Lecture Note

Course Title: TRM 3402 Cultural Tourism Management

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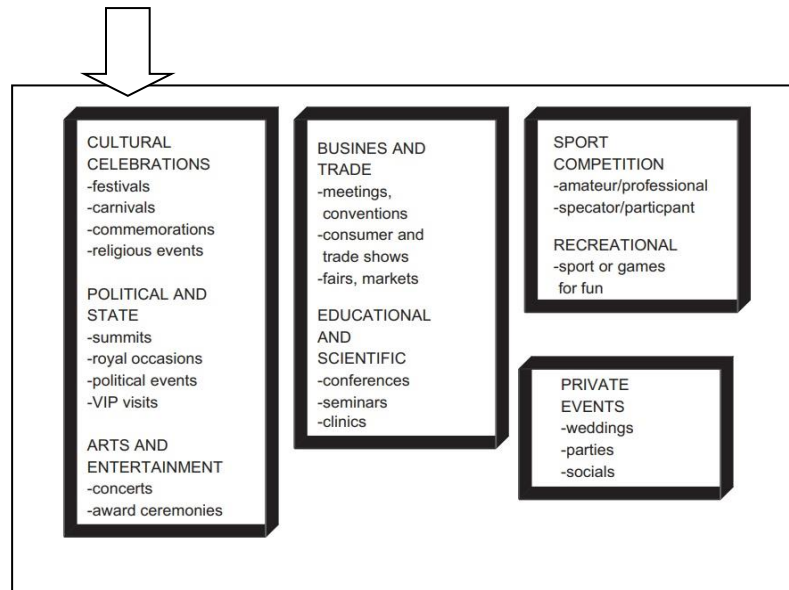
Typology of planned events (Source: Getz, 2005, in the case "Event tourism: Definition, evolution, and research")

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 Easter 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.