



Emphasizing the Role of Craftsmanship in Urban Planning Interventions to Promote Tourism- Case study Zaanse Schans, the Netherlands

تفعيل دور الحرف اليدوية في الحلول العمرانية لتنشيط السياحة – دراسة حالة منطقة زانس شانزس بهولند

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المخلص العربي: تطرح الورقة البحثية أهمية الحرف اليدوية في توثيق التاريخ وتكوين ثقافة الشعوب حيث تعتبر الحرف اليدوية وسيلة هامة للحفاظ على التراث المعنوي، كما يساعد استخدام هذه الحرف في وجود مجالات متعددة تصب في تنشيط السياحة مما يؤدي إلى تقليل معدلات البطالة وإقامة المشاريع الاستثمارية ومن ثم زيادة الدخل القومي، كما يساعد الاهتمام بالمناطق الحرفية وتطويرها بشكل يجذب السياح في وضع أمام أعيننا حلولاً حضرية للواقع المصري يمكن من خلالها تحويل منطقة مهمشة تمارس فيها حرف إلى منطقة تحتوي على عناصر عمرانية جاذبة للسياحة الأمر الذي ينعكس على تنمية وطنهم ونهضته ودعم اقتصاده.

ناقش البحث في البداية الأدبيات المتعلقة بعلاقة الحرف اليدوية وتحقيق الانتماء والتي تعكس الهوية المعمارية والإنسانية لمنطقة ما، وأيضاً اعتمد على دراسة علاقة السياحة بالحرف اليدوية وكيفية تأثير الاهتمام بالحرف اليدوية على الاقتصاد والدخل القومي، وتناول البحث الوعي الدولي والمحلي للرفع من كفاءة الحرف والاهتمام بها. وفي الجزء التطبيقي من البحث تناول العلاقة بين التطور العمراني والمناطق السياحية من خلال دراسة أسس التنمية الحضرية للمناطق السياحية كعناصر تحليلية اعتمد عليها في دراسة الحالة الخاصة بالبحث.

اعتمدت الدراسة في تناولها منطقة زانس شانزس في هولندا على المشاهدة وتحليلها وفقاً لما تم دراسته من أدبيات وأسس تحليلية، فقد قام الباحث الرئيسي بزيارة المنطقة وإجراء مقابلات مع السكان والزوار ومن خلال تحليل نتائج تلك المقابلات توصل الباحثون إلى النتائج النهائية الموثقة في البحث، ويرجع السبب في اختيار تلك المنطقة تحديداً إلى ظهورها كأحد أهم المناطق التي تعتمد على الحرف اليدوية وتعتبر من أهم المناطق السياحية في العالم، وبالتالي يمكن الاستفادة من نتائج تلك الدراسة في تطوير المناطق المناظرة لها محلياً.

في نهاية البحث قدم الباحثون بعض التوصيات التي تسلط الضوء على التعاون بين الهيئة العامة للتخطيط العمراني التابعة لوزارة الإسكان ووزارة السياحة في مصر لتقديم خطط مشتركة تساعد في تنمية المناطق المهمشة وتطويرها بما يجذب السياح إليها عن طريق تفعيل دور الحرف التقليدية في تلك المناطق.

Abstract— This paper focuses on the importance of the crafts in documenting history, in addition to the strategies to integrate crafts in economic development plans. There is a need for exploring new development approaches to vitalize Egyptian economy and tourism. The research was oriented to developing tourism development plans that depend on crafts. Similar cases were analyzed where development strategies were carried out in a craftsmanship zone that resulted in turning them into international attraction destinations for crafts. The research attempts to develop a framework that can help formulating

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strategies for interventions in crafts area and assess challenges that can be faced to turn it into a craft tourism zone. The paper studied one example to support the applied method of the framework. By this solution, we can find a way to build our communities.

I. INTRODUCTION

Handcrafts and arts reflect the lifestyle and cultures of their region. In a way or another, they offer a perspective on these times. Handcrafts are a symbolic representation for a specific time, space, environmental and social structure. Archeologists classify handcrafts as a primary element in classifying periods and strata levels in the communities. Historical buildings and products that still exist have huge values not only in terms of chronological order arrangements but in the stories and essence of civilizations. What people make is the materialization of the mental image of these stories. [1]

Industrial revolution made an evident shift in the handcrafts concept, consequently in urban planning and architectures evolution. Machinery came to existence pushing aside human factor in production process [2]

Automated transportation became a driving force in planning process, especially cars. The dynamics of the lifestyle and cultures became much more affected by automation patterns instead of human patterns.

Rural life grew to be of less value, and people migrated to metropolitan zones. Cities became more dense and crowded and services hardly coped with the growth rhythm. Service quality declined, and resources were consumed rapidly. [3] Fast interventions seemed most effective and crafts could not compete with automated production patterns, existent cultures were vulnerable to the new circumstances. Contemporary planning approached these issues and impacts, started with coordination of the new dynamics elements in a way that can accommodate the changes with emphasize on social and economic aspects.

II. CRAFTS, IDENTITY AND BELONGING

Cultures are the cumulative sum of the inherited habits, traditions and characters. They are represented in the craftsmanship of certain groups and materialize on those crafted artifacts. Musical signatures, famous food types, buildings and architectural character, and artifacts in museums are all the characteristics of civilizations. Craftsmanship helps to form a sense of belonging, but industrialization and globalization are negatively affecting its existence. [4]

In 1989 UNESCO started forming acts to preserve moral history and cultures. Conferences aimed to raise awareness for the importance of culture, heritage and their roles to identity formation and belonging levels were organized and carried out. Cultural diversity protection act in 2001, Turkey proposal to preserve Folklore and intangible cultures 2002, and the discussion for the importance to preserve arts and crafts in 2003 were all initiated based on that. All countries positively

responded to these initiatives. Further conferences and conventions are being carried annually in many countries to have the people participate in preserving their folklore, arts and crafts that form their cultures. [5]

There was an economic response after the UNESCO attention. Handcrafts product re-emerged and gained more recognition and value. It was started to be perceived as artifacts. Craft tourism came to existence, and some small cities turned to touristic destinations people frequently visit from around the world to see the process of making crafts products that's relevant to these cities and countries.

III. NATIONAL AWARENESS IN ART CRAFTS

Tourism is one of main income resources for Egyptian economy, where Egypt in 2000 was considered one of the main destinations in the Middle East with six million tourists visiting the country. Four million of those were from Europe. Income from tourism in this year was almost four and a half billion US dollar. [6]

A. Ministry of Culture act

Craft tourism has very high potentials in Egypt with the different types of craftsmanship from Pharos civilizations to Islamic civilization. In 2003, the Ministry of Culture - in response to UNESCO approaches and interest - started addressing arts and crafts. Efforts were made to develop a proposal that can help preserving arts and crafts and protecting them from extinction. The plan strategy included providing any place where there are crafts with architecture and urban elements that can help them to flourish. The act dictated that places with handcrafts from folklore are a heritage area and should be treated as such. It should have crafts development center with workshops, places for lectures, galleries, in addition to the service and logistics required. The main purpose of this strategy was to help preserving crafts by training new generations of craftsmen and artist. [7]

IV. TOURISM AWARENESS IN ART CRAFTS

Tourism in linguistic means; transporting from a place to another with the objective of seeking comfort, relaxation, or exploration. [8] Many definitions were developed for touristic activities in general, i.e. someone -a tourist- choosing a specific place other than where he finds his basic needs to fulfill leisure, relaxation, or rehabilitation needs with the condition it's not profitable within a timeframe not less than a day and not more than a year. This process produces multiple economic and social interactions that leads to an increase in income for the people living in the destination place where that tourist can enjoy multiple services and merge with the destination place culture and people.

Another definition by the International Academy for Tourism, identifying it as a leisure activity that fulfills a person's need. Where the chairman for the Academy refer that tourism is a main reason for spreading peace between nations,

it depends on friendly and hospitality relationships. [9]

On all levels of the definitions, Tourism has a definitive effect on social and economic sectors whether its leisure tourism, rehabilitation, cultural, environmental, exploring, or sport tourism. These types are indicated by host country and identified by tourists. Tourists identify places where they can fulfill their needs based on information available, on which the tourism type is classified by this process.

Tourism is one of the biggest industries in this planet. Economists found that tourists allocate a portion of their money to buy things that express their visited destinations and places they go [10] Handcrafts products receive a big share of these purchases. From this point of view, Craft tourism concept was found, where the international interest for preserving crafts and national heritages supported the development of this concept. Sweden, for example, spent 10 Million Krona (51363636.4 US Dollar) in 1997-(- (1204000.0000 Us Dollar) in 2016- to support small enterprises and craft projects that help craft tourism in this region. [11]

Handcrafts also act as important ways of branding of a place or regions that can magnificently express the stories, tales, traditions and artifacts. The products present the mental image of destinations people perceive, which can motivate them to visit and explore.

Craft tourism helps creating job opportunities which help reducing unemployment. Not only in terms of hospitality and touristic services, but in terms of small enterprises production and operations.

The Constituents that support a region to be a touristic destination are divided in natural components and civil components. [12] The natural components are Allah creations, weather it is climate, seas, mountains, caves, etc... Human has no interference in generating those, but only for preserving and considering the ecology and environmental aspects that can help sustaining these gifts.

The other type is the human factor. It's divided into:

- Historical components: represented in moral and physical heritage and dependent on artifacts and remaining of civilizations and people arts and crafts.
- Financial and service components: represented in infrastructure that supports a proper environment that provides tourists with quality services like transportation, safety, accommodation, hosting activities, etc., these constituents will serve as analysis datum for the upcoming case study.

A Handcrafts as tourism projects

The relationship between tourism performance and economy performance is a positive one. The economic development indicators change with a high correlation to the performance of touristic activity. Studies discuss this issue are diverse and extensive. As an economist Yosry De'bes* presents that tourism is a major element in Egypt national income according to a study he carried out on 2007. He

mentioned that tourism is the driving factor for investment and infrastructure development in Egypt. Where, he also highlighted the need to develop strategies that can help the growth of touristic activities in Egypt. [13]

On a parallel path, craft projects that were carried out to support tourism drastically affect the development of countries and cities that were not on the tourist and economic maps before. A research done by Mark P.Hampton addressed this issue on the city of Jakarta in Indonesia. Where he concluded that the government is using craft projects to fight poverty and help their growth, with main dependence on foreign currencies that helps putting the country on the international economy map. [14]

At the European level, many countries like in Sweden, Netherlands, and Malta, work to stimulate higher economic activities by classifying specific villages as craft villages. They present the history of the handcrafts in this area and create a market within this village where products can be purchased and seen in their creation process. *

V. ANALYTICAL FRAMEWORK

The analysis are created from multiple elements inspired by the constituents of craft tourism areas [14] to serve three main axis; urban formation, human needs, and crafts, so that it's possible to evaluate the examples as touristic zones depending on crafts that depends on small projects.

The research is considering human needs as the primary driver for their behavior. It is dependent on Maslow human needs map [15] where, the framework is oriented to outline relation between planning that consider social needs and affect belonging, along with the relationship between craftsmanship and human behavior. In addition to the impacts that planning can have on preserving a certain craft, productivity and energy levels. Figure 1.

A Urbanism; Safety

Summarized in visibility of and by others, choice, control, solitude without isolation, and environmental awareness and legibility.

Feeling safe is a right for every human being, it's the second level of Maslow levels of human needs where it can allow for a normal life patterns. Safety factor has to be provided for residents before providing it to tourists or visitors of certain area. Terrorism and absence of safety are the most negative influences on tourism. An area classified as a touristic destination has to provide safety measures.

Safety measures in urban networks and spaces that can be measured include but not limited to:

1. The moving person is in a visible path by others.
2. The moving person is able to see other people around his path.
3. Spaces and paths are subjected to an acceptable level of surveillance/ control by security personals or the area residents

* An Egyptian economist Born on 23 August 1952

* Evident in European countries tourism maps.

4. Private Places are not utterly isolated so there is a possibility of other being alerted in case of a certain danger.
5. There is proper integration with the surroundings where there are no places out of public vision or in a blind zone.

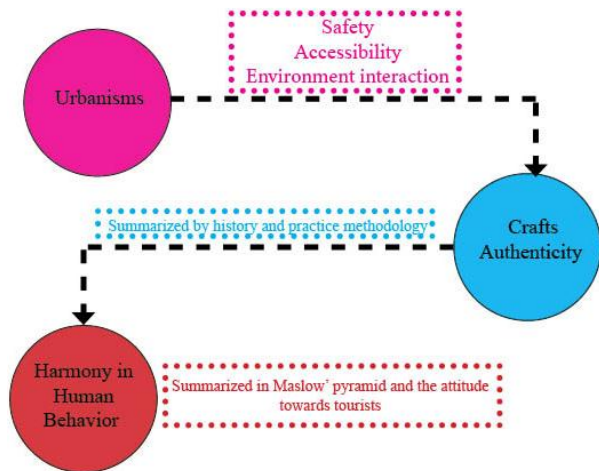


Figure 1: Analytical framework method .Developed by Authors, inspired by Hampton, Mark P. Book in Tourism and Economic Development, 2013.

B Urbanism; Accessibility

Summarized in touristic routes, residents' networks, and craft materials' channels.

Three main elements have to be achieved so that an area can qualify to satisfactory level of connectivity; original resident's local transportation and accessibility, local and international routes and accessibility for tourists, the availability and channels of transportation of raw resources for the crafts. This element highlights the importance of connectivity between rural area and accessibility required for the ease of movement for normal and disabled people along with public transport, light and heavy vehicles to provide needed services.

C Urbanism; Environment interaction:

Summarized in positive behavior patterns, and positive interactions

Interaction behavior with the surrounding environment in a positive way is achieved when human needs are met. This interaction includes interacting with civil and natural element as mentioned in section one in this chapter. The patterns in dealing with green and natural elements will be explored in the case studies as well as civil elements that helped shaping the region to be classified as touristic area.

D Crafts Authenticity:

Summarized by history and practice methodology

The classification will depend on the historic traces of the crafts and their relation to the identity of the place. Crafts similar to heritage buildings document history and the remaining part of community culture and authenticity of the craft enable a higher recognition and a better experience to the

origin of the society and culture.

E Harmony in Human Behavior

Summarized in Maslow' pyramid and the attitude towards tourists

Interactions received and relationships developed in touristic places are visitors' intangible gains. Where, craftsmanship community and area residents need to have the soft skills to develop a friendly environment and level of harmony that is inclusive for the visitors as well. As Maslow stated, belonging, trust and esteem are basic motives for people to step up the pyramid of needs and be an effective part of the society and act in a collective mentality.

VI. A CASE STUDY FROM ZAAANSE SCHANS, THE NETHERLANDS:

Why Zaanse Schans?

Zaanse Schans is known for handcrafts production on the local and international levels. The research is targeting the craft that has origins and relate to traditions.

When the residents decided to develop and revive the place, they depended on their inherited crafts from the seventeenth and eighteenth century. Dutch life style is evident there, where one can feel living in old times with the old windmill, mills, and cheese making equipment's and tools.

At the beginning of the twenty first century, the government started to pay attention to the village and supply them with a share of governmental spending, paved roads and required infrastructure. Helped to turn the place into an internationally recognized destination that show case the Dutch crafts.

1) Location

Zaanse Schans (Dutch pronunciation: ['za:nsə 'sxans]) is on the east bank of the Zaan River, north of Zaandam near Zaanse Schans in the municipality of Zaanstad. It follows the province of North Holland being very close to Amsterdam. Figure 3.

Zaanse Schans is a small village with well-arranged housing blocks, windmills, and small topical museums such as the Clock Museum. [16]

2) History

The name of Zaanse Schans expresses "sconce" or earthwork. It's derived from the earth uprising and candle holders in the Eighty Year War for the Dutch revolution against the Spanish. It has thirteen candles or candle holders that Dutch protestors used in the early sixteenth century.

It was found with the construction of a wood factory by the Spanish in the fifteenth century. It was considered one of the biggest in the region till it got burned down in Second World War. [17]

Zaanse Schans appeared on Aerial photos in 1944, it was when the residents tried to revive the area and develop the

village. By late twentieth century, the village income was fully dependent on Dutch crafts. Where they make Holland cheese and wooden shoes and sell it in the international market. The village turned into a touristic destination that people travel to from all around the world. [18]



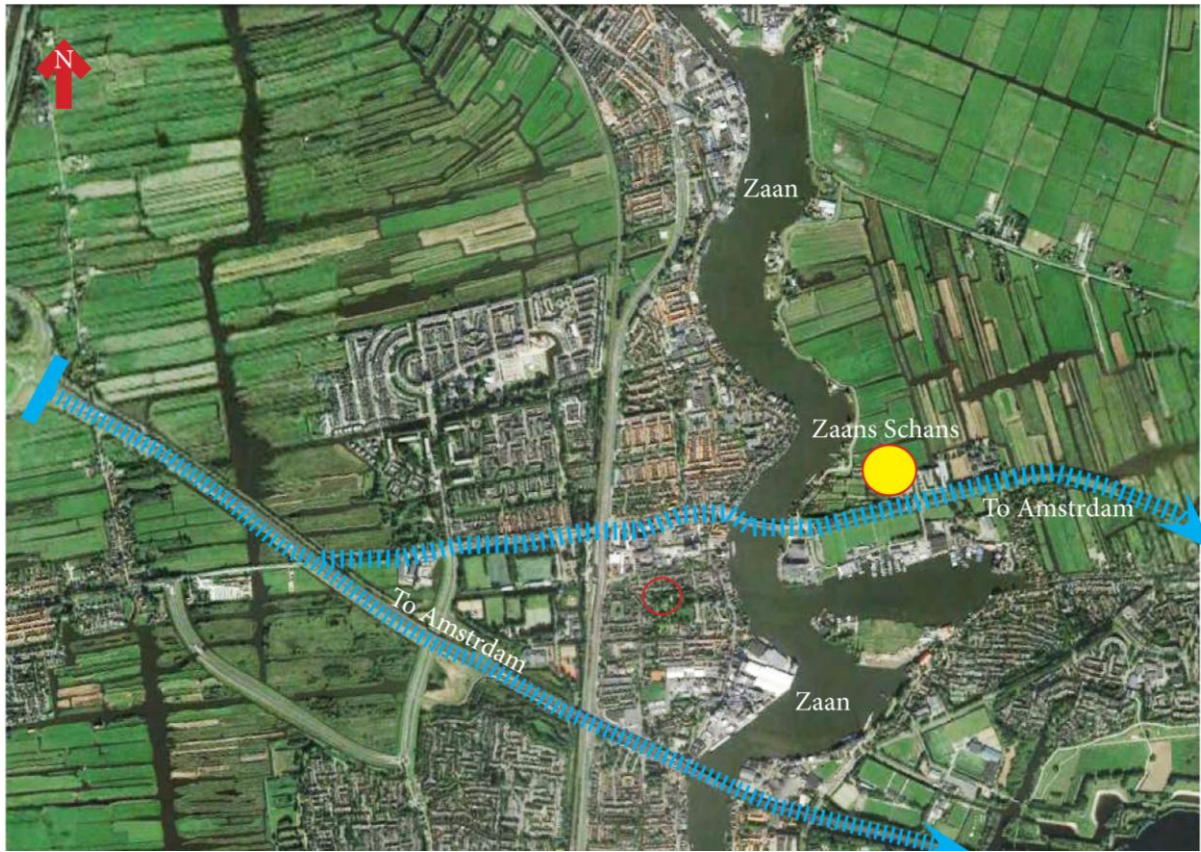
Figure 2: Tools for wooden shoes from 15th century. Taken by the main author, Zaanse Schans, 2014.



(A)



(B)



(C)

Figure 3 A, B and C: Netherlands map, Zaanse Schans location Ref. Google maps. Accessed on 2014.

3) Crafts implementation

As the researcher said before, when the residents decided to develop and revive the place, they depended on their inherited crafts from the seventeenth and eighteenth century. Dutch life style is evident there, where one can feel living in old times with the old windmill, mills, and cheese making equipment's and tools.

This approach turned the area to an open museum for crafts that people seek to visit from everywhere. The place receives more than one thousand hundred visitor per year.

The houses accommodated by crafts practitioners turned into products' galleries for visitors along with parts of their workshops to be creation galleries. [19]

People get the chance to see firsthand how the products are being created in the workshops, and then can find variety of applications in the house galleries. For example, in Catharina Hoeve -Cheese farm- goose can be found in the backyard where milk is extracted that goes gradually in a complete process till it reaches the final stage to making and packaging cheese to put in the gallery in front of them.*

Another example is Klompenmakerij De Zaanse Schans - Dutch shoe making workshop-. The process from cutting wood tree then a crafty creation for an old fashioned Dutch shoe with artistic touches is witnessed by the tourists. In a statistic study in 2014, it was proven that this workshop has

the biggest sales share of shoes over Netherlands with a selling rate of one pair of shoes every ten minutes.



Figure 5: Handcrafts examples in Zaanse Schans. Taken by the main author, Zaanse Schans, 2014.

* Documenting by main Author, during visiting Zaanse Schans, 2014.



Figure 4: Klompenmakerij workshop and gallery in Zaanse Schans. Taken by the main author, Zaanse Schans, 2014.

There are several other crafts men and women practice over there like drawing, diamond cutting, ornaments makings, gold smith, and stroopwafel making. Every house specialized in a craft that acts as an open gallery and named by the craft done in it. (Tinnegieterij De Tinkoepel- Craft Centre De SaenseLelie - KuiperijTiemstra)



Figure 6: Zaanse Schans houses map on the entrance of the district. Taken by the main author, Zaanse Schans, 2014.

The map shows the village circulation and places of interest by craft that can be found in the village. It helps with way finding for the tourists.

The map allocates names for houses that specialize in crafts and also shows Clock Museum that contains Dutch art crafts.

4) Architecture and urbanism

Following the attempts to revive the area from 1944 to 1961, the urban formation of the village started to take shape with cluster of houses on the Dutch historical style (H). It depended on restoration and renovation strategies for existing buildings and following consistent style for new constructions. Work continued for almost twenty years with the main

objective to preserve the unique heritage of the region. Similar construction materials were used, local resources, similar landscaping and landmarks. The area had around one thousand and one hundred windmills in the seventeenth century, only seven remained and one reconstructed that dates back to 1680. [17]

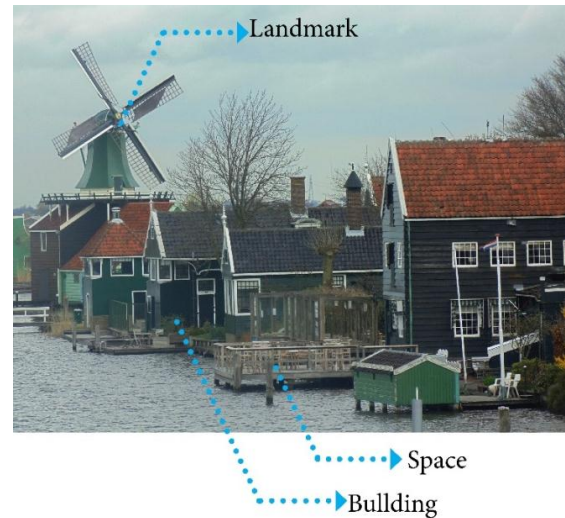


Figure 7: Built environment in Zaanse Schans. Taken by the main author, Zaanse Schans, 2014.

The residents were keen on minimizing cars transportation after the development of the region. The urban formation depended on walkways and cycling paths in addition to the use of boats for movement. [19]

Additional service buildings started to be constructed for the visitors, where all new constructions followed same style; seventeenth century style.

Outside parking places and specialty Dutch restaurants for visitors were constructed. Along with other services like guided tours or observation tower. All these improvements were designed to make it more touristic friendly and attract more visitors.

Paths were separated by levels in a way that allows for visual contact. Where main spaces and pathways were observed by residential houses that makes streets lively and safer. [20]



Figure 8: Visual connection between bath ways and homes. Developed by Authors. Taken by the main Author, Zaanse Schans, 2014.

A direct road from Amsterdam was built that can help in avoiding the main, more congested and heavy traffic roads. This road made it easier to access the village to tourists. It also served crafts there as it made it easier to connect to surrounding villages and areas, and easier to access materials needed for their production. Designated transportation was assigned to the village from railways and airport cities in addition to vital places in Netherlands. Which made it possible to include a day the village in many touristic programs in the country. [20]



Figure 11: Zaanse Schans accessibility from main road. Ref: Zaanse Schans Cognitive map, 2014



Figure 10: Main and sub access way to Zaanse Schans. Ref: Zaanse Schans Cognitive map, 2014



Figure 12: Zaanse Schans landuse layout. Ref: Zaanse Schans Cognitive map, 2014

5) Human behavior and Tourism:

People develop the region according to their skills in correspondence to their needs. Referencing to Maslow's pyramid, they realized their mental image of belonging in the place and fulfilled their self-actualization needs. They positively affected the whole society.

It started as a rural place with few interactions with the outer world and mainly with Amsterdam. After Industrialization and the increase in the cost of goods and living, people found themselves in need to keep up with the pace to meet the new costs and requirements. They focused their efforts on the inherited crafts they have and developed

their homes into workshops and started depending in small enterprises that helped them make their products and attracted tourists from all over the world.

The people are able to sustain their work by training their children and talented people that desire to master the crafts and practice it on the traditional and original methods. Youth aged eighteen to twenty five can be found practicing crafts there, where they believe they can make money from crafts more than they can make from any other profession. It is also believed that feeling the essence of the ancestors work is an important factor that helps creating authentic passion for the crafts and the need to preserve it. [12]

Eighty years old Jack, one of the oldest craftsmen in the area see that the European industrial path has to include crafts as a medium for culture dissemination and preserving traditions. He also considers that the human hands are main influencers on the way one behaves with other people. It makes human go through many phases of learning and teach him patience in a way that positively affect him. He added " I firmly believe in the power of crafts to affect the soul... and change the world". Jack is convinced that crafts help humans exploring their talents and skills and urge them to learn and produce more, in a manner that allows them to affect the community in a clear way. The world is filled with complications and disputes that create wars between nations, he doesn't have much to do about it. But his crafts give him a channel to express his opinions and affect someone far away from his village.*

This differentiation, originality, sceneries along Zaan River gives Zaanse Schans a chance to be one of the most important Dutch Villages that attract people from everywhere. The hospitality of the residents and their welcoming homes helped ascertained that advantage. Nearly nine hundred thousand tourists visit Zaanse Schans per year. [21]

VII. FINDINGS:

The paper presented general tourism concepts and the concept of craft tourism. It identified the constituents and types of tourism and its importance on economic performance of countries. It highlighted the potentials of crafts to positively affect tourism and the role of small enterprises to develop and preserve crafts.

The importance of inherited crafts and traditions presented in physical and moral heritage for every region was evident. When the built environment is designed in consistency with the existing heritage and people traditions, it facilitates the establishment of craftsmanship and the mental image of the place. It helps fulfilling the needs of the residents and positively affects their behavior with the environment as well as the visitors.

VIII. RECOMMENDATIONS:

A. Government should making more events about moral history because, moral history is very important in

* Jack Monese: One of the main Crafters in Zaanse Schans who working from 50 years in Klompenmakerij workshop.

documenting history, as valuable as a historical building. It is the real window to community's identity.

- B. Craftsmanship should be stimulated in projects and designs. This can help reviving crafts and highlighting its importance, as well as creating a strong mental image.
- C. There is a need for awareness campaigns about the importance of the crafts and how can they affect economy and tourism. Planning Ministry and Tourism Ministry should cooperate together to make this.
- D. Engineering agencies role should be activated in places that has moral heritage and work on its development.
- E. Development programs should be offered for craftsmen/women to help them develop their small businesses and market their work.
- F. Small enterprises can be the key to tourism development. A share of government budget should be allocated to support them.
- G. The crafters have to make sessions about their crafts. Future generations have the right to know about the heritage that they inherited its consequences. It is a shared duty to help preserving and communicating it.

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