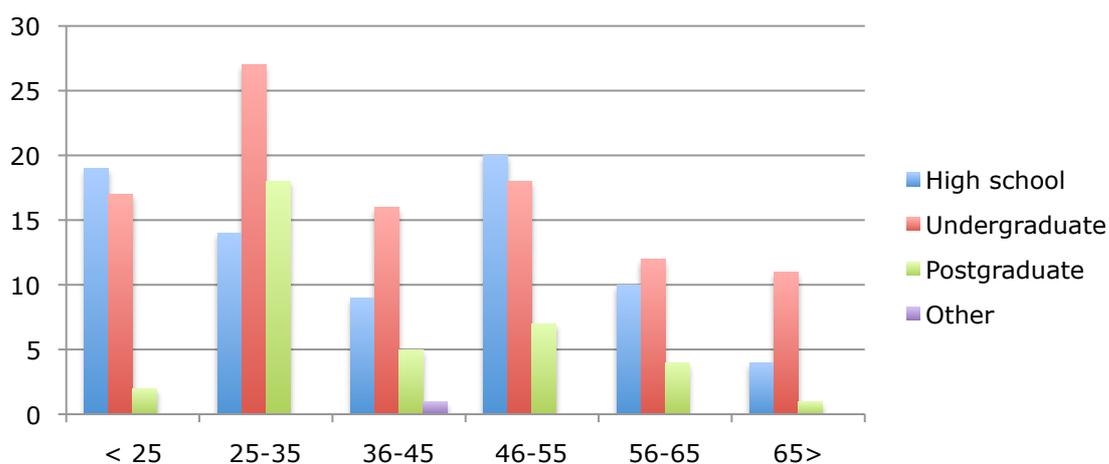
Figure 22 - Visitors' education



Source: Researcher's own elaboration, 2014.

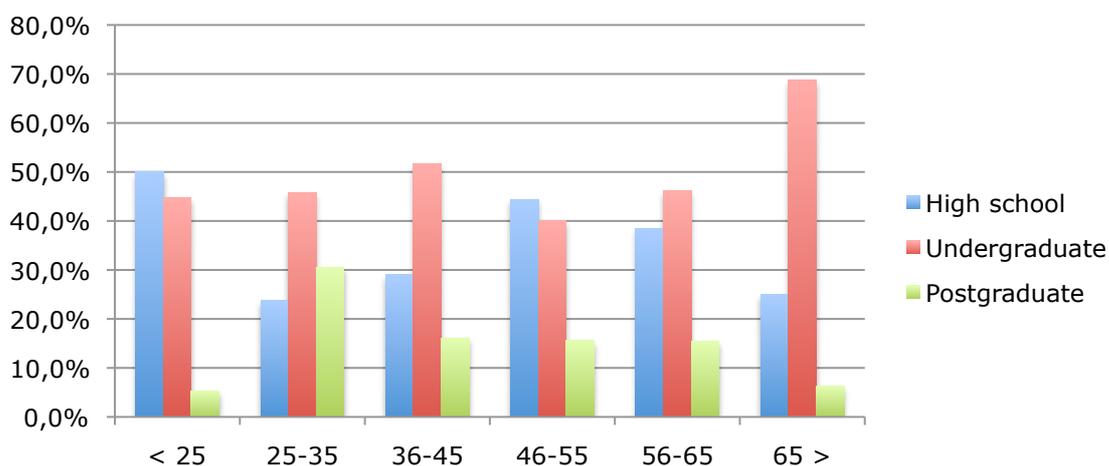
When the age and the education are cross-referenced, as done in figures 23 a and b, an overview is created for the education levels per age category. Figures 23 a and b show that in four out of six age categories, the number of undergraduates is greater than the number of people with a high school degree. The two categories in which this is not the case are <25 and 46-55. In the category of under the age of 25, this is indeed possible, as the visitors may not yet have finished this undergraduate degree. However, this assumption does not fit in the case of the age category of 46-55 years. Still, here the number of postgraduates is slightly higher than in the surrounding categories, but not when the relative percentages are taken; then the percentages are relatively on the same level. Here the education levels are presented in percentages within the age groups; in that way all the age groups are equal to 100%. Moreover, the category with the highest education level seems to be the category of 25-35 years old; this is the only category where both undergraduate and postgraduate exceed the number of people with a high school degree, accounting for over 75%. Lastly, remarkable is that the last age category where people are older than 65 years, has relatively seen the highest number of undergraduates, even though there are only 16 people in this category.

Figure 23 a - Visitors' education per age category



Source: Researcher's own elaboration, 2014.

Figure 23 b - Visitor's education per age category (relative)



Source: Researcher's own elaboration, 2014.

Furthermore, the occupation of the visitors was asked in order to see if this makes any difference for the people to visit La Aljafería and whether it has any influence on the price they would be willing to pay. As table 8 points out, over half of the visitors is employed (57,3%) and almost 20% is self-employed or retired.

Table 8 – Visitors' occupation (n=213)

	Frequency	Percentage
Student	38	17,8 %
Employee	122	57,3 %
Self-employed	20	9,4 %
Unemployed	8	3,8 %
Inactive	5	2,3 %
Retired	20	9,4 %
	213	100 %

Source: Researcher's own elaboration, 2014.

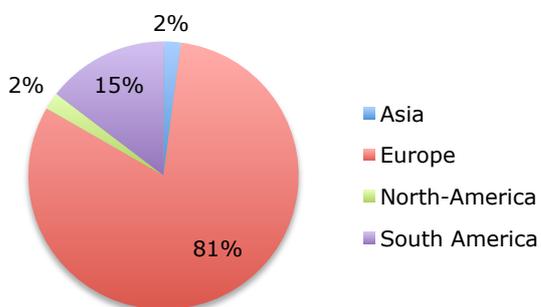
Table 9 – Visitors' nationality (n=215)

	Frequency	Percentage
Bolivia	1	0,5 %
Brazil	1	0,5 %
China	1	0,5 %
Colombia	3	1,4 %
Ecuador	1	0,5 %
France	16	7,5 %
Germany	4	1,9 %
Great-Britain	1	0,5 %
Italy	7	3,3 %
Netherlands	4	1,9 %
Peru	1	0,5 %
Poland	6	2,8 %
Romania	1	0,5 %
Spain	167	77,7 %
United States	1	0,5 %
	215	100 %

Source: Researcher's own elaboration, 2014.

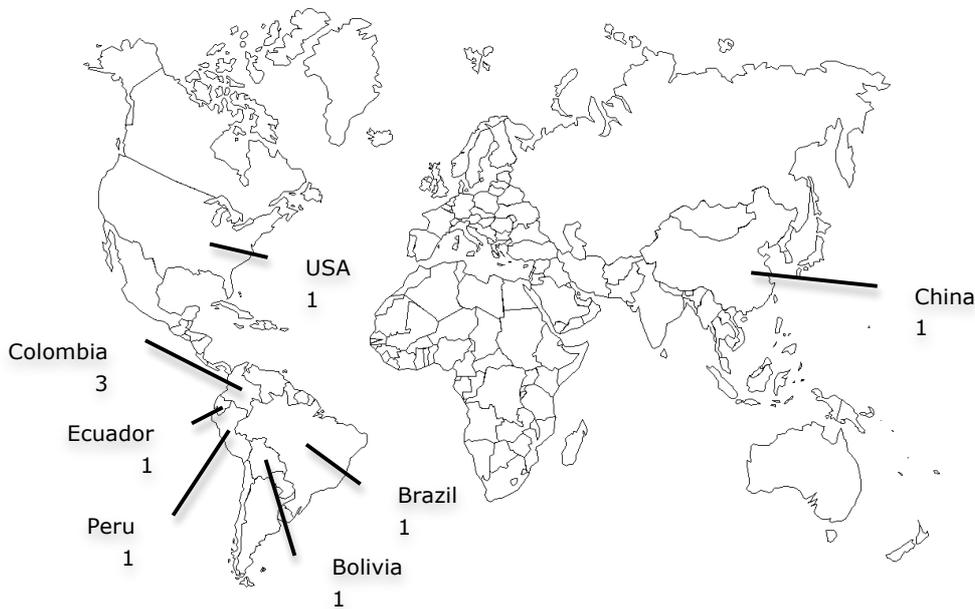
Regarding the nationality of the visitors (table 9), 77,7% are Spanish, from which 69 are from Zaragoza. The other nationalities were spread. France is the second nationality that occurred most with 16 people (7,5%). This is not surprising as France borders Spain on the north. Third in row is Italy with 7 visitors (3,3%). Leaving the Spanish visitors out when mapping out the nationalities gives a good overview where the foreigners come from (figures 25 a and b). As it can be seen in figures 24 and 25 a, the visitors least represent Asia and North America and Europe is most represented.

Figure 24 - Visitors' origin by continent



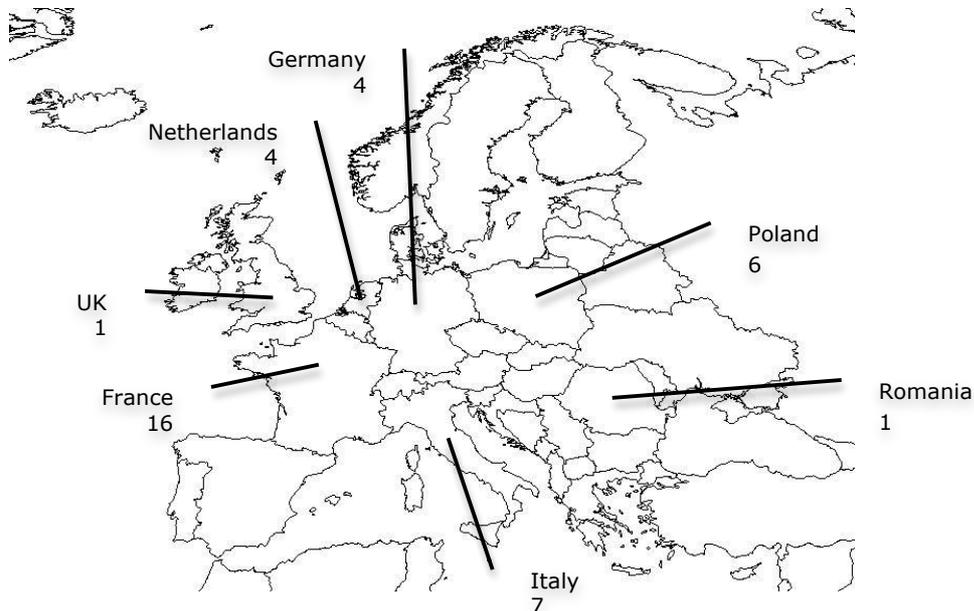
Source: Researcher's own elaboration, 2014.

Figure 25 a – Visitors' nationality (outside Europe)



Source: Researcher's own elaboration, 2014.

Figure 25 b – Visitors' nationality (Europe)

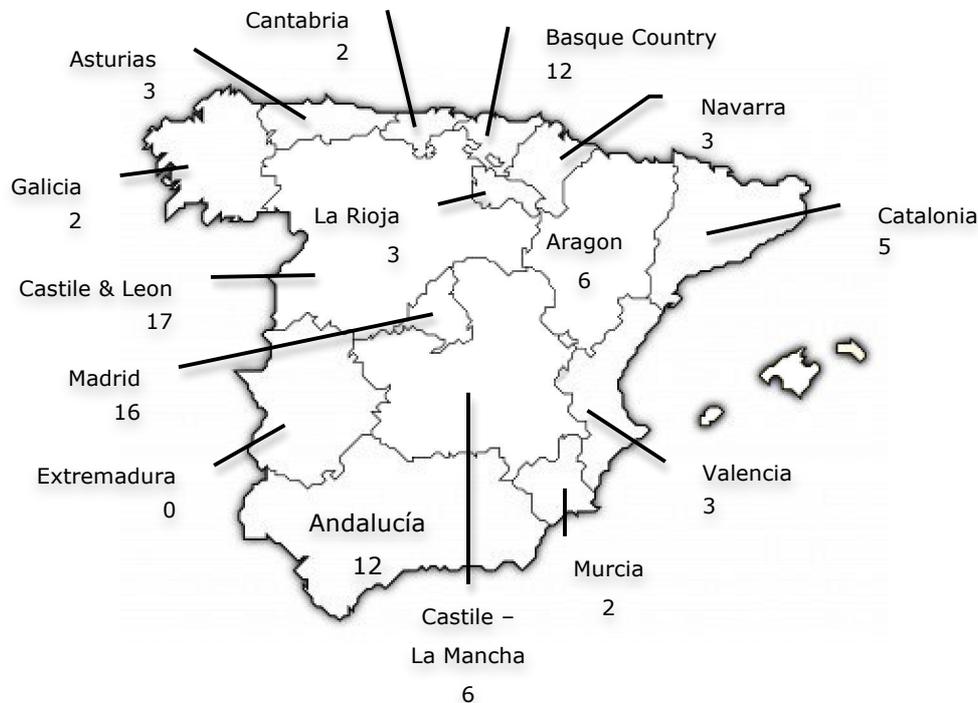


Source: Researcher's own elaboration, 2014.

Then, also the city of origin was asked, which was especially interesting for the Spanish visitors. In this way it could be seen how many visitors were from Zaragoza itself and how many were on a holiday or city trip for example (see appendix IV).

Due to the great amount of cities or towns where only one visitor came from, the regions are indicated with the number of tourists from this region (figure 26).

Figure 26 – Map Spain with number of tourists per region



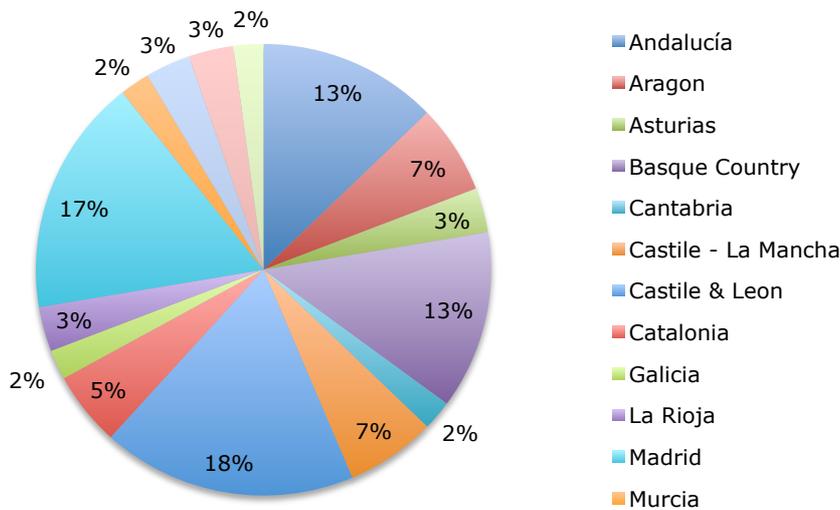
Picture: Global Security, 2014.

Source: Researcher's own elaboration, 2014.

Regarding the region of Aragon where Zaragoza is situated, the number of visitors from Zaragoza itself, 69 visitors, is left out in order to create a better understanding of the domestic tourists from outside Zaragoza.

However, when looking at the other provinces that are represented in this questionnaire, there are four provinces that jump out, namely Castile & Leon (18,1%), Madrid (17%) and Andalucía and Basque Country (both 12,8%). Besides these four, the other provinces are quite equally represented, between 2 and 6 visitors.

Figure 27 - Spanish visitors' origin by province



Source: Researchers' own elaboration, 2014.

### Cultural activities

The last question regarding the visitors' demographics attempted to map the cultural activities of the people. Here they had to indicate the amount of times they visited places like the theatre, museum, concerts or historic places, read books or watched movies. These indicated amounts were quite diverging; sometimes, for example in the case of books and movies, these numbers were ranging between 0 and 300, indicating they read up to 300 books a year. Therefore, only the basic findings are presented here. Table 10 shows that the percentiles are quite close ranged, even when there is a high maximum. This indicates that only a few people visit historic sites, read books, or go to the theatre or cinema a lot per year, especially when comparing these totals to the means of these categories. This becomes even stronger when looking at the complete tables of very category (see appendix IV, tables C to H). Here you can see that until 20 books or movies a year, people are reasonable and are able to estimate their amounts of visits more or less precisely. After the latter amount of books read per year, the amounts are rather roughly indicated like 30, 40 and 50. Also here, when the amounts of books read go above 50, the visitors often jumped to 100, 200 and 300, which can better be understood as that the visitors do not know exactly how many books they read per year, but they do know it are a lot. For illustration, some people said they read so many books they could not even count them, resulting in the high numbers that are a complete guess and perhaps even too high for the real amount they actually read.

Table 10 – Number of cultural activities (n=209, 208, 201, 210, 212, 207)

	Museum	Historic sites	Books	Concerts	Theatre	Movies	Total
N=	209	208	201	210	212	206	
Minimum	0	0	0	0	0	0	3
Percentile: 25 %	2	2,25	2,50	1	1	5	23
Percentile: 50 %	3	5	6	2	2	12	37
Percentile: 75 %	8	10	15	5	4	20	65,50
Maximum	40	300	200	30	100	300	380
Mean	5,08	9,44	15,14	3,52	3,34	20,17	55,53

Source: Researcher's own elaboration, 2014.

### 7.3. Tourists

Pointed out before, 167 out of the 216 questioned visitors are from Spain; the other 49 visitors are international tourists as they are from outside Spain. From the 167 Spanish tourists, 69 are from Zaragoza, which means that the remaining 94 visitors are from other parts of Spain and are therefore called domestic tourists (see also figure 28).

Figure 28 - Scheme domestic and international tourists



\* From the 216 visitors 1 visitor did not indicate the nationality, which results in 215 visitors in the next step in the scheme.

\*\* Out of the 167 domestic tourists, 4 did not indicate the city of origin, which results in 4 missing visitors in the next step in the scheme.

Source: Researcher's own elaboration, 2014.

From these 142 tourists, 91 (64%) visited Zaragoza in their holiday or for a city trip. This group is followed by 27 tourists (19%) who came to Zaragoza to visit friends or family. The third group (12 people) visited Zaragoza for business reasons, accounting for 8,5% (table 11).

*Table 11 – Reasons visit Zaragoza (n=142)*

	Frequency	Percentage
Business	12	8,5 %
Visit family/friends	27	19,0 %
Holiday or city trip	91	64,1 %
Study trip	4	2,8 %
Exchange program	1	0,7 %
Moved to Spain	5	3,5 %
Other	2	1,4 %
	142	100%

Source: Researcher's own elaboration, 2014.

There were also people who stayed in Zaragoza for a longer period of time, as they were here for their exchange program at university or moved to Zaragoza. This applies to a few who said they were in Zaragoza for business for a few months. These people with several reasons to stay longer, stay 60, 210 and 270 nights, being far longer than tourist stay. For this reason they were not taken into account for the time stayed in Zaragoza as they give a distorted image of the average amount of nights spend in Zaragoza by these visitors. Besides this, as they moved here, they are currently residents, rather than tourists from where they actually came from, even if this is temporarily. The average nights spend by the visitors in table 12 lies at approximately 2,9 nights, while otherwise the average would lie on 6,43 when taking the other tourists, who stay for longer than 20 nights, into account.

*Table 12 – Amount of nights stayed in Zaragoza (n=129)*

	Frequency	Percentage
0	14	10,9 %
1	25	19,4 %
2	56	43,4 %
3	11	8,5 %
4	9	7,0 %
5	9	7,0 %
6	1	0,8 %
7	1	0,8 %
10	1	0,8 %
15	1	0,8 %
20	1	0,8 %
	129	100 %

Source: Researcher's own elaboration, 2014.

#### **1.4. Visiting La Aljafería**

Then, following from the previous questions, it is interesting to see with who the visitors came to La Aljafería, why they wanted to visit it and if they already visited the palace before.

First it is remarkable to see that over half of the questioned visitors, 116 out of 216 (53,7%), came to visit La Aljafería with their family. Secondly, there are many visitors who come with their friends, accounting for 32,4%. And third, there were some students who came with their school or university to visit La Aljafería (9,8%).

*Table 13 – Accompany of visitors (n=216)*

	Frequency	Percentage
Alone	2	0,9 %
Colleagues	6	2,8 %
Family	116	53,7 %
Friends	70	32,4 %
Other	1	0,5 %
School	21	9,8 %
	216	100%

Source: Researcher's own elaboration, 2014.

After this, it is interesting to see why these people visit La Aljafería. Here people were allowed to fill in several answers, as sometimes people have several reasons to visit a heritage site (table 14 and figure 27). The most mentioned reason for a visit was their cultural interest, so their interest in the Spanish culture, namely 141 times. The cultural interest is followed by historic interest of Spain. As explained before, La Aljafería was a royal palace, first from the Muslim and later from the Christian and Catholic kings. As a result, it played an important role in history, which explains the historic interest of the people. For 31,5% of the visitors (68 people) was the main reason to come here. Thirdly, 26,4% of the visitors found the artistic side of La Aljafería an important reason to visit the heritage site. Furthermore, to visit the former palace was in some cases (16,2%) recommended, while for 29 visitors (13,4%) curiosity also played a role. Lastly, despite its current political function, only 10 visitors (4,6%) came for this to La Aljafería. Therefore it may be stated that the historical function, and the cultural and artistic aspects due to the Mudéjar architecture that this historic building brings along are the most important factors for visiting La Aljafería, rather than its current political function.

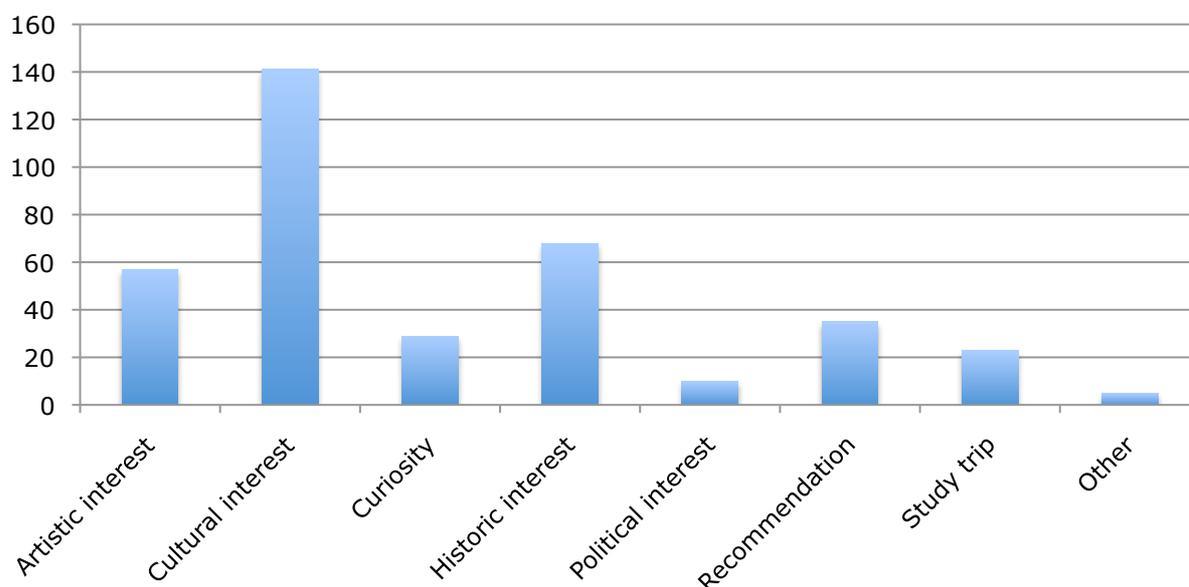
Table 14 – Reasons visit La Aljafería\*

	Frequency	Percentage
Artistic interest	57	26,4 %
Cultural interest	141	65,3 %
Curiosity	29	13,4 %
Interest in history	68	31,5 %
Political visit	10	4,6 %
Recommendation	35	16,2 %
Study trip	23	10,6 %
Other	5	2,3 %

\* For every reason, the percentages are retrieved from the total of all questioned visitors (n=216).

Source: Researcher's own elaboration, 2014.

Figure 29 - Number of visitors mentioned these reasons



Source: Researcher's own elaboration, 2014.

Lastly, many tourists did not visit La Aljafería before: for 146 visitors it was their first visit. This is almost equivalent to the sum of domestic and international tourists that came to visit La Aljafería, which were 147 people. Theoretically seen, this means that all visitors that come from Zaragoza would have visited the former palace at least once before. Practically, this would not always be the case as some domestic or international tourists could also have already visited La Aljafería before, while a citizen of Zaragoza itself would not have visited it before. Beside the great number of people who never visited the site before, there are 43 people who visited La Aljafería once or twice before, accounting for 20% of all questioned visitors.

Table 15 - Visits before (n=215)

	Frequency	Percentage
0	146	67,9 %
1	21	9,8 %
2	22	10,2 %
3	9	4,2 %
4	12	5,6 %
5	2	0,9 %
6	2	0,9 %
7	1	0,5 %
	215	100 %

Source: Researcher's own elaboration, 2014.

#### 7.4.1. Price

La Aljafería has several prices for different groups of people. The general price for the entrance, that would apply for everyone, is €5,- (Brochure La Aljafería; La Aljafería, 2014). However, students and pensioners can enter for €1,- and groups of 20 people or more pay €4,- per person. In these prices, the guided tour is included in case the visitor wants to make use of this facility. Furthermore, on Sundays, the entrance is free. As the guides and guards said, on Sundays La Aljafería is too crowded to enjoy a visit. Besides this, the people that come on these days, come because it is free, which also results in people who complain about everything that comes on their way. For this reason, this day was skipped when conducting the questionnaires.

Besides the €1,- and €5,- entrance, some people were also free, which was probably because they were with school (Brochure La Aljafería). Furthermore, an entrance fee of €4,- is asked when you come with a group of more than 20 people. Then, there are two price indications that are not listed, namely, €3,- and €10,-. In the case of €3,-, it could be possible that it was a couple of who one had to pay the full price of €5,- and the other was a student or pensioner who had to pay €1,-; adding this up and equally dividing it between the two people, you get €3,- per person. In the case of €10,-, it would be possible that it was a couple as well, who both paid €5,- and therefore paid €10,- in total.

However, most people (130) paid €5,-, accounting for 60,7% of the questioned visitors, and over 30% paid €1,- to access the former palace. Then nine people (4,2%) had free entrance, which, as pointed out before, could be because of a study trip, and five people were part of a greater group, paying €4,- per person. The remaining 2% is from the two prices that were not indicated by La Aljafería. Therefore, as expected, the two most common prices paid are €1,- and €5,-. From

here onwards, the focus will lie on these two prices assuming everyone paid one of them.

*Table 16 – Price visitors paid (n=214)*

	Frequency	Percentage
Free	9	4,2 %
€ 1	66	30,8 %
€ 3	3	1,4 %
€ 4	5	2,3 %
€ 5	130	60,7 %
€ 10	1	0,5 %
Total	214	100,0 %

Source: Researcher's own elaboration, 2014.

Compared to other heritage sites and attractions in the surrounding area of La Aljafería, the prices of La Aljafería are higher (table 17). However, generally speaking, cathedrals and churches are free. Besides this, the prices of the cathedral of La Seo, which is also listed for its Mudéjar architecture, is similar to La Aljafería: the general price is slightly lower than La Aljafería but the discounted price on the other hand, is higher than the discount price of La Aljafería, €3,- against €1,-.

*Table 17 – Entrance prices of other cultural attractions near La Aljafería*

	General price	Exceptions
Caesar Augusta Roman Remains Museum	€ 3,-	Discount: € 2,-
Nuestra Señora del Pilar Basilica-Catedral	Free	Entrance tower: € 3,-
Aragonese institute of art and contemporary culture	Free	-
La Seo Chapterhouse Tapestry museum	€ 4,-	Discount: € 3,-
La Seo/Cathedral of San Salvador	€ 4,-	Discount: € 3,-
Santa Engracia Church	Free	-

Source: Turespaña, 2014a.

Moreover, it is interesting to take a look at the entrance prices of other Spanish heritage sites that are listed on the UNESCO World Heritage List, such as works of Antoni Gaudí in Barcelona (e.g. Casa Mila, Parque Güell and Casa Battlo), the cultural landscape of Aranjuez (containing a royal palace), the garden Palmeral of Elche, the tower of Hercules in La Coruña, Reales Alcazares and the cathedral in

Sevilla, and the Alhambra in Granada (UNESCO, 2014b). The following table provides an overview between the prices of each of the designated heritage sites.

*Table 18 – Entrance prices Spanish designated heritage sites*

	General price	Reduction	Disabled	Students	Pensioners	Children	Children/ Teenagers	Residents
La Aljafería	€ 5,-	€ 4,- (groups 20+)		€ 1,-	€ 1,-	Free (<12)	Free (<12)	
Casa Mila, Barcelona	€16,50		€ 14,85	€ 14,85		Free (<7)	€ 8,25 (7-12)	
Parque Guell, Barcelona	€ 7,-		€ 4,90		€ 4,90	Free (<7)	€ 4,90 (7-12)	Free
Casa Batllo, Barcelona	€21,50			€ 18,50	€ 18,50	Free (<7)	€ 18,50 (7-18)	€ 15
Royal Palace of Aranjuez	€ 9,-	€ 4,-				Free (<5)		
El Palmeral de Elche	€ 4,10			€ 2,90	€ 2,90	Free (<5)	€ 1,55 (5-15)	
Tower of Hercules, La Coruña	€ 3,-	€ 1,50	Free					
Reales Alcazares, Sevilla	€ 9,50		Free	€ 2,-	€ 2,-	Free	Free	Free
Cathedral of Sevilla	€ 8,-	€ 4,-		€ 4,-	€ 4,-	Free (<14)	Free (<14)	Free
Alhambra, Granada	€ 14,-		€ 8,-	€ 9,- (<25)	€ 9,-	Free (<12)	€ 8,- (12-15)	

Sources: La Pedrera, 2014; Park Güell, 2014; Casa Batllo, 2014; Patrimonio Nacional, 2014; Patrimonio, 2014; EROSKI Consumer, 2014; Turespaña, 2014b; Reales Alcazares Sevilla, 2014; Alhambra Granada, 2014.

Table 18 shows that most of the heritage sites charge a higher (general) price than La Aljafería, only the entrance fees of El Palmeral in Elche and the Tower of Hercules in La Coruña are lower than €5,-, namely €4,10 and €3,-. Moreover, especially the houses of Gaudí are the most expensive to visit: the general prices of Casa Mila is €16,50 and Casa Battlo €21,50, which is respectively over three and four times as much as the entrance to La Aljafería. Also the Alhambra in Granada is almost three times as expensive as La Aljafería, however, Alhambra has made it in 2007 to the 21 finalists to become part of the seven world wonders (New Open World Corporation, 2014), which indicates its outstanding and remarkable value and its representation of what humans were able to leave behind. Then, both royal palaces (the royal

palace of Aranjuez and Reales Alcazares in Sevilla) charge a general price of respectively €9,- and €9,50, almost twice as high as La Aljafería.

Looking at the prices of La Aljafería, compared to other World Heritage sites spread over Spain, La Aljafería charges a relatively low price for what they offer. However, on the other hand, when examining the prices of the cultural attractions in the surrounding area of La Aljafería, they charge relatively a slightly higher price, however, still not remarkably and concerning higher price. Therefore it cannot be said whether this price is significantly higher or lower than similar heritage and cultural sites and attractions. For this reason it is interesting to see what the visitors of La Aljafería thought about the price. This will be discussed in the section following.

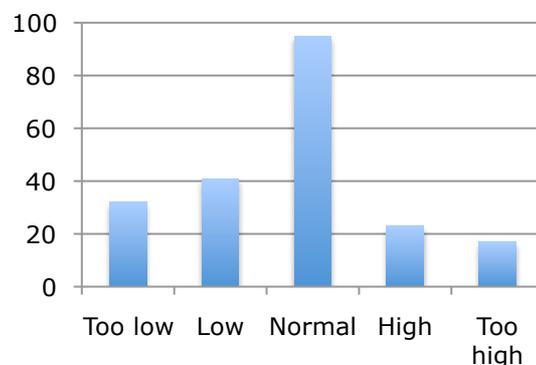
As the questionnaire was conducted after their visit, the visitors were able to reflect on the price they paid and their experience. Most of the respondents (95) found the price they paid (€1,- or €5,-) a normal price, accounting for 45,7%. Furthermore, 73 people found the price low or too low, against 40 people who found the price high or too high. This can be seen in figure 30, where a cap-shape can be recognised, going from a low level to a higher level and descending again.

Table 19 – Visitors’ opinion of the price (n=208)

	Frequency	Percentage
Too low	32	15,4%
Low	41	19,7 %
Normal	95	45,7 %
High	23	11,1 %
Too high	17	8,2 %
Total	208	100,0 %

Source: Researcher’s own elaboration, 2014.

Figure 30 - Visitors' opinion price



Source: Researcher’s own elaboration, 2014.

The reasons for the opinion of the price, was quite diverse. When the visitor indicated the price of La Aljafería was a normal price, they did not have to indicate their motive for this opinion. However, some felt the need to express their opinion anyways and did so. These were often similar to the reasons of the people who indicated they found the price low or too low. For this reason, these were taken together.

The people, who indicated they found the price rather low or even too low, had several reasons for this, which were also very diverse. Some people addressed

the price itself, while others addressed the building and its value itself. To highlight some of the responses: there were two people who said it is cheap; twelve other indicated it is cheap compared to other sites and countries; one also said that the price is cheap because the guide is also included; four stated that the price cannot be lower and four others said that the student price is low, while one other rather stated that the student price is fine, but higher would not be good. Then, the other group, addressing building and their visit itself, indicated that the maintenance costs a lot (12), or that it is a big historical and cultural heritage site (2). Furthermore, two people said this price makes the palace practically accessible for everyone, and one other says this price encourages visits to the palace. Then, also some also indicated that your money is worth the visit (2). Lastly, 18 people indicated that it is a normal price.

When looking at the reasons for stating the price is rather high, some contradicting opinions can be found. Where people said the palace is practically accessible for everyone because of its low price, some others state that La Aljafería needs to be accessible for everyone (1) and that the price therefore needs to be lower (two other people). Furthermore, where people said that compared to other sites and countries, the price is low, another person stated the opposite; that this price is higher than in other countries. Moreover, before it was pointed out as well that the price is low because the guided tour is included; three people highlight that the price is high if you are not with a guide because you cannot see everything when you do not use this facility. Besides these approaches, there is also the comparison between the 'normal' price for the 'general' visitors (€5,-) and the price for students and pensioners. These two persons find this difference too much and would like to see this decreasing. Lastly, nine people take the view that it is better to have no entrance fee and have free entrance instead.

Then the question is: what would the visitors set as the entrance fee if they could decide this price? As it can be seen in table 18, 26% would keep it at €5,-. Furthermore, most of the visitors would lower the price; 24% would lower it to €3,-, followed by 11,2% who would slightly lower it to €4,-. Only 13,3% of the visitors questioned would raise the price, ranging from €5,50 to a maximum of €10,-. The mean here lies on €3,84, also under the current price of €5,-.

Table 20 – Visitors' entrance fee (n=196)

	Frequency	Percent
Free	14	7,1 %
€ 1	19	9,7 %
€ 1,50	1	0,5 %
€ 2	12	6,1 %
€ 2,5	2	1,0 %
€ 3	47	24,0 %
€ 3,50	2	1,0 %
€ 4	22	11,2 %
€ 5	51	26,0 %
€ 5,50	1	0,5 %
€ 6	4	2,0 %
€ 7	5	2,6 %
€ 8	6	3,1 %
€ 10	10	5,1 %
Total	196	100%

Source: Researcher's own elaboration, 2014.

At the previous question the respondents had to think for themselves, but also for what others would be willing to pay for La Aljafería. The question that followed asked the price the individuals themselves would be willing to accept as the entrance fee. This is shown in table 19.

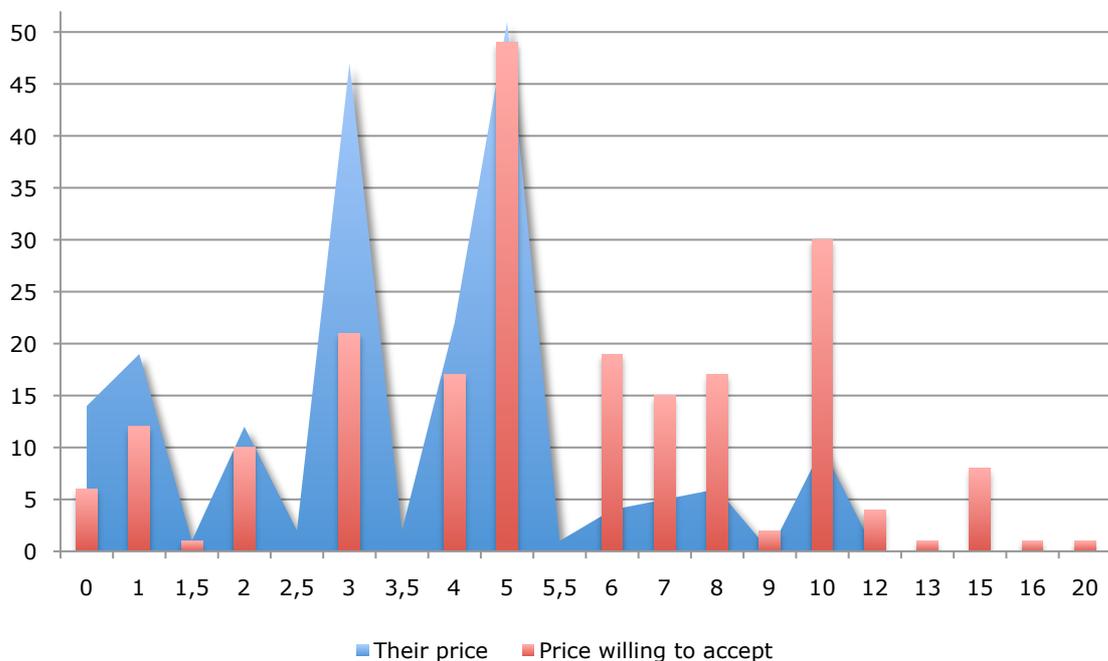
In contrast to the previous table, where the 'new' entrance fee would rather be lowered, the price the visitors are willing to accept is higher than the current price. 49 people, accounting for 22,9%, is willing to pay a maximum price of €5,-, followed by 30 people, good for 14%, who are willing to pay €10,- maximum. The mean here lies at €6,07, which means that on average the people are willing to pay maximum a price of €6,07 for the entrance to La Aljafería, which is higher than the mean of the price the visitors would set as entrance fee.

Table 21 – Visitors' maximum price to accept (n=214)

	Frequency	Percent
Free	6	2,8
€ 1	12	5,6 %
€ 1,50	1	0,5 %
€ 2	10	4,7 %
€ 3	21	9,8 %
€ 4	17	7,9 %
€ 5	49	22,9 %
€ 6	19	8,9 %
€ 7	15	7,0 %
€ 8	17	7,9 %
€ 9	2	0,9 %
€ 10	30	14,0 %
€ 12	4	1,9%
€ 13	1	0,5 %
€ 15	8	3,7 %
€ 16	1	0,5 %
€ 20	1	0,5 %
<b>Total</b>	<b>214</b>	<b>100 %</b>

Source: Researcher's own elaboration, 2014.

Figure 31 - Difference visitors' entrance price and maximum price



Source: Researcher's own elaboration, 2014.

In figure 31, the two prices the visitors questioned are shown in front of each other. In this way it is easier to see the difference between the two. When the visitors can set their own price, they would rather set the price lower than €5,- or at €5,-.

However, when these people only consider their own situation, they are willing to pay more, with a maximum price shown in the graph. In both cases, the peak is at €5,-. It could be that they chose this price because this price is already presented at the entrance, they are familiar with it and they actually found it a good price.

This can be taken for granted, but when we look if there is any link with the characteristics of the visitors, there seems to be none, at least not statistical. However, when looking at these outcomes and cross-referencing this with the occupation of the visitors, there seems to be a similarity as following. Here there are two keys: first, there will be three groups of prices, distinguishing only between lower than €5, €5 and higher than €5,-, and second, a distinction between getting paid and not getting paid. This second one requests for more explanation. Assuming that people who have a job, get more paid than someone who does not have a job, would be able to spend more money on visiting a heritage site like La Aljafería. The people who do not have such a job, the unemployed, inactive and often also the students as well, are not able to pay as much as the employed people and rather prefer to pay less. The pensioners are in the middle as they have been working their whole life and therefore have money, but at the moment they are living from a pension, which does not bring as much money as their job. So when making this distinction, the following table (table 22 a) is the result.

*Table 22 a – Cross-table occupation against the visitors’ entrance fee (n=194)*

	Unemployed	Inactive	Student	Retired	Self-employed	Employed
Lower than €5	3	3	27	10	13	61
€5	4	0	3	8	2	34
Higher than €5	0	1	3	0	5	17
<b>Total</b>	<b>7</b>	<b>4</b>	<b>33</b>	<b>18</b>	<b>20</b>	<b>112</b>

Source: Researcher’s own elaboration, 2014.

Here it can already be seen that the unemployed, inactive and students rather set the entrance fee lower than €5, as it seems. The pensioners, self-employed and employed on the other hand, rather set the entrance fee higher than the determined €5,-. Still, the unemployed people are the only ones who would stay at €5, even when there is only one person of difference between this category and the category to lower the price.

Still, with this table it is hard to compare between the groups. Therefore the next table (table 22 b) will present the same data but with equal groups of 100, also representing percentages.

*Table 22 b – Cross-table occupation against the visitors’ entrance fee (relative)*

	Unemployed	Inactive	Student	Retired	Self-employed	Employed
Lower than €5	42,9 %	75 %	81,8 %	55,6 %	65 %	54,5 %
€5	57,1 %	0 %	9,1 %	44,4 %	10 %	30,4 %
Higher than €5	0 %	25 %	9,1 %	0 %	25 %	15,2 %
Total	100 %	100 %	100 %	100 %	100 %	100 %

Source: Researcher’s own elaboration, 2014.

Here it is clearer as the groups are equal and now actually at the same time represent the percentages. It can be seen that the inactive and self-employed people are most willing to set the entrance fee higher than the other groups (both 25%), even when they are respectively second and third in lowering the price. Students and unemployed on the other hand are not willing to raise the price, but rather lower it (42,9%), especially the students; they are most willing to lower the price, while unemployed people are least willing to lower it but rather prefer to keep it at €5.-. The last two groups, a small majority of the employed and pensioners prefer to lower the price (respectively 54,5% and 55,6%). However, pensioners do not want to raise the price at all.

The following table (table 23 a) shows the cross-referencing of the occupation and the maximum price the visitors are willing to accept as the entrance fee.

*Table 23 a – Cross-table occupation against the maximum price to accept (n=211)*

	Unemployed	Inactive	Student	Retired	Self-employed	Employed
Lower than €5	3	3	20	4	7	28
€5	2	0	7	7	4	28
Higher than €5	2	2	11	9	9	65
Total	7	5	38	20	20	121

Source: Researcher’s own elaboration, 2014.

As it was also the case with the previous comparison, from these unequal group not much conclusive can be said except for the fact that the people are willing to accept a higher maximum price as they indicated before. Therefore, the groups are equalised again to create a better overview of the difference.

*Table 23 b – Cross-table occupation against the maximum price to accept (relative)*

	Unemployed	Inactive	Student	Retired	Self-employed	Employed
Lower than €5	42,9 %	60 %	52,6 %	20 %	35 %	23,15 %
€5	28,55 %	0 %	18,4 %	35 %	20 %	23,15 %
Higher than €5	28,55 %	40 %	28,9 %	45 %	45 %	53,7 %
Total	100 %	100 %	100 %	100 %	100 %	100 %

Source: Researcher’s own elaboration, 2014.

As it can be seen from the table above, here the situation of getting paid or not getting paid matters. The maximum price the majority of the left three groups, so the unemployed, inactive people and students, is below €5,-, with the inactive people leading the three. These percentages exceed the other two price categories. In the right hand side, the three groups have a higher maximum price than €5,- that they are willing to accept as the entrance fee. This corresponds with the assumption that these three groups have more money to spend due to their job or job they had in the past.

Still, in the previous cases, the price that was taken as the price that would be paid by everyone was €5,- while the pensioners and the students have to pay a price of €1,-. When this is taken into account, especially the students are willing to raise their price (tables 24 a-d).

*Table 24 a – Cross-table occupation (student and retired) against the visitors' entrance fee (n=51)*

	Student	Retired
Lower than €1	6	1
€1	4	3
Higher than €1	23	14
Total	33	18

Source: Researcher's own elaboration, 2014.

*Table 24 b – Cross-table occupation (student and retired) against the visitors' entrance fee (relative)*

	Student	Retired
Lower than €1	18,2 %	5,6 %
€1	12,1 %	16,6 %
Higher than €1	69,7 %	77,8 %
Total	100 %	100 %

Source: Researcher's own elaboration, 2014.

*Table 24 c – Cross-table occupation (student and retired) against the maximum price to accept (n=58)*

	Student	Retired
Lower than €1	3	1
€1	3	2
Higher than €1	32	17
Total	38	20

Source: Researcher's own elaboration, 2014.

*Table 24 d – Cross-table occupation (student and retired) against the maximum price to accept (relative)*

	Student	Retired
Lower than €1	7,9 %	5 %
€1	7,9 %	10 %
Higher than €1	84,2 %	85 %
Total	100 %	100 %

Source: Researcher's own elaboration, 2014.

From these tables it can be said that these two groups are also willing to raise the price and prepared to pay a higher price. Still, it has to be noted, that the prices most students indicate to set as entrance fee is €3,- (eight students), followed by €1,- and €2,-, both by four students. Then regarding the maximum price they would be willing to accept, the most students indicate a price of either €3,- or €5,-, both by seven students, followed by €6,- and €2,-, by respectively five and four students.

Most pensioners on the other hand, indicate a price for the entrance of €5,- (eight pensioners), followed by €1,-, €3,- and €4,-, all by three people. However, when they have to point out their maximum price, they mostly say €5,- (seven people), followed by €10,- (five pensioners).

When these two cases are also taken into account, the unemployed and inactive people are the ones who would least appreciate the scenario where the price would rise. Regarding the pensioners and the students it depends which price you take. Therefore it can be said that for them they, especially the students, would not mind if the price would rise a little, but still, it would be good if it stayed under the €5,- for them.

#### *Motivations maximum price to accept*

As stated in previous paragraphs, there is a great variety in the motivations for the maximum price that people are willing to pay as an entrance fee for La Aljafería. As it can be seen in the tables K to O in Appendix VI, the motivations can be categorised in art and culture, interest, maintenance, price and lastly, diverse motivations. The most mentioned motivation is the importance of its maintenance (25), followed by the accessibility of culture (18) and thirdly, according to 17 visitors, economically seen the price they indicated, ranging from €1,- to €16,-, was a good price. Another important aspect to base the price on was the price compared to other heritage sites (11), but also the price compared to other countries (7). Furthermore, the guide played an essential role as they provided a lot of information about La Aljafería and its history: eight visitors indicated that the guide was very good and for that reason it was worth having a higher price. Two other stated that the price should be higher when visiting La Aljafería with a guide. The last motivation to highlight is that the price was appropriate and therefore should not be modified, something mentioned by 13 visitors. However, in line with this, 10 other visitors indicated that their maximum willing to accept price, is not (too) expensive. These people have a maximum price they are willing to accept ranging respectively between €1,- to €6,- and €1,- and €10,-.

The highest prices were also motivated in several ways. The maximum price someone was willing to accept as the entrance fee was €20,-: the person in question supported this by saying it is completely worth it and everyone must have seen this at least once in his life. Still, the other high prices of €16,-, €15,-, €13,- and €12,- were supported by the previous called motivation of the economical situation, but also the importance of the maintenance of La Aljafería, its representation of the Spanish and Aragonese history, the cultural interest of visitors, and lastly, its artistic

value and its beauty. Even though the focus for the motivations of the highest prices is quite diverse, it mainly lies on the interests of the visitors and its maintenance.

The lowest prices on the other hand are present in every type of motivation. These reason mainly focus on its accessibility for everyone (as culture needs to be open for everyone) and its amount, as it should not be too high, as well as it should be a symbolic price. Moreover, some others also stated that there was not much to see, so a maximum of €6,- is fine.

Still, due to the variety of motivations, it is difficult to say whether the price is worth it or not and whether it should be raised or rather lowered. However, going back to the analysis of the prices of the other cultural activities in Zaragoza and Spanish heritage sites listed on the UNESCO World Heritage List, and the average maximum price the visitors are willing to accept as the entrance price, the price that La Aljafería charges is a good price for almost every type of visitor.

## 7.5. UNESCO World Heritage List

As La Aljafería is also part of the World Heritage List, under the nomination of Mudéjar architecture, it is important first to know whether people knew the existence of this list. It turned out that almost three quarter of the questioned visitors (74,9%) knew about this list. This means that 25,1%, or 54 people did not know about the list.

The next question of the questionnaire addressed the World Heritage status of La Aljafería, but to make it more interesting, four other heritage sites were added, namely El Casco (the old town of Zaragoza), cathedral La Seo, El Foro Romano (ruins from the Roman Empire) and Basilica-Cathedral El Pilar. Only La Seo is also on the World Heritage List, under the same nomination of the Mudéjar architecture (UNESCO, 2014g). The Basilica-Cathedral, on the other hand, is huge and very famous. Because of this it is often expected that this cathedral is also on the World Heritage List, but this is not the case. However, many of the respondents were not right for this case, as over half of the questioned visitors (54,7%) said this was listed.

Table 25 shows how many visitors thought which of the five heritage sites was listed for its international value. However, as only the outcome of La Aljafería is important, only this will be discussed.

Table 25 – Visitors' perceptions of the heritage sites (n= 187, 208, 186, 210, 203)

	El Casco (n=187)		La Seo (n=208)		El Foro Romano (n=186)		La Aljafería (n=210)		Basilica-Cathedral El Pilar (n=203)	
	#	%	#	%	#	%	#	%	#	%
Yes	31	16,6	135	64,9	43	23,1	169	80,5	111	54,7
No	91	48,7	23	11,1	65	34,9	18	8,6	41	20,2
I don't know	65	34,8	50	24,0	78	41,9	23	11,0	51	25,1
Total	187		208		186		210		203	

Source: Researcher's own elaboration, 2014.

Surprisingly, over 80% thinks that La Aljafería is on the UNESCO World Heritage List, for which they are right. Furthermore, La Seo is expected to be on the list with 64,9%.

For the following question, the UNESCO status was confirmed so every respondent would have the same knowledge for the following questions. The first one that followed asked how the visitor knew about the status (table 26). Tour guide was most mentioned as the way they got to know about the status: 49 questioned visitors mentioned this (21,3%). Another important medium to know the status is the brochure (37 mentions – equivalent for 17,1% of the visitors) and Internet (30 mentions – 13,9% of the visitors). However, the second place, with 42 mentions is taken by this questionnaire (19,4%). This means that many people were guessing if it was listed or not, but the small information box above this question confirmed or proved the opposite, depending on the thoughts and answer of the previous question. Besides this, it also implies that many people (40,4%) did not know about the UNESCO status before coming to visit La Aljafería; they only got to know it when they entered or filled in this questionnaire.

Table 26 – Visitors' knowledge UNESCO status of La Aljafería\*

	Mention frequency	Percentage
Family or friends	26	12,0 %
Folder	1	0,5 %
Internet	30	13,9 %
Newspaper or magazine	12	5,6 %
Poster or brochure	37	17,1 %
School	6	2,8 %
Television	12	5,6 %
Tour guide	49	21,3 %
This questionnaire	42	19,4%
Other	8	3,7 %
Total amount of mentions	223	

\* For every medium, the percentages are retrieved from the total of all questioned visitors.  
Source: Researcher's own elaboration, 2014.

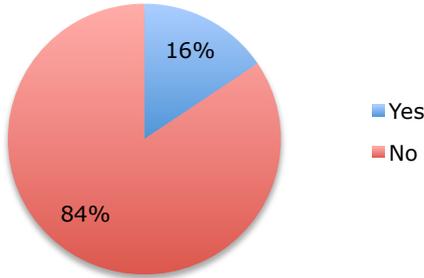
As the visitors after this question all have the same information, namely that La Aljafería is part of the World Heritage List, it is interesting to know whether this would affect the maximum price these people stated before. Being listed means that the site is recognised for its universal value. Therefore it is possible that people may expect more or are more willing to pay for a heritage site with such a status. However, interestingly this is not the case. Only 33 visitors (15,6%) would change the price, against 179 visitors who would not want to change the price (84,4%) (table 27).

Table 27 - Visitors who would change the price (n=212)

	Frequency	Percentage
Yes	33	15,6 %
No	179	84,4 %
	212	100%

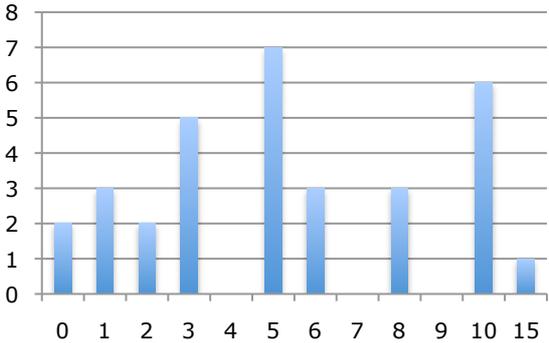
Source: Researcher’s own elaboration, 2014.

Figure 32 - Visitors who would change the price



Source: Researcher’s own elaboration, 2014.

Figure 33 - New price



Source: Researcher’s own elaboration, 2014.

Still, these people do not necessarily want to raise the price (figure 33). The mean for the maximum price the visitors are willing to pay lies at €6,07; in this case the mean lies at €5,44. Furthermore, as also the case with the entrance fee set by the visitors and their maximum price, the most mentioned price is again €5,-. When looking at who want to change the price, only two postgraduates want to change it, both higher. Furthermore, only European visitors would change the price (France, Italy, Poland and Spain), which may be explained by the relatively short distance they have to travel for it.

Especially this question made people comment, often the ones who already knew La Aljafería was listed. They said that they already knew it and so therefore they would not change the price they indicated before. Besides that, they found that

when a site is listed for its universal value, it should be accessible for everyone. For this reason they did not want to change the price they indicated before, but rather lower it if the initial price would be higher. Lastly, some also stated that the guide was only in Spanish, which makes it difficult for foreigners to keep up and get to know curiosities about La Aljafería. However, in case the visitors did not choose to join a guide, they were not able to see everything the others in the guide did see. As a result, some stated that perhaps a differentiation in price would be fair for them.

**7.6. Last considerations**

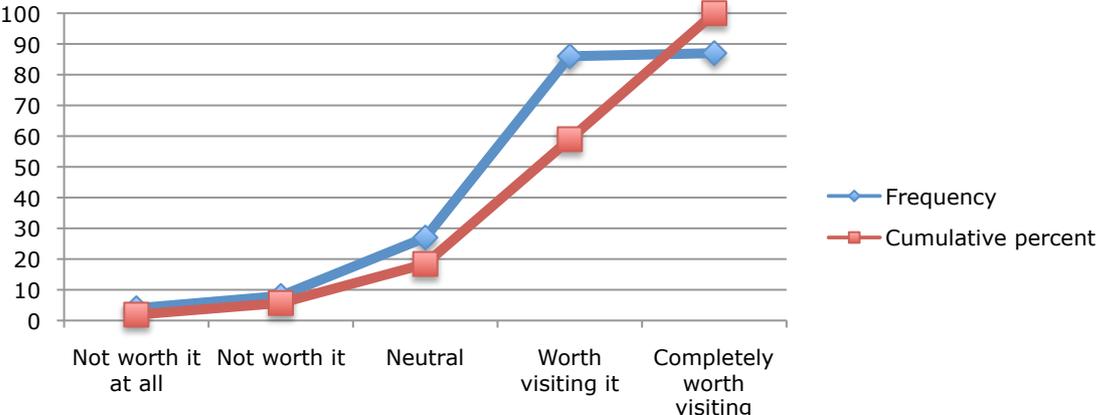
The last questions addressed some general reflections of their visit. First the questioned visitors were asked to rate their visit between 1 and 5, where 1 means very bad and not worth it at all, and 5 means very good and completely worth visiting (table 28/figure 34). Especially the graph of figure 34 shows the difference in rate. By far most people (81,6%) found their visit to La Aljafería worth it or completely worth it.

*Table 28 – Visitors’ opinion of visit La Aljafería (n=212)*

	Frequency	Percentage
Not worth it at all	4	1,9 %
Not worth it	8	3,8 %
Neutral	27	12,7 %
Worth visiting it	86	40,6 %
Completely worth visiting	87	41,0 %
	212	100%

Source: Researcher’s own elaboration, 2014.

*Figure 34 - Visitors’ opinion of their visit*



Source: Researcher’s own elaboration, 2014.

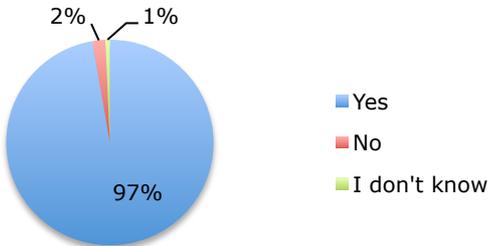
As it can be seen in the following table and graphs, the visitors know two things for sure: La Aljafería is part of Spanish national heritage and they would recommend others to visit the palace. Furthermore slightly more than three quarters of the respondents (79%) also agrees on the UNESCO’s view that the former palace is part of the World heritage. Lastly, sometimes respondents found it difficult to say if they would visit La Aljafería again, mainly because they did not know yet if they would visit Zaragoza again, in some cases due to their age. In that case they imagined they were able to come again, so a hypothetical case was created. Then, 70% of the visitors would visit La Aljafería again. Taking this together with the recommendation, it can be stated that the visitors are very positive about La Aljafería; to such an extent they are willing to come again.

Table 29 – Visitors consider La Aljafería part as (n= 208, 207, 208, 211)

	Yes	No	I don't know	Total
National heritage	195	4	9	208
World Heritage	163	23	21	207
Visit again	146	33	29	208
Recommend to others	200	5	6	211

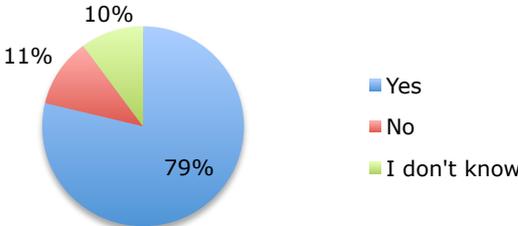
Source: Researcher’s own elaboration, 2014.

Figure 35 – Visitors consider La Aljafería part of national heritage



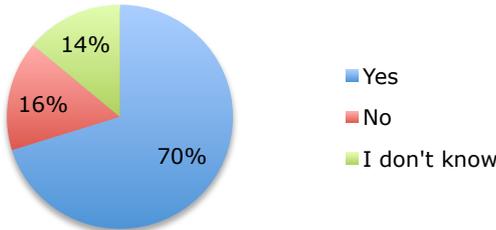
Source: Researcher’s own elaboration, 2014.

Figure 36 - Visitors consider La Aljaferia part of World Heritage



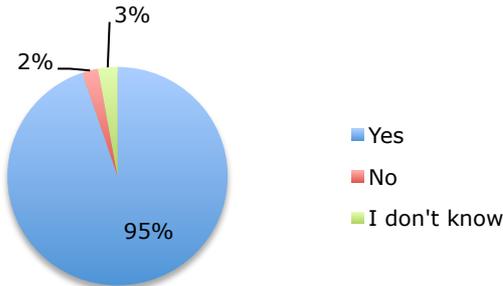
Source: Researcher’s own elaboration, 2014.

Figure 37 - Visitors would visit La Aljaferia again



Source: Researcher’s own elaboration, 2014.

Figure 38 - Visitors would recommend to visit La Aljaferia



Source: Researcher’s own elaboration, 2014.

## 8. Conclusion

This research used a literature review combined with a quantitative research method in the form of a questionnaire. These were used to examine the impact of the UNESCO status on the willingness to pay of the visitors of The Royal Palace of La Aljafería. Being a heritage site, La Aljafería is part of heritage tourism as this is focused on what we have inherited (Yale, 1991, in: Poria et al., 2001). In the following chapter, the main findings are concluded.

First of all, data from La Aljafería was received in order to see if the listing on the World Heritage List had any impact on the number of visitors. This data showed inconclusive numbers of visitors, mainly because they were not specified and can therefore not be justified. Still, the number of visitors decreased in 2003, but after this year the number of visitors increases again, especially in 2006. This may be a result of the enlisting, however, the number of exhibitions might have also played a role. Furthermore, literature (Huang et al., 2012; Cellini, 2011) has shown that the impact of a heritage site's listing on the number of visitors is more likely to be only for the short run. In contrast to that, an increased number of visitors at La Aljafería can only be seen since 2004.

Regarding the questionnaire, 216 ones out of 243 contained valid responses. The questionnaire was designed to find out the willingness to pay and the difference between when the visitors do not know La Aljafería is listed on the UNESCO World and when they do.

According to ATLAS (2007, in: Smith, 2009), about 70% of the cultural tourists in Europe have some kind of higher education. This was consistent with the visitors of La Aljafería: almost 65% had an undergraduate or postgraduate degree and 17,8% were still students, a clear sign that the level of higher education among its visitors is according to the data that ATLAS indicated. Besides this, the visitors of La Aljafería were mainly aged between 25 and 35 (27,%) and either employed (57,%) or students (17,8%). Furthermore, they were often Spanish (77,7%) or French (7,5%). The Spanish visitors were mostly from Castile & Leon (18%), Madrid (17%), Andalucía or the Basque Country (both 13%). Moreover, as literature has shown in many researches (e.g. Bourdieu, 1973; McKercher & Du Cros, 2002, in: Smith, 2009; Smith & Richards, 2013), cultural tourists undertake regularly cultural activities. The questioned tourists at La Aljafería had an average of 55,53 cultural activities a year, from which reading books and watching movies have the highest averages of respectively 15,14 and 20,17. Lastly, the main reasons to visit La

Aljafería were cultural, historical and artistic interests but recommendations of friends and family also played a main role when it comes to visiting this heritage site.

The core of this research lies on the entrance fee the visitors had to pay for La Aljafería. The general price is €5,- with an exception for pensioners and students who pay €1,- to enter. When taking the surrounding cultural attractions and other World Heritage Sites into account, it can be stated that they have a lower price than La Aljafería, however, other World Heritage Sites spread around Spain account for a higher price than La Aljafería. As Poria et al. (2013) indicates, a plausible explanation for this is that the price may rise as a result of the rise in number of visitors. However, the visitors found these prices normal with a tendency to say (too) low rather than (too) expensive. It is remarkable that visitors who indicated that the entrance fee was rather (too) low gave reasons such as its maintenance, accessibility for everyone (regarding the price) and the comparison to other sites and countries. Visitors who, on the other hand, indicated that the price of La Aljafería was rather (too) high, also pointed at its accessibility for everyone but also that it was better to be free.

Moreover, when the visitors had to set their own price, about a quarter of the visitors wanted to keep it the same and another quarter wanted to lower the price to €3,-, with an overall mean of €3,84. However, when they indicated the maximum price they would be willing to accept, there was a tendency to raise the price, to an average of €6,07. Therefore it can be stated that the willingness to pay is higher than the actual price. Still, there was no statistical correlation with any of the socioeconomic characteristics of the visitors; there were no remarkable observations with cross-referencing these, except for the occupation when differentiating between paid and unpaid and higher and lower than €5,-. In the first case of indicating an entrance fee, the visitors who did not have a job, preferred to lower the price, especially the students. The visitors with a job on the other hand, were more willing to raise the price, but still not remarkable much. Then, when indicating the maximum price, this difference was stronger: the (self-)employed and retired people wanted to raise the price more than the ones without a job. This is a logic result as the unemployed, inactive people and students have less money to spend than the (self-)employed and retired people who have a stable income or have worked their whole life. Still, as the pensioners and students only had to pay an amount of €1,- to enter, it is logical that they also preferred to raise the price in both cases.

Even though almost 80% of the questioned visitors knew La Aljafería was on the UNESCO World Heritage List, or guessed this right, 40,4% did not know this before they decided to visit La Aljafería and got to know this in the guided tour or in this questionnaire. Some visitors indicated that the UNESCO recognition may determine whether to visit a heritage site or not if there is not much time, as the listing is a way of recognition for its value and some kind of mark of quality (Poria et al., 2013). As a result of this, it is recommended that La Aljafería increases its marketing efforts, even though Poria et al. (2013) also reminds us that taking these positive impacts together with the negative connotations, the number of cultural tourists is in the end hardly influenced. This is also seen when it comes to the visitors that wanted to change the entrance fee for La Aljafería when they knew about the designation, which was only 15%. The new price these people state was slightly higher than the entrance fee of La Aljafería at the moment: €5,44 versus the €5,- is has now. This is such a small difference that it can be stated that the UNESCO status of La Aljafería barely has impact on the price and willingness to pay of the visitors. Therefore, as a matter of fact, it does not make such a difference whether the heritage site is designated or not. However, it must be noted that this is the specific case of La Aljafería and as a result of that it may change for another heritage site.

Still, the visitors were very positive about their visit and mostly all would visit it again when possible. Furthermore, almost everyone considered La Aljafería as national heritage and 79% as world heritage, agreeing on its preservation that is decided by others, who may be biased (Smith, 2009). Lastly, almost everyone would also recommend others to visit the site. Many praised the guides for their great experience, where imagination (Bronchu & Merriman, 2003, in: Edwards, 2013) and curiosity (Schouten, 1995, in: Smith, 2009; Swarbrooke, 1996; Sharpley, 2000; Williams, 2001; in: Fernandes, 2013; Edwards, 2013) play crucial roles even without any technology supporting the guides and their stories.

In short, in the case of La Aljafería, the UNESCO World Heritage List scarcely affects the entrance fee even when most of the visitors considered it as world heritage, being remarkable that the maximum price they are willing to accept as the entrance fee, is higher than this latter one.

## 9. Limitations and further research

### 9.1 Limitations

Besides the usual limitations of time, experiences, money and other resources that most of the studies have to deal with, there were some additional constraints to point out.

First of all, there is always the issue of time and so it is here. In order to create a generalisable outcome for such a case study, it is important to take all tourists that come during the year, into account. However, as it is impossible for this research to conduct questionnaires during the whole year, the number of people asked did not rise above the 243. As they were conducted in a limited amount of time, this sample may not be representable for all tourists visiting Zaragoza, neither it will be generalisable. However, when other similar case studies will be done, a database can be created, which will also encourage the maintenance of the data, including updates of specific cases studies. In this way, it is possible to create a generalisable and representative answer to this research question. Lastly, it is possible that because of the conduction in such a short period of time, the outcomes are biased.

Besides this, the data received from La Aljafería is not conclusive as they are not detailed and the reliability must be questioned. They were sent by email without any further information provided. As they also included events like exhibitions, the entrance was free and it was impossible to see whether the raise in number of visitors was because of the listing or not. Moreover, the organisation of La Aljafería was also not able to provide any information on the nomination process whatsoever, nor was the Spanish national heritage committee of the UNESCO able to give me anything regarding this. This makes it difficult to find out why and how La Aljafería got listed on the World Heritage List.

Then, when designing the questionnaire I talked to some Spanish people to get insights in what to ask and especially how to ask certain questions. It turned out that Spanish people do not like to talk about their profession. For example, a high executive of a big company would rather say he is employed than indicating he is an executive. Therefore I left the functional approach of the occupation aside and chose for the practical approach: are they employed, self-employed or unemployed?

Furthermore, as the unemployment rate is rather high in Spain, people may feel offended when they have to indicate they are unemployed. For this reason it is possible they say they are employed, but are actually unemployed. However, as I

could not prevent this from happening, the question was designed as easy and straightforward as possible without too many options.

If I had more time and my Spanish language skills would be better, I would like to have spoken to some of the visitors more in depth to get more understanding of their opinions and their way of valuing the heritage site. There were some people I spoke to after they filled in the questionnaire, who also had good insights. Unfortunately these were only a few and the conversations were rather shallow.

In line with this, as a case study normally uses both qualitative and quantitative research methods, it would have been better if a qualitative research method was used to complement the results of this quantitative study. However, this decision was mainly taken due to time and language constraints. Also, I narrowed the question down to make it as feasible as possible.

## **9.2 Further research**

There is always a need for further research and so, also in this case. As this is only one single thesis, there is a lot more to explore.

Firstly it is important to take a sample of the tourists throughout the year to create a representative sample of the visitors that come in high season and low season. In that way the outcome is generalisable for the heritage site.

Furthermore, in order to get a better understanding of the impact of the UNESCO status on the price and the willingness to pay of the visitors, it is important that visitors of other heritage sites are researched as well. When more heritage sites are examined, the outcomes can be compared. There may be similarities and maybe then an overall conclusion can be made for this impact, even if this conclusion is only valid for a specific area or heritage type.

Moreover, it is common that qualitative and quantitative research methods are used in a case study. Here only a quantitative method was used. For further research it is therefore recommended to expand the research if possible to create an as complete picture of the situation as possible. This will make it also easier to understand the quantitative results.

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## Appendix

Appendix I: Questionnaire (English)

Appendix II: Questionnaire (Spanish)

Appendix III: Tables cities of origin Spanish visitors

Appendix IV: Tables of cultural activities

Appendix V: Tables of reasons willingness to pay

Appendix VI: Tables motivations for the maximum price willing to accept

## Appendix I: Questionnaire (English)



Date:

ERASMUS SCHOOL OF HISTORY, CULTURE  
AND COMMUNICATION

This questionnaire is part of my Master thesis of Cultural Economics and Entrepreneurship at the Erasmus University in Rotterdam. The research aims at understanding the pricing system together with the willingness to pay of visitors of, specifically, La Aljafería and what their reasons for these prices are. This will provide insights on the spending behaviour of the visitors and the impact of cultural tourism on Zaragoza's local economy.

Please take your time to complete this questionnaire. All responses are anonymous and any information that you supply will only be used for this research. Please be as honest as possible; there are no right or wrong answers.

For the following questions, please tick one box that most likely reflects your opinion.

### Section 1

1. What is your gender?

- Male
- Female

2. Please indicate your age.

- < 25
- 25-35
- 36-45
- 46-55
- 56-65
- 65 >

3. Please select your highest level of education.

- High school
- Postgraduate
- Undergraduate
- Other, please specify: .....

4. Please specify your occupation.

- Student
- Employee of a company
- Retired
- Other, please specify: .....
- Self-employed/autonomous worker
- Housewife
- Unemployed

5. Please write down your nationality and the city you come from.

.....

6. How many times a year do you do these activities?

- Go to museum(s): .....times
- Read books: .....times
- Visit historic sites: ..... times
- Go to concerts: ..... times

Go to the theatre: .....times  
(musical, theatre, dance etc.)

Go to the cinema: ..... times  
and/or watch movies

## Section 2

Questions 7-9 are about your stay in the city. In case you are from Zaragoza itself, please go to section 3.

7. Why did you come to Zaragoza?

- Holiday/City-trip
- Business
- Study trip
- Visiting family/friends
- Other, please specify: .....

8. How many nights do/did you stay in Zaragoza?

..... Nights

9. Please indicate your expenses during your stay in the table underneath.

Hotel (per night)	€
Food & drinks (per day)	€
Transport	€
Souvenirs	€
Activities (museums, theatre, sports etc)	€
Shopping (in total)	€
Other, please specify:	€

## Section 3

Questions 10-18 regard your visit to La Aljafería.

10. With who are you visiting La Aljafería?

- Family
- Friends
- Business
- School
- Other, please specify: .....

11. Why did you visit La Aljafería?

- Cultural visit
- Interest in (Spanish) history
- Political visit
- Study trip
- Recommendation
- Curiosity

- Artistic interest  Other, please specify: .....

12. Have you visited La Aljafería before? If yes, please also indicate how many times.

- Yes, ..... times  
 No

13. What price did you pay for the entrance of La Aljafería for yourself?

€ .....

14. What do you think about the price?

Too low

Too high

- 1  2  3  4  5

If you answered with #3, you can go to question 16.

15. Why do you think the price is too low/too high?

.....  
.....

16. If you had to set the entrance fee for your visit, what would it be?

€ .....

17. Please indicate the maximum price that you would be willing to accept as the entrance fee. This may be higher or lower than your previously indicated price.

- € 1 € 2 € 3 € 4 € 5 € 6 € 7 € 8 € 9 € 10 € 11 € 12  
€ 13 € 14 € 15

Other, namely: € .....

18. Why did you set this price?

.....  
.....

#### Section 4

Questions 19-24 are about the World Heritage List of UNESCO.

19. Did you know about the World Heritage List of the UNESCO?

- Yes

- No

20. Which of these sites below, do you think are listed on the World Heritage List of the UNESCO?

	Yes	No	I don't know
The old town of Zaragoza	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
La Seo Cathedral	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
El Foro Romano de Zaragoza	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Royal Palace of la Aljafería	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basilica-Cathedral El Pilar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The Royal Palace of la Aljafería is one of the sites in Zaragoza that is listed on the UNESCO World Heritage List for the Mudéjar Art of Aragon, together with La Seo, the cathedral of Santa Maria de Mediavilla and some other minor sites in Teruel. The UNESCO WHL aims at encouraging the protection, conservation and preservation of the sites on the list.

21. How did you hear about the UNESCO World Heritage Status of La Aljafería?

- |                                     |   |   |
|-------------------------------------|---|---|
| <input type="checkbox"/> Internet   | <input type="checkbox"/> Poster/brochures   | <input type="checkbox"/> This questionnaire |
| <input type="checkbox"/> Television | <input type="checkbox"/> Newspaper/magazine | <input type="checkbox"/> Other: .....       |
| <input type="checkbox"/> Tour guide | <input type="checkbox"/> Friends/family     | .....                                       |

22. Now you know that La Aljafería is on the UNESCO World Heritage List, do you want to adjust the price you indicated at question 16?

- Yes, and the price will now be: € .....
- No, it will stay the same

23. Please rate your visit between 1 to 5, where 1 indicates that it was not worth it and 5 that it was completely worth it.

.....

24. Please tick the box that most likely fits your opinion

	Yes	No	I don't know
I consider La Aljafería as a part of the heritage of Spain/Zaragoza.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I consider La Aljafería as World Heritage.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would visit La Aljafería again in future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would recommend La Aljafería	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Thank you for your cooperation!**



Ir al museo(s): ..... veces  
 Leer libros: ..... veces  
 Ir al teatro: ..... veces  
 (musical, teatro, danza, etc.)

Visitar lugares históricos: ..... veces  
 Ir a conciertos: ..... veces  
 Ir al cine y/o ver películas:.....veces

**Sección 2**

Cuestiones 7-9 son acerca de su estancia en Zaragoza. En caso de que usted sea de Zaragoza, por favor vaya a la sección 3.

7. ¿Por qué ha venido a Zaragoza?

- Vacaciones/Tour guiado por la ciudad
- Negocios
- Viaje de estudios
- Visita familia/amigo(s)
- Otro, por favor especifique: .....

8. ¿Cuántas noches estará o ha estado en Zaragoza?

..... noches

9. Por favor indique sus gastos aproximados durante su estancia.

Hotel (por noche)	€
Comida y Bebida (por día)	€
Transporte	€
Souvenirs	€
Actividades (museos, teatro, deportes, etc)	€
Compras (en total)	€
Otro, por favor especifique:	€
	€

**Sección 3**

Cuestiones 10-18 hacen referencia a su visita a La Aljafería.

10. ¿Con quién ha visitado La Aljafería?

- Familia
- Amigos
- Compañeros de trabajo
- Colegio, Escuela o Universidad
- Otro, por favor especifique: .....

11. ¿Por qué ha visitado La Aljafería?

- Interés cultural
- Visita de estudios

- Interés histórico español
- Interés en su función política
- Interés artístico
- Recomendación
- Curiosidad
- Otro, por favor especifique: .....

12. ¿Había visitado La Aljafería anteriormente? Si su respuesta es afirmativa, cuantas veces?

- Sí, ..... veces
- No

13. ¿Cuál es el precio que ha pagado por su entrada a La Aljafería?

€ .....

14. ¿Cuál es su opinión sobre el mismo?

Precio muy bajo

1

2

3

4

Precio Excesivo

5

Si su respuesta es 3, salte a la pregunta 16.

15. ¿Por qué piensa que el precio es muy bajo o excesivo?

.....  
 .....

16. Si usted tuviera que fijar un precio para La Aljafería, ¿cuál sería?

€ .....

17. Por favor seleccione el máximo precio aproximado que estaría dispuesto a pagar por su entrada a La Aljafería. Este precio puede ser inferior o superior al dado anteriormente.

€ 1    € 2    € 3    € 4    € 5    € 6    € 7    € 8    € 9    € 10    € 11    € 12

€ 13    € 14    € 15

Otro: € .....

18. ¿Cuál es su principal motivación para fijar este precio?

.....  
 .....

#### Sección 4

Cuestiones 19-24 son acerca de la Lista de Patrimonio de la Humanidad de la UNESCO.

19. ¿Conocía la existencia de la Lista del Patrimonio de la Humanidad de la UNESCO?

- Sí
- No

20. ¿Cuál de los siguientes ítems cree usted que están considerados como Patrimonio de la Humanidad según la UNESCO?

	Sí	No	No sabe
El Casco Histórico de Zaragoza	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
La Seo Catedral	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
El Foro Romano de Zaragoza	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Palacio de la Aljafería	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Catedral-Basílica El Pilar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

La Aljafería es una de las construcciones de Aragón que forma parte del Mudéjar de Aragón considerado como Patrimonio de la Humanidad de la UNESCO junto con La Seo, la Catedral de Santa María de Mediavilla y otros monumentos situados en Teruel. La Lista del Patrimonio de la Humanidad de la UNESCO tiene como objetivo promover la protección y preservación de los monumentos parte de la misma.

21. ¿Como supo de la consideración de La Aljafería como Patrimonio de la Humanidad de la UNESCO?

- Internet
- Folletos informativos
- Este cuestionario
- Televisión
- Periódicos o revistas
- Otro:
- Visita guiada
- Amigos o familia
- .....

22. Tras saber de la pertenencia de La Aljafería a la lista del Patrimonio de la Humanidad de la UNESCO, cambiaría su precio dado en la pregunta 16?

- No
- Sí, y este sería de: € .....

23. Por favor valore su visita a La Aljafería del 1 al 5, donde 1 representa la puntuación más baja y 5 una valoración excelente de su experiencia.

.....

24. Seleccione la respuesta que considere oportuna por favor.

	Sí	No	No sabe
Considero que La Aljafería debe ser parte del Patrimonio Cultural de Aragón y España	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Considero que La Aljafería debe ser parte del Patrimonio de la Humanidad.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Volvería a visitar La Aljafería de nuevo.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recomendaría visitar La Aljafería.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Muchas gracias por su ayuda!**

### Appendix III: Table cities of origin Spanish visitors

Table A - Cities of origin Spanish visitors (n=167)

City	Freq.	Province	City	Freq.	Province
Alcala de Henares	1	Madrid	Mairena del Aljarafe	1	Andalucía
Artajone	1	Navarra	Malaga	5	Andalucía
Ávila	2	Castile & Leon	Mallorca	1	Balearic Islands
Balmaseda	1	Basque Country	Mieres	1	Asturias
Barakaldo	2	Basque Country	Murcia	2	Murcia
Barbastro	1	Aragon	Palencia	1	Castile & Leon
Barcelona	3	Catalonia	Pamplona	2	Navarra
Bilbao	4	Basque Country	Puerto del Rosario	1	Canary Islands
Biskaje	2	Basque Country	Puertollano	1	Castile – La Mancha
Burgos	5	Castile & Leon	Reus	2	Catalonia
Cadiz	2	Andalucía	Santander	1	Cantabria
Calatayud	2	Aragon	Segovia	1	Castile & Leon
Carracedelo	1	Castile & Leon	Sevilla	2	Andalucía
Castiliscar	1	Aragon	Soria	2	Castile & Leon
San Sebastian	1	Basque Country	Talavera del la Reina	2	Castile – La Mancha
Getafe	1	Madrid	Tarazona	1	Aragon
Gijón	2	Asturias	Toledo	1	Castile – La Mancha
Granada	2	Andalucía	Torrelavega	1	Cantabria
Guadalajara	2	Castile – La Mancha	Valencia	3	Valencia
Hondarribia	1	Basque Country	Valladolid	2	Castile & Leon
Huesca	1	Aragon	Vigo	1	Galicia
Léon	2	Castile & Leon	Vitoria	1	Basque Country
Logroño	3	La Rioja	Zamora	1	Castile & Leon
Lugo	1	Galicia	Zaragoza	69	Aragon
Madrid	14	Madrid			

Source: Researcher's own elaboration, 2014.

*Table B – Spanish visitors' origin by province (n=94)*

	Frequency	Percentage
Andalucía	12	12,8 %
Aragon	6	6,4 %
Asturias	3	3,2 %
Basque Country	12	12,8 %
Cantabria	2	2,1 %
Castile – La Mancha	6	6,4 %
Castile & Leon	17	18,1 %
Catalonia	5	5,3 %
Galicia	2	2,1 %
La Rioja	3	3,2 %
Madrid	16	17,0 %
Murcia	2	2,1 %
Navarra	3	3,2 %
Valencia	3	3,2 %
Islands	2	2,1 %
	94	100 %

Source: Researcher's own elaboration, 2014.

## Appendix IV: Tables of cultural activities

Tables of the attendance of the following cultural activities (per year):

- Visits of the museum
- Visits to historic places
- Amount of books read
- Visits to concerts
- Visits to the theatre
- Number of movies watched (cinema/at home)

*Table C – Amount of visits to the museum per year (n=209)*

**Amount of visits to the museum per year**

		Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	<b>0</b>	<b>16</b>	<b>7,4</b>	<b>7,7</b>	<b>7,7</b>
	<b>1</b>	<b>26</b>	<b>12,0</b>	<b>12,4</b>	<b>20,1</b>
	<b>2</b>	<b>46</b>	<b>21,3</b>	<b>22,0</b>	<b>42,1</b>
	<b>3</b>	<b>27</b>	<b>12,5</b>	<b>12,9</b>	<b>55,0</b>
	<b>4</b>	<b>8</b>	<b>3,7</b>	<b>3,8</b>	<b>58,9</b>
	<b>5</b>	<b>22</b>	<b>10,2</b>	<b>10,5</b>	<b>69,4</b>
	<b>6</b>	<b>9</b>	<b>4,2</b>	<b>4,3</b>	<b>73,7</b>
	<b>7</b>	<b>2</b>	<b>,9</b>	<b>1,0</b>	<b>74,6</b>
	<b>8</b>	<b>5</b>	<b>2,3</b>	<b>2,4</b>	<b>77,0</b>
	<b>10</b>	<b>28</b>	<b>13,0</b>	<b>13,4</b>	<b>90,4</b>
	<b>11</b>	<b>1</b>	<b>,5</b>	<b>,5</b>	<b>90,9</b>
	<b>12</b>	<b>5</b>	<b>2,3</b>	<b>2,4</b>	<b>93,3</b>
	<b>15</b>	<b>7</b>	<b>3,2</b>	<b>3,3</b>	<b>96,7</b>
	<b>16</b>	<b>1</b>	<b>,5</b>	<b>,5</b>	<b>97,1</b>
	<b>20</b>	<b>5</b>	<b>2,3</b>	<b>2,4</b>	<b>99,5</b>
	<b>40</b>	<b>1</b>	<b>,5</b>	<b>,5</b>	<b>100,0</b>
		<b>Total</b>	<b>209</b>	<b>96,8</b>	<b>100,0</b>
<b>Missing</b>	<b>System</b>	<b>7</b>	<b>3,2</b>		
<b>Total</b>		<b>216</b>	<b>100,0</b>		

Table D – Amount of visits to historic sites per year (n=208)

Amount of visits to historic sites per year

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	6	2,8	2,9	2,9
	1	19	8,8	9,1	12,0
	2	27	12,5	13,0	25,0
	3	23	10,6	11,1	36,1
	4	19	8,8	9,1	45,2
	5	28	13,0	13,5	58,7
	6	15	6,9	7,2	65,9
	7	1	,5	,5	66,3
	8	3	1,4	1,4	67,8
	9	1	,5	,5	68,3
	10	35	16,2	16,8	85,1
	12	3	1,4	1,4	86,5
	14	2	,9	1,0	87,5
	15	5	2,3	2,4	89,9
	20	11	5,1	5,3	95,2
	21	1	,5	,5	95,7
	25	1	,5	,5	96,2
	30	4	1,9	1,9	98,1
	100	3	1,4	1,4	99,5
	300	1	,5	,5	100,0
	Total	208	96,3	100,0	
Missing	System	8	3,7		
Total		216	100,0		

Table E – Amount of books read per year (n=201)

Amount of books read per year

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	17	7,9	8,5	8,5
	1	13	6,0	6,5	14,9
	2	20	9,3	10,0	24,9
	3	21	9,7	10,4	35,3
	4	13	6,0	6,5	41,8
	5	13	6,0	6,5	48,3
	6	7	3,2	3,5	51,7
	7	3	1,4	1,5	53,2
	8	7	3,2	3,5	56,7
	9	2	,9	1,0	57,7
	10	19	8,8	9,5	67,2
	12	7	3,2	3,5	70,6
	13	1	,5	,5	71,1
	15	14	6,5	7,0	78,1
	16	1	,5	,5	78,6
	20	11	5,1	5,5	84,1
	21	1	,5	,5	84,6
	24	1	,5	,5	85,1
	25	4	1,9	2,0	87,1
	30	9	4,2	4,5	91,5
	35	1	,5	,5	92,0
	40	1	,5	,5	92,5
	50	5	2,3	2,5	95,0
	100	8	3,7	4,0	99,0
	200	2	,9	1,0	100,0
	Total	201	93,1	100,0	
Missing	System	15	6,9		
Total		216	100,0		

Table F – Amount of visits to the theatre per year (n=212)

Amount of visits to the theatre per year

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	49	22,7	23,1	23,1
	1	42	19,4	19,8	42,9
	2	50	23,1	23,6	66,5
	3	17	7,9	8,0	74,5
	4	11	5,1	5,2	79,7
	5	16	7,4	7,5	87,3
	6	3	1,4	1,4	88,7
	7	2	,9	,9	89,6
	8	2	,9	,9	90,6
	10	11	5,1	5,2	95,8
	12	1	,5	,5	96,2
	14	3	1,4	1,4	97,6
	15	2	,9	,9	98,6
	20	1	,5	,5	99,1
	30	1	,5	,5	99,5
	100	1	,5	,5	100,0
		Total	212	98,1	100,0
Missing	System	4	1,9		
Total		216	100,0		

Table G – Amount of visits to concerts per year (n=210)

Amount of visits to concerts per year

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	42	19,4	20,0	20,0
	1	39	18,1	18,6	38,6
	2	40	18,5	19,0	57,6
	3	18	8,3	8,6	66,2
	4	8	3,7	3,8	70,0
	5	25	11,6	11,9	81,9
	6	6	2,8	2,9	84,8
	7	4	1,9	1,9	86,7
	8	3	1,4	1,4	88,1
	10	16	7,4	7,6	95,7
	12	2	,9	1,0	96,7
	14	1	,5	,5	97,1
	15	1	,5	,5	97,6
	18	1	,5	,5	98,1
	20	3	1,4	1,4	99,5
	30	1	,5	,5	100,0
		Total	210	97,2	100,0
Missing	System	6	2,8		
Total		216	100,0		

Table H – Amount of movies watched per year (n=206)

Amount of movies watched per year

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	10	4,6	4,9	4,9
	1	14	6,5	6,8	11,7
	2	8	3,7	3,9	15,5
	3	7	3,2	3,4	18,9
	4	2	,9	1,0	19,9
	5	16	7,4	7,8	27,7
	6	13	6,0	6,3	34,0
	7	4	1,9	1,9	35,9
	8	2	,9	1,0	36,9
	10	21	9,7	10,2	47,1
	12	17	7,9	8,3	55,3
	13	1	,5	,5	55,8
	14	3	1,4	1,5	57,3
	15	16	7,4	7,8	65,0
	17	1	,5	,5	65,5
	18	1	,5	,5	66,0
	20	25	11,6	12,1	78,2
	24	2	,9	1,0	79,1
	25	1	,5	,5	79,6
	27	1	,5	,5	80,1
	29	1	,5	,5	80,6
	30	9	4,2	4,4	85,0
	32	1	,5	,5	85,4
	36	1	,5	,5	85,9
	40	4	1,9	1,9	87,9
	48	1	,5	,5	88,3
	50	16	7,4	7,8	96,1
	75	1	,5	,5	96,6
	100	4	1,9	1,9	98,5
	200	2	,9	1,0	99,5
	300	1	,5	,5	100,0
	Total	206	95,4	100,0	
Missing	System	10	4,6		
Total		216	100,0		

## Appendix V: Tables of opinion of the price

Table I – The motivation for the opinion of a low entrance price (n=184)

### The reason why they think it is too low

	Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	<b>31</b>	<b>14,4</b>	<b>14,4</b>	<b>14,4</b>
***	1	,5	,5	14,8
it is cheap	2	,9	,9	15,7
compared to other countries	2	,9	,9	16,7
encourage visits	1	,5	,5	17,1
it was free	1	,5	,5	17,6
including a guide	1	,5	,5	18,1
it is cheap	1	,5	,5	18,1
I don't know	2	,9	,9	19,0
maintainance costs a lot	12	5,6	5,6	24,5
not applicable	119	55,1	55,1	79,6
it cannot be less	4	1,9	1,9	81,5
normal price	18	8,3	8,3	89,8
compared to other sites it is cheap	10	4,6	4,6	94,4
it is not a real castle	1	,5	,5	94,9
student price is fine, higher would not be good	1	,5	,5	95,4
student price is low	4	1,9	1,9	97,2
it is a big historical and cultural heritage site	2	,9	,9	98,1
practically accessible for everyone	2	,9	,9	99,1
it is worth it	2	,9	,9	100,0
<b>Total</b>	<b>216</b>	<b>100,0</b>	<b>100,0</b>	

Table J – The motivation for the opinion of a high entrance price (n=195)

The reason why they think it is too high

	Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	<b>21</b>	<b>9,7</b>	<b>9,7</b>	<b>9,7</b>
it needs to be accessible for everyone	1	,5	,5	10,2
compared to students or older people	2	,9	,9	11,1
for these economic times	1	,5	,5	11,6
better to be free	9	4,2	4,2	15,7
just because price should be lower, more accessible	1	,5	,5	16,2
it is high but I understand it has maintainance costs	2	,9	,9	17,1
not applicable	1	,5	,5	17,6
you cannot see everything if you are not with a guide	166	76,9	76,9	94,4
no interest	2	,9	,9	95,4
there is not much to see	1	,5	,5	95,8
compared to other sites, it is high	3	1,4	1,4	97,2
reasonable price	1	,5	,5	97,7
because it is not (so) beautiful	2	,9	,9	98,6
without the guide it is expensive	2	,9	,9	99,5
Total	1	,5	,5	100,0
	<b>216</b>	<b>100,0</b>	<b>100,0</b>	

**Appendix VI: Tables motivations for the maximum price willing to accept**

*Table K – The motivation for the maximum price willing to accept (n=168)*

The reason why they would accept this price

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	48	22,2	22,2	22,2
culture and history needs to be accessible for everyone	15	6,9	6,9	29,2
'just another one more'	1	,5	,5	29,6
its artistic value	4	1,9	1,9	31,5
beauty of the building	4	1,9	1,9	33,3
it is not (too) expensive	9	4,2	4,2	37,5
countries	1	,5	,5	38,0
cultural interest	2	,9	,9	38,9
don't like it	1	,5	,5	39,4
economically seen this is a good price	16	7,4	7,4	46,8
encourage visit	7	3,2	3,2	50,0
it is enough	13	6,0	6,0	56,0
higher price for a guide	2	,9	,9	56,9
families	3	1,4	1,4	58,3
free is better	5	2,3	2,3	60,6
very good guide	6	2,8	2,8	63,4
high enough	4	1,9	1,9	65,3
represents history of Spain/Aragon	7	3,2	3,2	68,5
history interest	1	,5	,5	69,0
i don't know	3	1,4	1,4	70,4
cultural or historical interest	4	1,9	1,9	72,2
interesting	4	1,9	1,9	74,1
logic to have higher	1	,5	,5	74,5
maintain	1	,5	,5	75,0
important to maintain	18	8,3	8,3	83,3
Just because	2	,9	,9	84,3
there is not much to see	4	1,9	1,9	86,1
'now we are here'	2	,9	,9	87,0
price for old people	3	1,4	1,4	88,4

Table K – The motivation for the maximum price willing to accept (continue)

**The reason why they would accept this price**

	Frequency	Percent	Valid Percent	Cumulative Percent
compared/related to other sites/monuments	7	3,2	3,2	91,7
preserve architectonical 'left overs'	2	,9	,9	92,6
see at least once	1	,5	,5	93,1
good status of monument	2	,9	,9	94,0
students should be free	1	,5	,5	94,4
culture needs to be supported	2	,9	,9	95,4
symbolic price	5	2,3	2,3	97,7
it is worth seeing it	5	2,3	2,3	100,0
<b>Total</b>	<b>216</b>	<b>100,0</b>	<b>100,0</b>	

Table L – The (second) motivation for the maximum price willing to accept (n=24)

**The reason why they would accept this price**

	Frequency	Percent	Valid Percent	Cumulative Percent
<b>Valid</b>	<b>192</b>	<b>88,9</b>	<b>88,9</b>	<b>88,9</b>
to make culture accessible for everyone	3	1,4	1,4	90,3
beauty of the building	1	,5	,5	90,7
it is not (too) expensive	1	,5	,5	91,2
economically seen this is a better price	1	,5	,5	91,7
free is better/culture should be free	1	,5	,5	92,1
very good guide	2	,9	,9	93,1
represents history of Spain/Aragon	1	,5	,5	93,5
historical interest	1	,5	,5	94,0
interesting	3	1,4	1,4	95,4
important to maintain	6	2,8	2,8	98,1
preserve architectonical 'left overs'	3	1,4	1,4	99,5
see at least once	1	,5	,5	100,0
<b>Total</b>	<b>216</b>	<b>100,0</b>	<b>100,0</b>	

Table M – Frequency of the motivations

	Frequency	Percentage
<b>Art &amp; culture</b>		
Culture needs to be accessible	18	8,3 %
Encourage visit	7	3,2 %
It is worth seeing it	5	2,3 %
See at least once	2	0,9 %
Its artistic value	4	1,9 %
Beauty of the building	5	2,3 %
<b>Interest</b>		
Cultural interest	2	0,9 %
Historical interest	2	0,9 %
Cultural or historical interest	4	1,9 %
Interesting	7	3,2 %
<b>Maintenance</b>		
Represents history of Spain/Aragon	8	3,7 %
Important to maintain	25	11,6 %
Preserve architectonical 'left overs'	5	2,3 %
Good status of the monument	2	0,9 %
Culture needs to be supported	2	0,9 %
<b>Price</b>		
It's not (too) expensive	10	4,6 %
Compared to other countries	11	5,1 %
Economically seen this is a good price	17	7,9 %
It is enough	13	6,0 %
Higher price for a guide	2	0,9 %
Free is better	6	2,8 %
It is high enough	4	1,9 %
Logic to have a higher price	1	0,5 %
Price for old people	3	1,4 %
Compared to other sites or monuments	7	3,2 %
Students should be free	1	0,5 %
Symbolic price	5	2,3 %
<b>Diverse</b>		
Just another one more	1	0,5 %
Don't like it	1	0,5 %
Families	3	1,4 %
It was a very good guide	8	3,7 %
I don't know	3	1,4 %
Just because	2	0,9 %
There is not much to see	4	1,9 %
'Now we are here'	2	0,9 %

Percentages are taken from the total number of questioned visitors (216) as some people indicated multiple motivations.

Source: Researcher's own elaboration, 2014

Table N – Maximum prices mentioned for the motivations

Prices										
<b>Art &amp; culture</b>										
Culture needs to be accessible	€0,	€1	€2	€3	€4	€5	€6	€10		
Encourage visit	€1	€3	€4	€5						
It is worth seeing it	€5	€6	€7	€10	€12					
See at least once	€9	€20								
Its artistic value	€6	€10	€15							
Beauty of the building	€8	€10	€15							
<b>Interest</b>										
Cultural interest	€10									
Historical interest	€10	€15								
Cultural or historical interest	€3	€5	€7	€15						
Interesting	€5	€6	€10	€12						
<b>Maintenance</b>										
Represents history of Spain/Aragon	€3	€5	€10	€15						
Important to maintain	€3	€4	€5	€7	€8	€10	€15			
Preserve architectural 'left overs'	€6	€7	€8	€10						
Good status of the monument	€7	€10								
Culture needs to be supported	€1	€12								
<b>Price</b>										
It's not (too) expensive	€1	€2	€3	€4	€5	€7	€10			
Compared to other countries	€8									
Economically seen this is a good price	€1	€2	€3	€4	€5	€6	€8	€10	€12	€15
It is enough	€1	€2	€3	€5	€6					
Higher price for a guide	€7									
Free is better	€0	€3	€5	€10						
It is high enough	€2	€5	€10							
Logic to have a higher price	€5									
Price for old people	€1	€3	€5							
Compared to other sites or monuments	€4	€5	€7	€8	€10					
Students should be free	€1									
Symbolic price	€1	€2	€3							
<b>Diverse</b>										
Just another one more	€7									
Don't like it	€5									
Families	€1,50	€3	€7							
It was a very good guide	€3	€4	€5	€6	€8	€10				
I don't know	€5	€6	€8							
Just because	€12	€15								
There is not much to see	€1	€3	€5	€6						
'Now we are here'	€10									

Source: Researcher's own elaboration, 2014

Table O – Cross-tables of Motivations against the maximum price to accept

The price the respondents would be willing to accept as the entrance fee \* The reason why they would accept this price Crosstabulation

Count

		The reason why they would accept this price			
			culture and history needs to be accessible for everyone	'just another one more'	its artistic value
The price the respondents would be willing to accept as the entrance fee	,00	2	2	0	0
	1,00	1	1	0	0
	1,50	0	0	0	0
	2,00	2	1	0	0
	3,00	4	1	0	0
	4,00	4	4	0	0
	5,00	15	5	0	0
	6,00	5	1	0	1
	7,00	2	0	1	0
	8,00	6	0	0	0
	9,00	1	0	0	0
	10,00	3	0	0	1
	12,00	0	0	0	0
	13,00	0	0	0	0
	15,00	1	0	0	2
	16,00	0	0	0	0
	20,00	0	0	0	0
<b>Total</b>		<b>46</b>	<b>15</b>	<b>1</b>	<b>4</b>

Count

		The reason why they would accept this price				
		beauty of the building	it is not (too) expensive	countries	cultural interest	don't like it
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	0	0
	1,00	0	0	0	0	0
	1,50	0	0	0	0	0
	2,00	0	2	0	0	0
	3,00	0	1	0	0	0
	4,00	0	2	0	0	0
	5,00	0	2	0	0	1
	6,00	0	0	0	0	0
	7,00	0	1	0	0	0
	8,00	2	0	1	0	0
	9,00	0	0	0	0	0
	10,00	2	1	0	2	0
	12,00	0	0	0	0	0
	13,00	0	0	0	0	0
	15,00	0	0	0	0	0
	16,00	0	0	0	0	0
	20,00	0	0	0	0	0
<b>Total</b>		<b>4</b>	<b>9</b>	<b>1</b>	<b>2</b>	<b>1</b>

Count

		The reason why they would accept this price					
		economically seen this is a good price	encourage visit	it is enough	higher price for a guide	families	
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	0	0	
	1,00	1	1	3	0	0	
	1,50	0	0	0	0	1	
	2,00	1	0	1	0	0	
	3,00	2	1	2	0	1	
	4,00	2	2	0	0	0	
	5,00	2	3	4	0	0	
	6,00	1	0	3	0	0	
	7,00	0	0	0	2	1	
	8,00	2	0	0	0	0	
	9,00	0	0	0	0	0	
	10,00	2	0	0	0	0	
	12,00	1	0	0	0	0	
	13,00	0	0	0	0	0	
	15,00	1	0	0	0	0	
	16,00	1	0	0	0	0	
	20,00	0	0	0	0	0	
	<b>Total</b>		<b>16</b>	<b>7</b>	<b>13</b>	<b>2</b>	<b>3</b>

Count

		The reason why they would accept this price				
		free is better	very good guide	high enough	represents history of Spain/Aragon	
The price the respondents would be willing to accept as the entrance fee	,00	2	0	0	0	
	1,00	0	0	0	0	
	1,50	0	0	0	0	
	2,00	0	0	1	0	
	3,00	1	0	0	1	
	4,00	0	1	0	0	
	5,00	1	1	1	3	
	6,00	0	1	0	0	
	7,00	0	0	0	0	
	8,00	0	2	0	0	
	9,00	0	0	0	0	
	10,00	1	1	2	1	
	12,00	0	0	0	0	
	13,00	0	0	0	0	
	15,00	0	0	0	1	
	16,00	0	0	0	0	
	20,00	0	0	0	1	
	<b>Total</b>		<b>5</b>	<b>6</b>	<b>4</b>	<b>7</b>

Count

		The reason why they would accept this price			
		history interest	i don't know	cultural or historical interest	interesting
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	0
	1,00	0	0	0	0
	1,50	0	0	0	0
	2,00	0	0	0	0
	3,00	0	0	1	0
	4,00	0	0	0	0
	5,00	0	1	1	1
	6,00	0	1	0	2
	7,00	0	0	1	0
	8,00	0	1	0	0
	9,00	0	0	0	0
	10,00	0	0	0	0
	12,00	0	0	0	1
	13,00	0	0	0	0
	15,00	1	0	1	0
	16,00	0	0	0	0
	20,00	0	0	0	0
<b>Total</b>		<b>1</b>	<b>3</b>	<b>4</b>	<b>4</b>

Count

		The reason why they would accept this price			
		logic to have higher	maintain	important to maintain	Just because
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	0
	1,00	0	0	0	0
	1,50	0	0	0	0
	2,00	0	0	0	0
	3,00	0	0	2	0
	4,00	0	0	1	0
	5,00	1	0	2	0
	6,00	0	0	0	0
	7,00	0	1	3	0
	8,00	0	0	1	0
	9,00	0	0	0	0
	10,00	0	0	9	0
	12,00	0	0	0	1
	13,00	0	0	0	0
	15,00	0	0	0	1
	16,00	0	0	0	0
	20,00	0	0	0	0
<b>Total</b>		<b>1</b>	<b>1</b>	<b>18</b>	<b>2</b>

Count

		The reason why they would accept this price			
		there is not much to see	'now we are here'	price for old people	compared/related to other sites/monuments
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	0
	1,00	1	0	1	0
	1,50	0	0	0	0
	2,00	0	0	0	0
	3,00	1	0	1	0
	4,00	0	0	0	1
	5,00	1	0	1	2
	6,00	1	0	0	0
	7,00	0	0	0	1
	8,00	0	0	0	2
	9,00	0	0	0	0
	10,00	0	2	0	1
	12,00	0	0	0	0
	13,00	0	0	0	0
	15,00	0	0	0	0
	16,00	0	0	0	0
	20,00	0	0	0	0
<b>Total</b>		<b>4</b>	<b>2</b>	<b>3</b>	<b>7</b>

Count

		The reason why they would accept this price			
		preserve architectural 'left overs'	see at least once	good status of monument	students should be free
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	0
	1,00	0	0	0	1
	1,50	0	0	0	0
	2,00	0	0	0	0
	3,00	0	0	0	0
	4,00	0	0	0	0
	5,00	0	0	0	0
	6,00	2	0	0	0
	7,00	0	0	1	0
	8,00	0	0	0	0
	9,00	0	1	0	0
	10,00	0	0	1	0
	12,00	0	0	0	0
	13,00	0	0	0	0
	15,00	0	0	0	0
	16,00	0	0	0	0
	20,00	0	0	0	0
<b>Total</b>		<b>2</b>	<b>1</b>	<b>2</b>	<b>1</b>

Count

		The reason why they would accept this price			Total
		culture needs to be supported	symbolic price	it is worth seeing it	
The price the respondents would be willing to accept as the entrance fee	,00	0	0	0	6
	1,00	1	1	0	12
	1,50	0	0	0	1
	2,00	0	2	0	10
	3,00	0	2	0	21
	4,00	0	0	0	17
	5,00	0	0	1	49
	6,00	0	0	1	19
	7,00	0	0	1	15
	8,00	0	0	0	17
	9,00	0	0	0	2
	10,00	0	0	1	30
	12,00	1	0	0	4
	13,00	0	0	1	1
	15,00	0	0	0	8
	16,00	0	0	0	1
	20,00	0	0	0	1
<b>Total</b>		<b>2</b>	<b>5</b>	<b>5</b>	<b>214</b>