

Lecture Note

Course Title: TRM 3402 Cultural Tourism Management

Credits: 3(3-0-6)

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Program: Tourism Management

Week 1

Unit 1: Definitions, Typology and Aspects

Topic

- Different perceptions of culture
- Defining cultural tourism
- Typology and activities of cultural tourists
- Demand and motivation for cultural tourism

Objectives

After the completion of this unit, students should be able to:

- Describe different perceptions of culture.
- Define cultural tourism that covers different important dimensions of culture, its typology and related activities.
- Talk in general about and identify demand and motivation for cultural tourism.

1. Different perceptions of culture

The following table shows different perceptions of culture as the example to let you understand various ways of seeing, feeling, thinking and practicing towards culture. Based on the perceptions below, you can see that ways of culture is perceived are shaped and determined by demographical, psychological, geographical, environmental, social, political and ideological dimensions.

Culture as...		
Theoretical/ political	Social/ aesthetic	Everyday life
<i>Culture is a tool.</i>	<i>Culture is an activity.</i>	<i>Culture is a way of life.</i>
Culture is educational.	Culture is beautiful.	Culture is about my family.
Culture is experiential.	Culture makes a place look nicer.	Culture is who my friends are.
Culture is therapeutic.	Culture makes a place livelier.	Culture is where I live.
Culture is inspiring.	Culture is relaxing.	Culture is my nationality.
Culture is transcendent.	Culture is fun and exciting.	Culture is my religion.
Culture is conservation.	Culture makes a change from everyday life.	Culture is my language.
Culture creates new opportunities for integration.	Culture means the mixing of different people.	Culture is my skin color.
Culture is an expression of diversity.	Culture makes a place look special.	Culture is what I eat and drink.
Culture strengthens identities.	Culture makes a place look different.	Culture is what I wear.
Culture animates space.	Culture means more tourists come.	Culture is what music I listen to.
Culture creates a sense of place and character.	Culture means seeing and doing new things.	Culture is what I read.
Culture creates uniqueness.	Culture makes people's lives better.	Culture is where I shop.
Culture enhances image.		Culture is what I do on a daily basis.
Culture is a catalyst for regeneration.		Culture is where I go on a Saturday night.
		Culture is where I take the family on day trips.

2. Defining cultural tourism

After you see that culture is variously perceived as shown in the table above, you may think that tourism activities based on the conception of culture can be various.

Definitions of cultural tourism are broadening and changing all the time. According to Richards (1996), there are two definitions of cultural tourism:

- (1) *Technical definition:* All movements of persons to specific cultural attractions such as museums, heritage sites, artistic performances and festivals outside their normal place of residence.
- (2) *Conceptual definition:* The movement of persons to cultural manifestations away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.

In 2001, Richards adjusted the definition to be more comprehensive and cover the aspects of way of life of people. It is:

“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 ‘arts tourism’ (related to contemporary cultural production).

McKercher and Du Cros (2002) suggest that cultural tourism can be defined in a number of ways:

- (1) As a form of special interest tourism where culture forms the basis of either attracting tourists or motivating people to travel
- (2) From a business perspective as involving the development and marketing of various tourist sites and attractions
- (3) From a motivational perspective whereby visitors travel as a result of their interest in cultural activities
- (4) As an experiential activity where engagement with culture can be unique and intense, and tourists are educated as well as entertained
- (5) From an operational perspective where tourists participate in large array of activities or experiences (e.g. heritage, arts, festivals, local cultures).

The above definitions can be categorized in four broad groups as :

- (1) Tourism- derived definitions
- (2) Motivational definitions
- (3) Experiential or aspirational definitions
- (4) Operational definitions

In 2015, McKercher and Du Cros gave another definition of cultural tourism, which is more oriented to ‘heritage’ (heritage implies that culture belongs to the past), as:

“ a form of tourism that relies on a destination’s cultural heritage assets and transforms them into products that can be consumed by tourists ”.

However, this definition may not cover the everyday lives of people and may not be true of the practices of many communities today which attract cultural tourists.

Today, the definition of cultural tourism also shifts towards more active and interactive forms such as creative or experiential tourism. It suggests that education and entertainment are not mutually exclusive, and that tourists are involved with multiple cultures and communities, sometimes simultaneously.

3. Typology and activities of cultural tourists

Cultural tourism shows a steady growth as the industry (cultural industry) using tourism as a driver and the sector is becoming more diverse. Therefore, typology or sub-segments of this product and market should be noted. The following list suggests a fairly comprehensive typology of cultural tourism:

- (1) Heritage sites (e.g. archeological sites, whole towns, monuments, museums)
- (2) Performing arts venues (e.g. theaters, concert halls, cultural centers)
- (3) Visual arts (e.g. galleries, art museums, architecture)
- (4) Festivals and special events (e.g. art festivals, music festivals, carnivals)
- (5) Religious sites (e.g. cathedrals, temples, pilgrimage destinations)
- (6) Rural environments (e.g. villages, farms, cultural landscapes, eco-museums)
- (7) Indigenous communities and traditions (e.g. tribal people, ethnic groups, minority cultures)
- (8) Ethnic groups in cities (e.g. Chinatowns, Little Italys, Jewish quarters, Indian slums, South African townships, Brazilian favelas [*Brazilian shack or shanty town; a slum*])
- (9) Arts and crafts (e.g. textiles, pottery, painting, sculpture)
- (10) Language (e.g. learning or practice)
- (11) Gastronomy (e.g. wine tasting, food sampling, cookery courses)
- (12) Popular culture (e.g. modern architecture, pop music, fashion, media, design)
- (13) Creative activities (e.g. painting, photography, dance).

Activities of cultural tourists

The following table shows activities that cultural tourists normally engage in cultural tourism by identifying the activities matching with main cultural tourist types in the left column of the table.

Heritage tourist	Visits to castles, palaces, country houses
	Archeological sites
	Monuments
	Architecture
	Museums
	Religious sites
Arts tourist	Visits to the theater
	Concerts
	Galleries
	Festivals, carnivals, events
	Literary sites
Creative tourist	Photography
	Painting
	Pottery
	Dance
	Cookery
	Crafts
	Creative industries (e.g. film, TV, architecture, fashion, design)
Urban cultural tourist	Historic cities
	Regenerated industrial cities
	Waterfront developments
	Art and heritage attractions
	Shopping
	Nightlife
Rural cultural tourist	Village tourism
	Agro or farm tourism
	Eco-museums
	Cultural landscapes
	National parks
	Wine trails
Indigenous cultural tourist	Hill tribe, desert, jungle, rainforest or mountain trekking
	Tribal villages
	Visits to cultural centers
	Arts and crafts
	Cultural performances
	Festivals

Ethnic cultural tourist	'Ethnoscapes' (e.g. Little Italy, Chinatown)
	Slums
	Ghettos
	Favelas
	Townships
	Jewish quarters
Experiential cultural tourist	Theme parks
	Themed restaurants
	Shopping malls
	Pop concerts
	Film and TV locations
	Sporting events (e.g. Cultural Olympiad ¹)

4. Demand and motivation for cultural tourism

The past scene

The century between 1814 and 1914 was something like a 'Golden Age' of cultural tourism. The advent of steam travel and cheaper modes of transport enabled larger groups of people to travel with package tours organized by Thomas Cook or following the guidebook itineraries (Bruce, 2013, in Smith, M.K., 2016). The development of European museums in the 18th and 19th centuries also brought human artistic and industrial achievement to more and more people (Richards, 2007, in Smith, M.K., 2016) and raised their awareness of other cultures and continents. There were some of the very first tourist attractions in the mid 19th century such as World Exhibitions. Later, when motorized road travel grew, domestic cultural tourism had also grown accordingly.

There were assumptions that most tourists throughout history, whether they were aristocratic, bourgeois or 'mass', they have tended to follow signposts like guidebooks and package tours rather than trusting their own intuition (Walton, 2005; Bruce, 2013, in Smith, M.K., 2016). In the past, tourism tended to be somewhat scripted, with tourists being shepherds from one place to another with few opportunities for deviations from the prescribed route or schedule. The Grand Tour routes were largely pre-determined, which was then followed by the guidebooks and the tours of Thomas Cook or American Express. As a result, there were few spontaneous experiences as it was thought that tourists may not scope adequately alone or may be subject to danger or inconvenience.

¹ The Cultural Olympiad that ran alongside the London 2012 Games was the largest cultural programme of any Olympic and Paralympic Games. From 2008, it delivered a nationwide programme of the UK's best arts and culture during the four years leading up to the Games, and culminated in the London 2012 Festival. During the programme, approximately 180 thousand activities across a range of art forms took place, inviting the participation of over 43 million members of the public.

Source: <https://www.britishcouncil.jp/en/programmes/arts/cultural-olympiad>

Motivations to travel for culture

De Botton (2002) suggests that people may be forever clamoring to be where they are not, seeking escapism or ‘getting away from it all’. Alternatively, they may be drawn to exorcism, like Flaubert, who was obsessed with travel to the Orient:².

“In the more fugitive, trivial association of the word exotic, the charm of a foreign place arises from the simple idea of novelty and change... we may value foreign elements not only because they are new, but because they seem to accord more faithfully with our identity and commitments than anything our homeland could provide.” (de Botton, 2002)

Craving for difference and exoticism is perhaps stronger in the case of cultural tourists who actively seek out remote locations, unusual experiences or close and authentic contact with indigenous groups. There are scholars suggesting different motivations of cultural tourists so far.

- Sarup (1996) suggests that travel allows tourists to enjoy and exploit the exotic difference of ‘*the Other*’ while discovering their own identity.
- Wang (2000) suggests that many tourists are more likely to be in search of their own ‘*existentially*’ *authentic selves* rather than seeking ‘*objective*’ *authenticity*.
- Seaton (2002) states that tourism is at least as much *a quest to be* as *a quest to see*. This scholar also describes the process of ‘*metempsychosis*’ whereby tourists engage in repetitive or ritualistic behavior, often following in the footsteps of famous figures on their travels. There are some examples of important figures who made journeys during their lifetimes and their journeys have become motivation of people in later time for following their footsteps. They are Daniel Dafoe, Charles Darwin, Ernest Hemingway and Alexander the Great. Many forms of cultural tourism such as literary, media or film tourism, could be described as *metempsychotic*, as could certain forms of heritage tourism; for example, those that include re-enactments or tours with a mythical elements to them. He also discusses the concept of ‘*metempsychosis*’ or the process of temporary role-playing, whereby tourists adopt multiple personae. ‘Tourism enactments are based on representations of what others have been in the past’. By this motivation defined, it can be said that, according to Seaton, the act of role-playing with social peers in a new place is, in some cases, more significant and more common than interaction and engagement with local people.

² Read the extra given article: *The Familiar and the Foreign*

Source: <https://www.litcharts.com/lit/the-art-of-travel/themes/the-familiar-and-the-foreign>

Categorizing cultural tourists

According to Stylianou-Lambert (2011), there are now many typologies of cultural tourism which attempt to characterize cultural tourists in terms of motivations, interests, experiences sought or activities engaged in. Nevertheless, some specific typologies, profiles and segments of cultural tourists have been developed over the years. Silberberg (1995) divides cultural tourists into 4 types according to their motivation for visiting cultural sites:

The greatly motivated cultural tourists	They visit a destination primarily to experience the cultural aspects.
The in- part motivated cultural tourists	They visit the destination to experience culture in addition to something else, like visiting friends and relatives or attending a conference, and then take a part in cultural experience.
The adjunct cultural tourists	The main motivation for visiting is not cultural but culture may be consumed in addition to the main activities.
The accidental cultural tourists	There is no intention to engage in cultural activities but the tourist may visit a museum or attend an arts event.

Dolnicar (2002) identifies 9 types of cultural tourists based on their participation in different cultural activities, as in the table below. However, this is based on a study in one country, but in a significant sample size.

Type 1: Standard culture tour participant	These tourists basically spend their entire stay in the bus, shopping, sightseeing and visiting museums
Type 2: Super active culture freak	These tourists want to see and do it all
Type 3: Inactive culture tourist	Every single cultural activity is rated below average.
Type 4: Organized excursion lover	Cultural activities are packaged for the tourists and they do not deviate much from this.
Type 5: Event- focused	This group is very active and enriches for the standard culture tour programme by visiting local or regional events
Type 6: Individual culture explorers	Shopping, sightseeing and visiting museums- these activities are engaged in by every single member of this segment. Anything including the term 'organized' seems to be rejected by these travelers.
Type 7: Theater, musical and opera lovers	This segment is best described by the fact that every one of these tourists has been to the theater, a musical or the opera at least once during their stay. Events, on the other hand, are not of interest to this group at all.

Type 8: Super lean culture tour participant	Seventy- three percent of them participate in an organized bus trip and the only activities really undertaken are sightseeing and visiting exhibitions.
Type 9: Organized culture tourists	Every single member participates in organized excursions and organized bus trips. With shopping, sightseeing and visiting museums being an average interest, cultural offers in the evening (opera, theatre) are not very attractive to this segment.

Dolnicar (2002) also suggests that tourists from different countries have slightly different cultural consumption patterns. For example:

- German tourists can be found in every segment identified.
- Swiss tourists prefer going to theaters, the opera and the musical (Type 7).
- French and Italian culture tourists have the highest probability of being members of the standard culture tour group (Type 1).
- British tourists can mostly be found at local or regional events (Type 5).
- Half of all US American culture tourists are super- active culture freaks (Type 2) as well as organized culture tourists (Type 9).
- Spanish tourists prefer the organized version of anything.

Experiential cultural tourists

Today's cultural tourist is just as likely to be in search of 'popular', 'every' or 'street' culture as they are likely to visit a heritage site or a museum. The museum seems to have lost its dominant role as a factory of meaning in (post) modern society, so cultural tourists have gone in search of meaning elsewhere³. Motivation of cultural tourism has expanded into 'everyday life'. Cultural tourism is as much based on experiencing as it is on seeing. In the past, definitions of cultural tourism have placed too much emphasis on cultural tourism as a form of arts or heritage tourism in its narrowest sense; for example visiting museums, monuments, galleries and theaters. Today, cultural tourists are also interested in the more experiential aspects of culture. In an international context, particularly in the context of indigenous or ethnic tourism, the way of life of a people can be a central focus, where the traveler is motivated primarily by first- hand, authentic or intimate contact with people whose ethnic or cultural background is different from their own.

References:

- (1) *Issues in Cultural Tourism Studies* by Melanie K. Smith (2016)
- (2) *Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management* by Bob Mckercher and Hilary du Cros (2002)

³ Any place can be a museum for them—kind of living museum or even virtual museum...

Learning Activities and Medias

- Direct instruction
- *Class activity*
 - Read the given articles given.
 - Give reflection through talk.
- *Homework for next week:* students are grouped (group of 3). Each group selects one of the following types of cultural tourism, find information and study about it, then, prepares a power point presentation. Pictures, VDOs are required as well:
 - Heritage, tourism and museums
 - Indigenous cultural tourism
 - Ethnic and minority cultural tourism
 - The arts, festivals and cultural tourism
 - Cultural thematic routes

Lecture Note

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Lecturer: Aj Siripen Yiamjanya

Program: Tourism Management

Week 2

Unit 2: Main Types of Cultural Tourism

Topic

- Heritage, tourism and museums
- Indigenous cultural tourism
- Ethnic and minority cultural tourism
- The arts, festivals and cultural tourism
- Cultural thematic routes

Objectives

After the completion of this unit, students should be able to:

- Inform different types of cultural tourism and describe key idea of each type.
- Give definitions of terminology in each type of cultural tourism.
- Deliberate key concerned aspects of cultural tourism.
- Express personal viewpoints and interpretation towards cultural tourism through extra study and presentation to the class.

1. Heritage, tourism and museums

Defining heritage

Heritage is a broad concept and includes the natural as well as the cultural environment. It encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of modern life.

A primary objective for managing heritage is to communicate its significance and need for its conservation to its host community and to visitors. Reasonable and well managed physical, intellectual and/or emotive access to heritage and cultural development is both a right and a privilege. It brings with it a duty of respect for the heritage values, interests and equity of the present-day host community, indigenous custodians or owners of historic property and for the landscapes and cultures from which that heritage evolved (ICOMOS, International Cultural Tourism Charter, 1999).

Timothy and Boyd's (2003) classified heritage into three groups:

- (1) Tangible immovable resources such as buildings (e.g. temples, churches, palaces, castles, etc.) and natural areas (e.g. rivers and canals)
- (2) Tangible movable resources such as objects in museums, documents in archives, etc.
- (3) Intangible resources such as values, customs, ceremonies, lifestyles, experiences of festivals, arts and cultural events.

Also, there is a list suggesting examples of the types of heritage sites that have become cultural tourism attractions in recent years:

- (1) Built heritage attractions (e.g. historic townscapes, architecture, archaeological sites, monuments, historic buildings)
- (2) Natural heritage attractions (e.g. national parks, cultural landscapes, coastlines, caves, geological features)
- (3) Cultural heritage attractions (e.g. arts, crafts, festivals, traditional events, folk history museums)
- (4) Industrial heritage attractions (e.g. mines, factories, mills)
- (5) Religious sites and attractions (e.g. cathedrals, abbeys, mosques, shrines, pilgrimage routes, cities and festivals)
- (6) Military heritage attractions (e.g. castles, battlefields, concentration camps, military museums)
- (7) Literary or artistic heritage attractions (e.g. houses, gardens or landscapes associated with artists and writers).

Cultural heritage

The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage includes not only monuments and collections of objects, but also traditions or living expressions inherited from ancestors and passed on to descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

Intangible cultural heritage

Intangible cultural heritage is fragile and it is a catalyst of cultural diversity especially in the face of growing globalization. Different communities around the world have their unique intangible cultural heritage. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.

It is very interesting to note that the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. That is why we call it 'intangible cultural heritage', as it cannot be touched; it is not physical; it is rather values of particular cultural assets that have been fostered and transferred through time.

The following is the characters of intangible cultural heritage:

- *Traditional, contemporary and living at the same time:* intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;
- *Inclusive:* we may share expressions of intangible cultural heritage that are similar to those practiced by others. Whether they are from the neighboring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;
- *Representative:* intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;

- *Community-based*: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

Defining heritage tourism

The National Trust for Historic Preservation in the United States defines heritage tourism as “*traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past*”, and “*heritage tourism can include cultural, historic and natural resources*”.

There are 5 guiding principles for heritage tourism programs:

- (1) Collaborate
- (2) Find the fit between the community and tourism
- (3) Make sites and programs come alive
- (4) Focus on authenticity and quality
- (5) Preserve and protect resources

Also, The National Trust for Historic Preservation suggests 4 steps for a successful heritage tourism experience as follows:

- (1) Assess the potential
- (2) Plan and organize
- (3) Prepare for visitors; protect and manage resources
- (4) Market for success

Heritage as a tourist product

Heritage, be it cultural or natural, is in itself a tourist attraction as it includes buildings and monumental urban areas, exceptional natural landscapes and unique cultural events. This has been reinforced in recent years by a tendency in the demand to visit places of historical, cultural or natural interest and to want a diverse offer of enjoyment of cultural values. The use of heritage as a tourist facility has a wide spectrum, linked especially to services such as accommodation, food, entertainment and other complements. Recognition of heritage for the tourism benefits or that associates with tourism activity is one of the key ways for constructed heritage that is not a tourist attraction per se to be restored, conserved and adaptively reused.

Why heritage tourism is growing?

- (1) The effect of the media in introducing and promoting heritage sites(e.g. movies)
- (2) An increase in the education level of the population which stimulates people to be more interested in heritage and travel for cultural heritage purposes
- (3) More disposable incomes for traveling
- (4) The effect of globalization of the rest of the world

- (5) Heritage becoming an attractive tourism product
- (6) The emergence of types of heritage attractions
- (7) The growing support of heritage and heritage tourism

Museums

“Museum tells on behalf of history”. It narrates history of societies and cultures through objects (the material world). International Council of Museums (ICOM, 2010) has defined that museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education, and enjoyment, material evidence of people and their environment.

Museum has a big role to play to conserve, research, and exhibit cultural heritage in any country. Museum audiences have a strong link to tourism, since tourists are a part of the audiences and for some museums even a large part of the total number of visitors (Kotler). The diversity of culture that tourists can consume at any destination essentially makes cultural tourism difficult to define. It can be argued that all tourism activities contain some element of culture, ranging from visits to specific cultural sites such as museums, art galleries, or cathedrals, to experiencing the ‘*atmosphere*’ of the city nightlife (Steyn, 2007). Previously, cultural tourism largely represented a ‘*high culture*’, whereas today many new meanings of cultural and heritage tourism exist and cover tangible as well as intangible aspects of culture (Richards, 2001)

The general mandate of most museums is to educate their visitors about the history, cultural and natural heritage of a city, region or a country or about a chosen subject of special interest, while also preserving these elements for future generations. The presence of museum is commonly understood to indicate the presence of something valuable and relevant to be shared with the public (Pekarik, 2003).

However, today, traditional role of the museum (collecting and displaying artifacts) must change, to adapt to the needs of contemporary society, from that of an institution primarily concerned with artifacts and specimens to one which focuses upon people as creators and users of the artifacts in their collection. Museums are changing in many ways recently: their image as dusty, stuffy, boring and intimidating storehouses is slowly giving way to recognition that museums can be inclusive rather than exclusive, exciting, lively and entertaining while still being both scholarly and educational.

The term “new museology” is created (McCall and Gray, 2014) which is mainly about the relationships between museums, society and communities. This required shifts in styles of communication and expression compared to classical collections- centered museums (Mairesse and Desvallees, 2010).

2. Indigenous cultural tourism

Defining 'indigenous'

The term 'indigenous' is used most broadly to refer to the *first peoples* of a given region. Indigenous groups are described as being distinct in terms of their culture and identity. They are characterized by some of the richest, most unique and diverse cultural expressions of humankind which have developed over thousands of years across our planet and are spiritually linked to indigenous traditional lands. These expressions represent a clear pull factor for potential tourists who wish to experience indigenous natural and cultural heritage in physical, intellectual and emotional terms.

Defining indigenous tourism

Indigenous tourism can be defined as a tourism activity in which indigenous people are directly involved either through control and/or by having their culture serve as the essence of the attraction. According to K. Smith (2016), the terminology 'indigenous tourism' is used to describe the kind of tourism where tourists visit local people in their natural habitat, which is different from that of the tourist. This definition scope has been variously referred to as 'ethnic', 'tribal', 'native', or 'Aboriginal'. Generally, indigenous habitat associates with fragile and remote environments, often in post-colonial developing countries.

Many tour operators are now capitalizing on the exoticism of indigenous, ethnic and tribal groups. Activities such as hill tribe, mountain or desert trekking are popular. Even without face-to-face contact with indigenous groups, tourists are keen to purchase indigenous arts and crafts as souvenirs, as well as enjoying the cultural displays and performances that seem to constitute an integral part of the tourist experience. The following list suggests a typology for indigenous cultural tourism and the kinds of activities and destinations that are popular among tourists:

- Hill tribe and mountain trekking (e.g. Thailand, Vietnam, Peru, Chile, Nepal, China, India)
- Wildlife tourism and national parks (e.g. Kenya, Tanzania, South Africa, Botswana, Namibia)
- Rainforest and jungle eco-tours (e.g. Brazil, Ecuador, Costa Rica, Indonesia, Malaysia)
- Dessert trekking (e.g. Tunisia, Morocco, Egypt, Mongolia, India, Middle East).
- Arctic and northern periphery tourism (e.g. Canada, Alaska, Scandinavia, Greenland, Iceland)
- Village tourism (e.g. New Zealand, Australia, North America, Hawaii)
- Arts and crafts tourism (e.g. Guatemala, Mexico, Lapland, Mali, Panama) (Smith, 2016).

It is undeniable that tourism is one of the most thriving economic activities of the 21st century, which can be well placed to contribute to indigenous people in

improving their livelihoods. If managed responsibly and sustainably, indigenous tourism can contribute to the following:

- (1) Encouraging cultural interaction and revival;
- (2) Stimulating employment;
- (3) Alleviating poverty;
- (4) Reducing rural flight migration;
- (5) Empowering local communities, especially women and youth;
- (6) Encouraging tourism product diversification; and
- (7) Allowing people to retain their relationship with the land and nurtures a sense of pride.

Ethical issue of indigenous tourism

This type of tourism also raises some ethical, socio economic and human rights-related concerns that need to be addressed by all relevant stakeholders. Throughout the centuries, indigenous people have faced different forms of discrimination, displacement from their ancestral territories, cultural assimilation and more recently a severe depletion of the natural resources they depend on.

It has become evident that the development of indigenous tourism cannot be undertaken without sound partnerships among indigenous communities, governments, tourism destinations, the private sector and the civil society. Moreover, academic institutions need to partner with these stakeholders in order to be able to produce solid research and data to be used in the course of the tourism development. Only multi-stakeholder partnerships can really assure that indigenous people can get direct benefits from tourism and keep their core values intact/safeguarded.

According to *World Committee on Tourism Ethics in UNWTO's Recommendations on Sustainable Development of Indigenous Tourism*, in order for indigenous tourism to develop and prosper in a respectful and equitable manner, all stakeholders need to take into consideration the following key socioeconomic and human rights aspects directly related to indigenous communities:

- (1) *Respect*: Respect cultural values and the cultural capital of indigenous groups, their physical, spiritual and cultural relationship with their traditional lands and customary laws, in order to be able to understand their expected benefits from tourism and the role they wish to play in it. Respect the management models that the indigenous communities wish to apply in tourism development.
- (2) *Consultation*: Engage in a thorough, transparent and permanent consultation process on the planning, design and management of tourism projects, products and services. This process includes a dialogue between indigenous and non-indigenous stakeholders (governments, destinations, tourism companies and others), as well as among indigenous community members whose consent to any tourism development is absolutely necessary.

- (3) *Empowerment*: Help facilitate skills development and empowerment of indigenous communities through organizational structures and governance models, including self-governance, that enable efficient decision-making with regards to tourism.
- (4) *Equitable Partnerships*: Support equitable indigenous enterprises and sustainable business practices which not only ensure an enhanced economic benefit but also contribute to protecting cultural and natural resources, intellectual property, fostering community development and improving individual livelihoods.
- (5) *Protection*: Ensure that outcomes of tourism development are positive, and that adverse impacts on natural resources, cultural heritage and the way of life of the communities are timely identified and prevented or eliminated. Participate in the protection of natural and cultural assets of indigenous communities, as well as of their traditional lands.

3. Ethnic and minority cultural tourism

Defining ethnic tourism

Csapo (2012) defines ethnic tourism as a form of cultural tourism involving *'travel to another destination in order to be acquainted with a different culture'*. The term 'indigenous tourism' is sometime used interchangeably with 'ethnic tourism' (Butler and Hinch, 2996; Ryan and Aieken, 2005). However, they are not exactly the same. Indigenous tourism involves indigenous people *whereas ethnic tourism activities are not necessarily based on indigenous people* (Yang and Wall, 2009). Petroman et al. (2011) note that ethnic tourism is *'a form of tourism in which the main motivation of tourists involves the desire of interacting with ethnic (exotic) people'*.

A difference between indigenous tourism and ethnic tourism is that in indigenous tourism, tourists travel to quite fragile and remote habitat of indigenous group; whereas *in ethnic tourism tourists engage in the arts and culture of ethnic minority groups, migrants and diasporas (the dispersion of any people from their original homeland) living largely within post- imperial western societies*. Also, ethnic tourism could refer to engaging in the cultural activities of a minority group within the tourists' own society.

4. The arts, festivals and cultural tourism

Arts tourism

Zeppel and Hall (1992) divided cultural tourism into the subsets of heritage and arts tourism, considering the latter to be more contemporary and in the present. Hughes (2000) used the term arts-related tourism instead of arts tourism in his work on arts, entertainment and tourism. Richards (2001) concurs that cultural tourism

includes both heritage tourism (related to the artefacts of the past) and arts tourism (related to contemporary cultural production) (cited in Jolliffe and Cave, 2015).

Arts tourism has perhaps developed more slowly than heritage tourism. However, it can be said argued that the arts are more ‘global’ than heritage, which tends to be geographically specific and spatially bounded (except perhaps some museum collections). In contrast, the arts can be taken to the people in the sense that theater dance, music and the visual arts travel well in the form of shows, performances and exhibitions. However, it is also true that many people, especially in urban areas, do not have to leave their home town to experience the arts, as the same ballet, opera, play or musical can often be seen there. They do not have to visit the place of origin of the art form to gain access to it. There is an increasingly access to the arts because of increasing cultural diversity and multiculturalism within post-colonial societies leading to the proliferation of new and hybridized art forms.

It can be said that arts and tourism have a reciprocal benefit. In commercial terms, the arts revitalize the tourism product, sharpen its market appeal, give new meaning to national character, and permit much tighter sales and promotional efforts. Simply saying, the arts, as an element of tourism, improve the product and strengthen its appeal, making tourism salable (Zeppel and Hall, 1992). Vice versa, tourism is also important for the arts in the sense that it generates substantial revenue in terms of attendance figures and tickets sales at events and attractions, and museums and galleries are often heavily dependent on financial support from tourists. In addition, tourism can broaden the market for the arts, and increased publicity can lead to the possibility of sponsorship opportunities, which are becoming increasingly important in a climate of wanting financial support (K. Smith, 2016). Arts play in the beautification and attractiveness of a destination. Arts can act as a magnet for destinations and encourages people to stay and spend money in the local economy. Tourism can help broaden and diversify arts markets and to raise the profile of lesser- known events.

In the contemporary day, arts play role in urban regeneration/ renewal.

Crafts/ Handicrafts

Crafts tourism as mentioned earlier in indigenous cultural tourism, in that crafts are key component of cultural tourism involving with native, ethnic or indigenous craftsmanship or wisdom of making objects that represent, for example, their beliefs, identity, traditions, way of life, and their heritage. Handicrafts have been the mainstay of the “*material culture*” that offer to tourists as souvenirs. Purchasing handicrafts satisfies a range of personal needs, wants and desires. Handicrafts include household products, traditional beauty products, cosmetics and medicines, clothing, art, paintings, sculptures, pottery, traditional ceremonial artifacts, and even industrial goods including farm implements, tools, and industrial artifacts (Marwick, 2001, cited in Smith 2016). Today, workshops of making handicrafts are arranged for tourists to learn making craft, and this is increasingly popular.

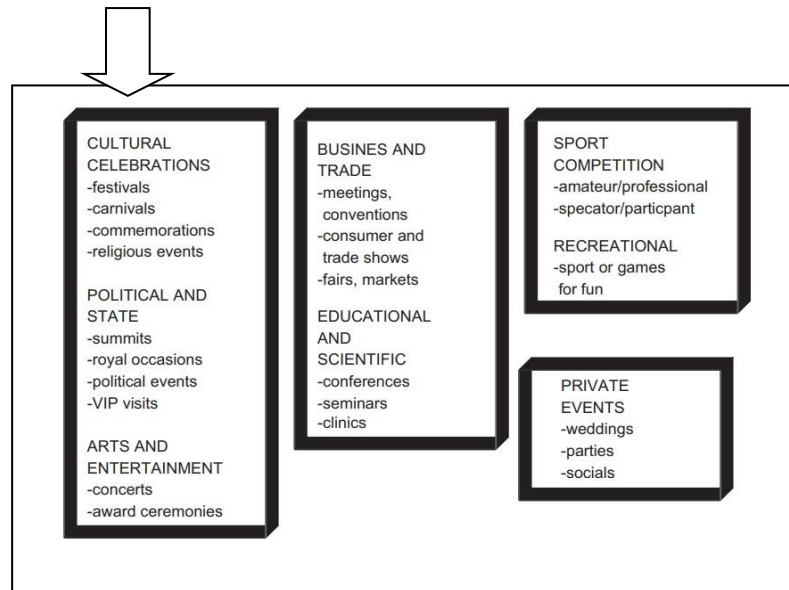
Performing arts

Performing arts, including traditional and contemporary music, dance, and theater, are in UNESCO category as well. Performing arts have vibrant and dynamic nature. This cultural asset varies in size from full theater productions and symphony orchestra performances to a single storyteller or street performer. Performing arts are often more global in the sense that opera, ballet, classical music, theater plays and musicals tend to be moveable feasts and can often be viewed in the tourists' own country or city. Performing arts are related to traditions of a country or city.

Festivals, events and tourism

Festivals have been a cultural phenomenon for hundreds of years, dating back to when a festival was traditionally a time for celebration and relaxation from the rigors of everyday existence. Traditionally, festivals were first and foremost religious celebrations involving ritualistic activities. For example, in ancient Greece, festivals afforded an opportunity to worship deities, and prayers were offered for a good harvest or success in battle. In late- medieval times in Europe, festivals took on a more secular identity and adopted a growing tendency to celebrate the greatness of men and their artistic achievements. Often, festivals would serve as a means of reaffirming or reviving a local culture or tradition and would offer communities the chance to celebrate their cultural identity. Festivals also aim to support and promote local artists and to offer a concentrated period of high- quality artistic activity. Besides, the aim of many festivals is to enhance the image of an area and to put it on the map.

Zeppel and Hall (1992) said that '*festivals, carnivals and community fairs add vitality and enhance the tourist appeal of a destination*'. Festivals are held to celebrate dance, drama, comedy, film and music, the arts, crafts, ethnic and indigenous cultural heritage, religious traditions, historically significant occasions, sporting events, food and wine, seasonal rites and agricultural products. Visitors primarily participate in festivals because of a special interest in the product, event, heritage or tradition being celebrated.



Typology of planned events (Source: Getz, 2005, in the case “Event tourism: Definition, evolution, and research”)

Critical success factors

Influencing factors which affected festival visitors’ experience include the following:

- (1) Variety in the festival offering and program content
- (2) Convenient festival environment and event setting (venues, sound, seating)
- (3) Adequate facilities and infrastructure (parking, transport, toilets, water.) on site
- (4) Adequate safety and security
- (5) Clear communication and information systems on-site (signage and way-finding)
- (6) Accessibility to quality entertainment
- (7) Sufficient supporting services or amenities (accommodation and food and beverages)
- (8) Excellent visitor service (staff, electronic applications for information, ticketing, ushering, stalls)
- (9) Value for money
- (10) Excellent marketing (effective communication and information dissemination off-site access to program and ticketing information)
- (11) Technology – an electronic application for ticketing, program and shows
- (12) Venue spacing (location of and distances between venues)

The service level of festival attributes affecting the festival visitors’ satisfaction

Physical (internal) festival attributes:

- (1) Seating area (comfortable, event venue overcrowding)
- (2) Acoustics and sound
- (3) Lighting and sightlines

- (4) Temperature
- (5) Traffic
- (6) Designated smoking areas

External festival attributes:

- (1) Infrastructure (road, sign posts, festival area, accessibility of venues, venue spacing, benches, parking)
- (2) Service personnel (ticketing, parking, security, ushers)
- (3) Atmosphere / ambience
- (4) Value for money (food and beverage, ticket prices)
- (5) Food and beverage services
- (6) Culture and art (program content, exhibitions, quality of musical performances)
- (7) Safety and security
- (8) Hygiene (clean areas, clean restrooms, well-trained medical personnel)
- (9) Socializing and concessions
- (10) Higher level of customer service (VIP access, special menus)
- (11) Scheduling of program
- (12) Convenience

5. Cultural thematic routes/ cultural theme routes

What is cultural thematic route or cultural theme route?

Nagy (2012) notes that a thematic route refers to “a route that connects natural or artificial attractions, on the basis of a certain theme, and that are accessible by a form of transport”. Kamp (2012) defines the term ‘cultural thematic route’ or ‘cultural route’, as ‘paths or routes of historical significance with a common, thematic, denominator’, or routes that have a cultural value or have elements of cultural heritage as their main focus. Cultural thematic routes have an itinerary-based character as it usually involves traveling on a suggested itinerary which consists of culture- based attractions falling within a certain event, person or theme (Kamp, 2012).

Why should we create a theme or thematic route?

One critical reason in using thematic concepts and networking in producing cultural tourism product is that it helps promote lesser- known cultural attractions and lesser- known cultural landscapes. Networking is a principle that will strengthen communication and mobility of people, ideas, and experiences and by fostering development, education and new jobs. Networking is also a principle that provides new meaning for the local or regional route and a mutual relationship. It is possible that routes may not have a clear physically connected linear structure; but they are still a product of intense network interaction of its members (i.e. entrepreneur group, communities, etc.). Another reason is that route creation strengthens the territorial and cultural identity of connected destinations. Networking of cultural landscapes, along with continuous innovation and an imaginative approach with strong local

service centers, provides access to new users. Routes also are key to quality promotion and sustainable utilization of resources. Thematic route development requires a systematic approach founded on a specific territorial reach within which a series of partners cooperate in harmony centered around key attractions.

Finally, the main aims of cultural thematic routes are:

- (1) Raising interest among visitors
- (2) Increasing visits to attraction combined in the routes
- (3) Enabling visitors to gain more knowledge related to culture
- (4) Decreasing expenditure for visitors
- (5) The development of cooperation between various culture- based attractions and other related stakeholders and entrepreneurs
- (6) Attracting new markets
- (7) Cooperation among related stakeholders in terms of protection of the culture.

Benefits of the development of cultural thematic routes

- (1) Attractions along the routes can become known among visitors with a relatively small investment, because some attractions may not be attractive on their own. Through the combination with other more well- known or enticing attractions, they can receive more visitors and a higher profile.
- (2) The development of thematic routes allows the partners to enjoy the shared cost of investment and marketing.
- (3) Routes can offer diverse cultural tourism experiences to visitors because they usually consist of different cultural tourist attractions.
- (4) Some unexploited resources can be utilized as components of the routes, such as canals, which can serve as the transportation channel to reach attractions along the route.
- (5) New markets can be captured.
- (6) More income is generated among partners, local residents, related business due to the increasing tourism flow.

The case of European cultural routes

'European Cultural Routes' are transnational routes that help tourists discover how Europeans have lived since ancient times. The concept was launched by the Council of Europe in 1987. The European Commission actively cooperates with the Council of Europe, the European Travel Commission, the UN World Tourism Organization, and other international partners to contribute to the development of European Cultural Routes.

A joint study, between the Commission and the Council of Europe, 'European Cultural Routes impact on SMEs' innovation and competitiveness (4 MB)', found that cultural routes have shown enormous potential for small business generation, clustering, intercultural dialogue, and promoting the image of Europe in general.

Cultural routes can also strongly contribute to local economies and societies as they work on a sustainable and ethical model, building on local knowledge and skills and often promoting lesser-known destinations. For instance, 90% of cultural routes are through rural areas.

European Route of Industrial Heritage

European Route of Industrial Heritage (ERIH) is one of the best examples of cultural thematic route (<https://www.erih.net/>). ERIH is a network of important and interesting industrial heritage sites in Europe. It is the common link between them all from disused production plants to industrial landscape parks and inter-active technology museums. There are ‘Anchor Points’ where many features are anchored here. Anchor Points cover the complete range of European industrial history. After that, they tell tourists what they can see at a local level. Visitors of all ages can relive their industrial heritage through fascinating guided tours, exciting multi-media presentations and outstanding special events. Anchor Points are sites of exceptional historical importance in terms of industrial heritage which also offer a high quality visitor experience.

There are also Regional Routes opening up the industrial history of a region. Each region has its own specialisms. Regional Routes or networks link landscapes and sites which have left their mark on European industrial history. For example, Germany’s Ruhrgebiet, or South Wales, a key region in the “world’s first industrial nation”. Both these areas comprise a number of less significant industrial monuments - the small cogs in the large machine.

We can say that theme routes or thematic routes illustrate connections of assets (i.e. historical, cultural, industrial assets) of each country/ towns within a region, in which characters (i.e. historical, cultural and so on..) are in common and have linkage (historically, culturally,). Therefore, “Theme” is important; that’s why it is called “Thematic Route”. Besides, when we call “Route”, this means that it somehow has physical connection, connectivity and accessibility. Examples of theme routes or thematic routes are the following:

- The Treasures of the Earth
- European Route of Historic Thermal Towns
- Textile Manufacturing
- The Transatlantic Route of Slave
- European Route of Ceramics
- European Route of Industrial Heritage
- Prehistoric Rock art Trails
- Routes of the Olive Tree
- European Route of Jewish Heritage
- ATRIUM - Architecture of Totalitarian Regimes of the 20th century in Europe's Urban Memory
- Roman Emperors and Danube Wine Route
- TRANSROMANICA – The Romanesque Routes of European Heritage
- Viking Routes
- Pyrenean Iron Route

Thematic route cannot be a good thematic route with only physical connectivity but without stories in archive. Therefore, research, documenting and recording are essential. Also, to create thematic route requires high cooperation and networking among stakeholders and partners.



History

The Iron Curtain Trail retraces the physical border stretching from the Barents Sea to the Black Sea dividing Eastern and Western Europe for almost half a century following the end of the Second World War. Following this cyclable route for more than 10,000 km is a living lesson in European history of the 20th century. The Route combines cultural and historic sites linked to the political, military and ideological barrier erected during the Cold War as a reminder of peace and reconciliation that have followed the fall of the “Iron Curtain”. The Route features attractive and varied landscapes and unique habitats that emerged along the former border strip.

Council of Europe Values

The Iron Curtain Trail is first and foremost a route that bring together European history, culture and landscape. Following the borders between neighbouring countries and regions, visitors experience the values of the Council of Europe first hand in a re-united Europe. The Route is a symbol of a newly shared pan-European experience, focusing on Europe’s democratic values and permanent intercultural dialogue across European borders.

Heritage

The Iron Curtain Trail covers 20 European countries connecting many historic buildings, monuments, museums and landmarks which remind us of the history of a divided Europe. National parks with varied flora and fauna and unique landscapes, left almost untouched as they formed part of the border areas, characterize the route all along its course.

Source: Cultural Routes of the Council of Europe 2020. Retrieved from <https://rm.coe.int/coe-eicr-brochure-june2019-eng-web-01/168098229a>

There are more other types of cultural tourism we may cover later such as religious tourism, dark tourism, literary tourism and creative tourism; all have specific value represented in both intangible and tangible form.

Learning Activities and Medias

- Direct instruction
- *Class activity*
 - Watch the VDO.
 - Answer questions and give reflection.
- *Assignment:* students are grouped (group of 3). Each group selects one (not repeated) from the types of cultural tourism, find information and study about it, then, prepares a power point presentation. Pictures, VDOs are required as well. The presentation is next week.

Lecture Note

Course Title: TRM 3402 Cultural Tourism Management

Credits: 3(3-0-6)

Lecturer: Aj Siripen Yiamjanya

Program: Tourism Management

Week 3

Unit 3: Creative Tourism and Cultural Tourism

Topic

- Defining creative tourism
- Overview of cultural and creative industries policy
- Differentiating the cultural and creative industries
- Creative city
- UNESCO Creative Cities Network
- Creative city and creative tourism
- Development of creative tourism

Objectives

After the completion of this unit, students should be able to:

- Outline the main difference between cultural and creative tourism.
- Discuss the role of creative industries in urban regeneration and tourism development.
- Discuss what makes a city or tourism destination truly creative.

1. Defining Creative Tourism

“Creativity is a central source of meaning in our lives.... most of the things that are interesting, important, and human are the results of creativity...[and] when we are involved in it, we feel that we are living more fully than during the rest of life.”

(Csikszentmihalyi, 1997)

Creative tourism has been developing partly in response to the increasing emphasis placed on creative industries throughout the world. During the early 2000s, ‘creativity’ became one of the main ‘buzzwords’. While creative tourism term has been derived from the focused trend of creative industries (which highly involve with ‘culture’), there has been a confusion between cultural tourism and creative tourism. Actually, whereas cultural tourism was traditionally seen as a rather passive form of consumption, whereby tourists enjoyed heritage sites or artistic spectacles, creative tourism is about more interactive forms of activity which are closely linked either to a location and its people or to some of the more technologically advanced industries.

‘Creative tourism’ was first defined by Richards and Raymond (2000) as: tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken.

2. Overview of Cultural and Creative Industries Policy

In the past, in the western world, cultural industry policy tended to be for the so called ‘high arts and cultures’, and worthwhile among elite group of people. Cultural industry, that we understand as for example visual arts and museum collections in that time were considered ‘low culture’, or mainly for the masses and their entertainment (i.e. popular music, cinema) were generally not subsidized by state or government. This practice and viewpoint were changed during the 1970s and 1980s when public policy started to include media industries in discourses about culture; therefore, popular commercial industries like film, TV and music were also branded as cultural industries. Postmodern theory also influenced policy- making from the

1980s onwards, as did radical social politics of gender, race and class, etc. There was a need that policy embrace broader, more multicultural understandings. In addition, the privatization on many industries and the decline in state subsidy mean that romantic notion of non- commercial approaches to art needed to be readdressed. This leads to a very strong orientation towards ‘audience maximization’. Therefore, Garnham (1990) led a shift in policy thinking in the case of UK which dramatized cultural activities and forced cultural producers to become more consumer- oriented. Cultural industries were used as a tool for economic and social regeneration in Europe in the 1980s and 1990s. Regeneration was described as the positive transformation of a place whether residential, commercial or open space that has previously displayed symptoms of physical, social and/ or economic decline. Several approached were used such as the development of cultural or creative quarters with a concentration of cultural attractions, businesses or activities. Large museums or galleries were built as catalysts for further development. Festivals or mega- events were organized to attract visitors and enhance image. Artists could also work with communities or contribute to local initiatives. By the 2000s, much more emphasis was being placed on creativity and creative industries, especially in cities. Definitions were much broader than the cultural industries, and tended to include concentrations of design, media, entertainment and technology, businesses or ‘creative clusters’, which served as catalysts for further regeneration and investment.

By the 2000s, the term ‘creative industries’ seemed to fit better the new landscape of globalization, experience economy and information technology. Creative clusters and networks have become more elsewhere than the UK such as USA, Australia, New Zealand, Taiwan and Hong Kong. *It could be said that ‘art is no more for art sake’ but art plays other roles in creating jobs or income, attracting investment, enhancing image, helping social cohesion and so on.*

3. Differentiating the Cultural and Creative Industries

The idea of the *creative industries* seeks to describe the *conceptual and practical convergence* of the *creative arts* (individual talent) with *cultural industries* (mass scale), in the context of *new media technologies* (ICTs) within a *new knowledge economy*, for the use of newly *interactive citizen consumers*. (Hartley, 2005).

Hartley suggested that the notion of creative industries has been created out of a combination of the cultural industries and the creative arts, largely as a result of political and technological change. The core of culture is still creativity, but creativity can also be produced, consumed, experienced and enjoyed in many more and different ways. Therefore, creative industries are broader, less focused on traditional, ‘artistic’ understandings of culture.

Although the definitions of cultural and creative industries have moved closer together in many policy documents, they have some very different characteristics which need to be taken into consideration in policy- making, research, support, and funding. Cultural industries tend to consist of ‘*core*’ cultural sectors (e.g. the arts-visual and performing, heritage, museums, festivals and cultural events) which have cultural products as an *output*. Cultural industries are often based on tangible products, such as works of art and museum collections (although performing arts and festivals can be more experiential). These are often consumed passively by the public. Creative industries, on the other hand, tend to have creativity as an active *input*, but the resulting product is not necessarily described as ‘*cultural*’. There may not even be a tangible product, rather a means of accessing information. Creative industries tend to be more based on global production and distribution, whereas cultural industries are more national or local (e.g. museum or art collections, theatre by national dramatists, folk festivals). Cultural sectors tend to have a traditional, educational, intellectual remit and as a result, can seem somewhat didactic (moralistic/ educational). Creative industries, on the other hand, can seem more modern, imaginative, interactive and entertaining. Creative industries are usually high- tech. Creative industries must be focused on their markets and thus consumer- oriented. Cultural industries have often managed to be art or artist- centred, and therefore somewhat visitor- unfriendly because the focus was on the value of the art and its preservation or continuity. However, as today there has been less subsidization (i.e. in terms of financial support) of state or government on the cultural sector, therefore, a more commercial orientation is being forced by policy- makers, so there has been the growing overlaps between the cultural and creative industries. Given this, cultural tourism becomes significant in merging the cultural sector with the creative sector.

The table below shows major difference between the cultural and creative industries.

Cultural industries	Creative industries
State subsidized	Privately funded
Not-for-profit	Commercial
More output- focused	More input- focused
Usually tangible	Often intangible
Product- centred	Information- centred
Passive	Active
Traditional	Modern
Collective	Individual
Intellectual	Imaginative
Didactic	Interactive
Educational	Entertaining
Low-tech	Technologically advanced
National/ local	Global
Art/ artist- centred	Consumer- oriented

4. Creative City

Creative city was elaborated further from the term '*Creative Class*' coined by Richard Florida in '*The Rise of the Creative Class*' in 2002⁴. The theory of creative city suggested by Florida built up the theory of Human Capital suggested by Jane Jacob (1984), arguing that human capital in his sense is those people called 'creative class' who did not agglomerated only in one place but rather were attracted to places that were inclusive and innovative; and they were the main driving force in the economic growth for cities. Creative class arisen in a city would invite or attract more creative people to the city. Florida gave an interesting note about people of the creative class that they were not seeking for places like urban malls, tourism and entertainment districts like theme park. Rather they are looking for places like communities or places that have openness to diversity and high- quality experience that validate their identity in creativity. Form this, it can be thoughtful to the case of Lampang where today there are increasingly hidden places emerged where creative and entrepreneurial groups of people are incubated and spending time creating art works and crafting in food and beverage, accommodation and souvenir businesses

⁴ Florida, R. (2003). Cities and the Creative Class. City & Community. Retrieved from <https://creativeclass.com/rfcgdb/articles/4%20Cities%20and%20the%20Creative%20Class.pdf>

with designs, both within the town and outside. And they are appearing in public when the town has cultural events and festivals.

The elements that make a creative city are like the elements or the characteristics of a high quality city with best practices in planning. Generally the collective vision of a creative city, or the elements that are attractive to creative people include the following:

- Authentic identity with historic legitimacy
- Attractive infrastructure / architecture (including a mix of new and historic structures)
- Mixed land use
- Affordable housing
- Efficient public transportation
- Good education
- Easily accessible recreational opportunities
- Communities with opportunities for residents to create change and impact future development
- Accessible government leaders and peers
- Friendly to arts, culture, and small business

Trend of creative city development links with the world of post-industrialization. Currently, there are many studies about creative city concept and its implication on city development and policy impact town, and movements in physical, social, cultural and economic dimensions. George Town in Malaysia as the very town earlier starting street arts among the countries close to Thailand is an example that explains this phenomenon. The town as a creative city must possess the qualities such as availability and accessibility of a good physical, socio-economic and cultural environment. Creative city was also explained as a factor for liveable city⁵. A study on this in the case of Kanazawa in Japan defines the meaning of a creative city that it lies in the creation of a dynamic, interconnected developmental environment which can attract talents and allow the cultural creative industries to prosper, thereby

⁵ KharEe, C.O. and Leng, K.S. (2014). Issues and challenges of a liveable and creative city: The case of Penang, Malaysia. *Malaysian Journal of Society and Space*, vol. 10 issue 3, p. 33-43. <http://journalarticle.ukm.my/7463/1/3ok.geografia-julai2014-christina-edam1.pdf>

promoting the formation of a creative city⁶. The study introduced the seven key factors proposed by Charles Landry used in establishing a creative environment, including:

- (1) Personal qualities;
- (2) Will and leadership;
- (3) Human diversity and access to varied talents;
- (4) Organizational culture;
- (5) Local identity;
- (6) Urban spaces and facilities;
- (7) Networking dynamics⁷.

Based on these factors, the study indicates the procedures and methods to construct a creative city by:

- (1) Construction of the creative environment;
- (2) Establishment of creative milieu;
- (3) Cultivation of the creative talents;
- (4) Development of the creative products;
- (5) Sensibility experience and marketing of the creative products.

These activities place critical values on the mechanism of creative cycle that is inclusive of government, enterprises, craftsmen, citizens and tourists, in order to form a mutual creative construction and experience. The creative city model also places an importance on learning experience in a creative environment, and its contribution in experience economy. In order to turn a city into a creative city, laws on creative city, art and cultural promotion, and charter on craft were formulated to mobilize both tangible and intangible resources of the city. Connecting the international networking on creative city such as the UNESCO Creative Cities was also needed.

⁶ Hsu, H.L., Chang, Y.L. and Lin, H.H. (2015). Culture is a Good Idea - A Study on the Creative City Development Methods and Construction Features of Kanazawa. *International Journal of Humanities and Management Sciences*, vol. 3, issue 6, p. 386-392.

⁷ Landry, C. (2000). *The Creative City: A toolkit for urban innovators*, London: Earthscan. Cited in Hsu, H.L., Chang, Y.L. and Lin, H.H. (2015). Culture is a Good Idea - A Study on the Creative City Development Methods and Construction Features of Kanazawa. *International Journal of Humanities and Management Sciences*, vol. 3, issue 6, p. 386-392.

5. UNESCO Creative Cities Network (<https://en.unesco.org/creative-cities/home>)

The UNESCO Creative Cities Network (UCCN) was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. The 246 cities which currently make up this network work together towards a common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level.

By joining the Network, cities commit to sharing their best practices and developing partnerships involving the public and private sectors as well as civil society in order to:

- strengthen the creation, production, distribution and dissemination of cultural activities, goods and services;
- develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector;
- improve access to and participation in cultural life, in particular for marginalized or vulnerable groups and individuals;
- fully integrate culture and creativity into sustainable development plans

The Network covers seven creative fields: Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature and Music.

The Creative Cities Network is a privileged partner of UNESCO, not only as a platform for reflection on the role of creativity as a lever for sustainable development but also as a breeding ground of action and innovation, notably for the implementation of the 2030 Agenda for Sustainable Development.

6. Creative City and Creative Tourism

There are advantages of being a creative city. One of them is creative tourism opportunity. Creative tourism is a subset and derived from cultural tourism; in the other words, creative tourism is an innovative form of cultural tourism, in which culture is always the focal means of activities. There are some differences between cultural tourism and creative tourism. Whereas cultural tourism can be represented by various cultural sites or cultural attractions for tourists' visitations, creative tourism, however, is not associated with the massive visitation as in the case of cultural tourism. Rather, creative tourism focuses on acquiring authentic and creative

experiences at the destination, mainly due to an active interaction between visitors and residents or local hosts⁸. This can be noted that creative tourism places an importance on continuous process of learning and gradual development of mind, attitude, knowledge and skills of both guest (tourists) and host sides. Another difference is that creative tourism has appeared to take into important account of variety of stakeholders involved to create a creative tourism environment at particular sites, such as public sector, private sector and entrepreneurs, communities and academic community. A city with creative value shown in its local creative products and culture will attract people to experience its creative culture. It can be said that creative tourism is a mean of revitalizing both tangible assets of a city such as old buildings, and intangible assets such as traditional culture, local innovation and local products, yet under the creative atmosphere this will be more successful. Creative tourism induced from creative city environment is a mean that draws tourists to experience the beauty of the city and atmosphere of cultural creativity, and to consume tangible and intangible products. Consumers and city culture interaction form various creative communication spaces; both locals and tourists can recognize and understand historical contexts and cultural heritage features; this contributes to construction of local identity, the city aesthetics, and more social participation, as in the case of Kanazawa⁹.

In conclusion, creativity has therefore been used in a number of ways in tourism, including:

- Developing tourism products and experiences
- Revitalization of existing products
- Valorizing cultural and creative assets
- Providing economic spin-offs for creative development
- Using creative techniques to enhance the tourism experience
- Adding buzz and atmosphere to places.

⁸ Sano, H. (2016). Theoretical consideration on creative tourism. *Journal of Global Tourism Research*, vol. 1, no. 2. Retrieved from http://www.union-services.com/istr/jgtr%20data/1_127.pdf

⁹ Hsu, H.L., Chang, Y.L. and Lin, H.H. (2015). Culture is a Good Idea - A Study on the Creative City Development Methods and Construction Features of Kanazawa. *International Journal of Humanities and Management Sciences*, vol. 3, issue 6, p. 386-392

7. Development of Creative Tourism

Richards and Wilson (2006) identified a number of forms in which creativity can be integrated into urban and tourism development. These are creative spectacles (e.g. festivals and events), creative spaces (e.g. creative quarters) and creative tourism. The latter one (creative tourism) is based on the interaction and reflexivity of the tourist- that is, going beyond spectating. This builds on earlier work by Richards and Raymond, where creative tourism is described as:

“Learning as a skill on holiday that is part of the culture of the country or community being visited. Creative tourists develop their creative potentials, and get closer to local people through informal participation in interactive workshops and learning experiences that draw on the culture of their holiday destinations (Richards and Raymond, 2000).”

UNESCO (2006) stated that creative tourism should include more access to culture or history (but ‘less museums and more squares’), and involves doing something experientially, and an authentic engagement in the real cultural life of the city:

“Creative Tourism involves more interaction, in which the visitor has an educational, emotional, social, and participative interaction with the place, its living culture, and the people who live there. They feel like a citizen....while creative tourism must be linked to culture, the particular cultural expressions will be unique to each place”.

Tourism has been an important part of creative revival of cities, since tourists are arguably attracted to the same ‘buzz’ as the creative workers, and attracting tourists helps to support facilities that creative workers sought (Richards, 2013).

From explanation above it can be said that creative tourism is not just as an activity for creative tourists but as a relationship between people (Richards, 2011). In cities, this idea is embodied in experiences that allow one to ‘*meet the locals*’ or ‘*live like a local*’. In this case, creative tourists are more actively involved in the culture of the countries and communities they visit. They develop new abilities and interact with local people and, as a result, creative tourists get closer to the cultures of the countries they visit.

UNESCO added more detail of the definition of creative tourism as “*travel directed towards an engaged and authentic experience, with participative learning*

with the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture'. Many different activities might be included in creative tourism- for example, cookery, wine- making, painting, drawing, photographing, wood or stone carving, pottery, sculpture, crafts, flower arranging, drama, music, dance. Some of these activities may be undertaken in specific landscapes—for example, painting or photography require good light, or certain forms of flora or fauna, people or culture. Local people may or may not assist in the process, depending on the nature of the trip. For example, workshops can be run by indigenous people or local artists on cookery, carving, sculpture, pottery or crafts.

However, workshops can also be led by creative practitioners who are not indigenous to the region and may accompany the tourists on a trip from their home country. This is common for painting or photography holidays, for example. Such holidays may be organized in small groups by tour operators who tend to focus on one form of creative activity. It is possible to enjoy both a creative activity and the local landscape and culture.

Learning Activities and Medias

- Students are separated in group and read the material, including small case studies.
- Students share their understanding of creative tourism.
- Students watch some VDOs about creative tourism.
- Students do exercises: answer the following questions:
 - (1) *Outline the main difference between cultural and creative tourism.*
 - (2) *Discuss the role of creative industries in urban regeneration and tourism development.*
 - (3) *What makes a city or tourism destination truly creative in your opinion?*
- *Pair homework:* in pair, students find a research paper about creative tourism in Thailand. Read and summarize for discussion in next class.