

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 ‘*metensomatosis*’ 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