

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
(Issues in Cultural Tourism Studies)
- Cultural thematic routes

Objectives

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.

Heritage, tourism and museums

Defining heritage

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

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

A primary objective for managing heritage:

- To communicate its significance and need for its conservation to its host community and to visitors.
- Protect physical heritage
- Safeguard intellectual and/or emotive access to heritage and cultural development
- Respect 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).

Cultural heritage

Include 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
- 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.
- 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.

The characters of intangible cultural heritage

Traditional, contemporary and living at the same time

Inclusive

Representative

Community-based

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”.

Five guiding principles for heritage tourism programs

Collaborate

**Find the fit between the
community and tourism**

**Make sites and programs
come alive**

**Focus on authenticity
and quality**

Preserve and protect resources

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

- ✓ Assess the potential
- ✓ Plan and organize
- ✓ Prepare for visitors; protect and manage resources
- ✓ Market for success

Museums

International Council of Museums (ICOM, 2010) has defined that:

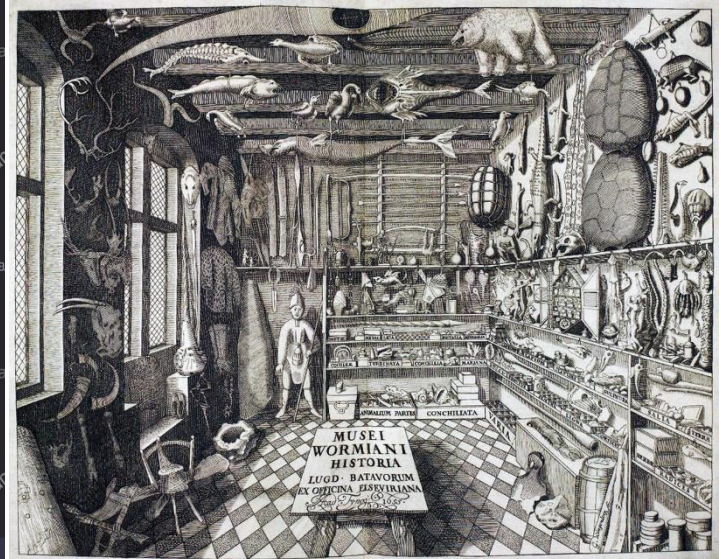
Museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education, and enjoyment, material evidence of people and their environment.





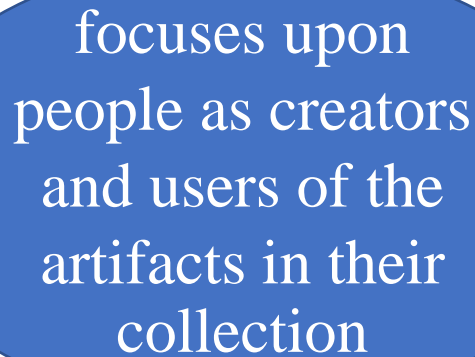
The general mandate of museum

- 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
- To preserve 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

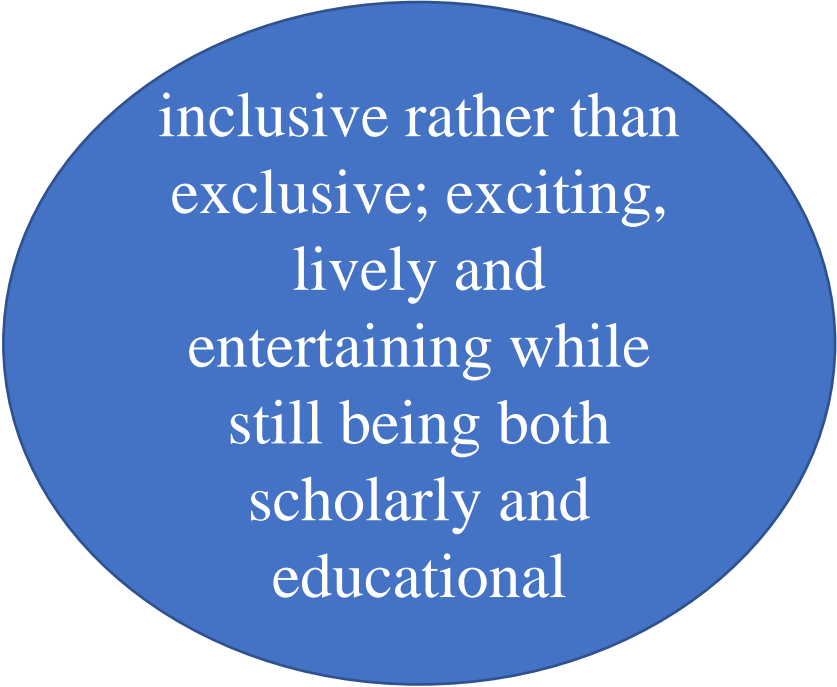


New museology

The term 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



focuses upon
people as creators
and users of the
artifacts in their
collection



inclusive rather than
exclusive; exciting,
lively and
entertaining while
still being both
scholarly and
educational





Indigenous cultural tourism

Defining 'indigenous'

- *“The first people”*
- Distinct in terms of their culture and identity
- 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.
- Indigenous habitat associates with fragile and remote environments. Generally, often in post- colonial developing countries.



Defining indigenous tourism

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.

‘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.

‘ethnic’, ‘tribal’, ‘native’, or ‘Aboriginal’.

Examples of indigenous tourism 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)

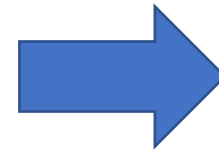
Indigenous tourism can contribute to the following:

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

Ethical issue of indigenous tourism

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.

*World Committee on Tourism
Ethics in UNWTO's
Recommendations on
Sustainable Development of
Indigenous Tourism*



Respect

Consultation

Empowerment

Equitable Partnerships

Protection

Ethnic and minority cultural tourism

Defining ethnic tourism

A form of cultural tourism involving 'travel to another destination in order to be acquainted with a different culture'.



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.

The arts, festivals and cultural tourism

Arts tourism

Arts and tourism have a reciprocal benefit.

In commercial terms, the arts :

- (1) revitalize the tourism product
- (2) sharpen its market appeal
- (3) give new meaning to national character
- (4) permit much tighter sales and promotional efforts
- (5) Simply saying, the arts, as an element of tourism, improve the product and strengthen its appeal, making tourism salable

Arts to tourism



Arts to physical
character/ space

+ economy



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

Tourism to art



- Tourism generates substantial revenue in terms of attendance figures and tickets sales at events and attractions, and museums and galleries
- Tourism can broaden the market for the arts
- Increased publicity can lead to the possibility of sponsorship opportunities, which are becoming increasingly important in art sector
- Tourism can help broaden and diversify arts markets and to raise the profile of lesser-known events.

Crafts/ Handicrafts

Handicrafts have been the mainstay of the “*material culture*” that offer to tourists as souvenirs.

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

Handicraft workshops opportunity for tourists





Performing arts



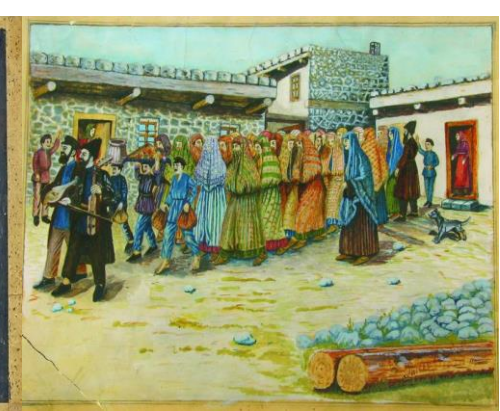
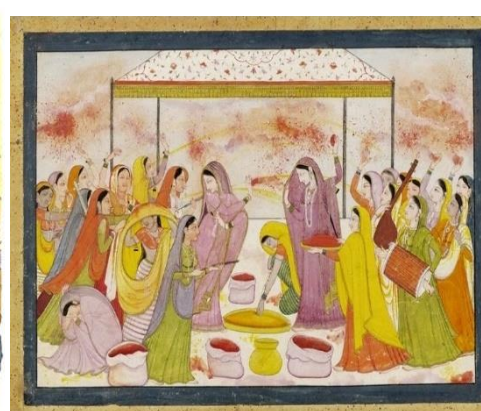
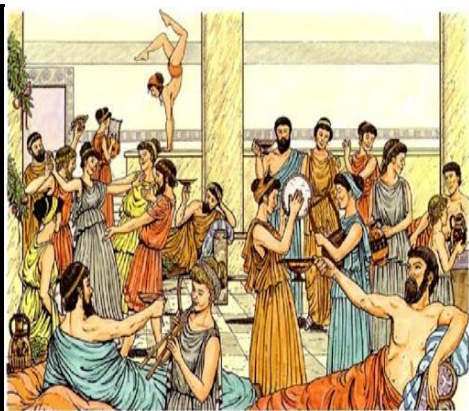
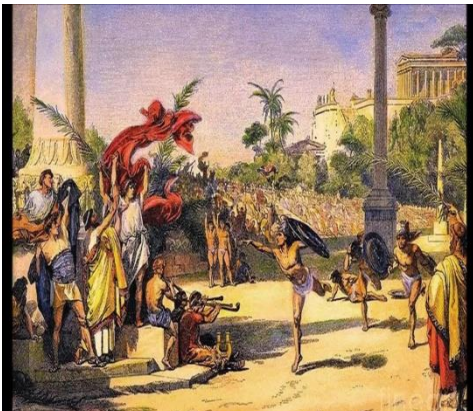
- Performing arts, including traditional and contemporary music, dance, and theater, are in UNESCO category as well.
- Performing arts have vibrant and dynamic nature.
- This cultural asset varies in size from full theater productions and symphony orchestra performances to a single storyteller or street performer.
- E.g. 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 (including rituals) 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.

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.



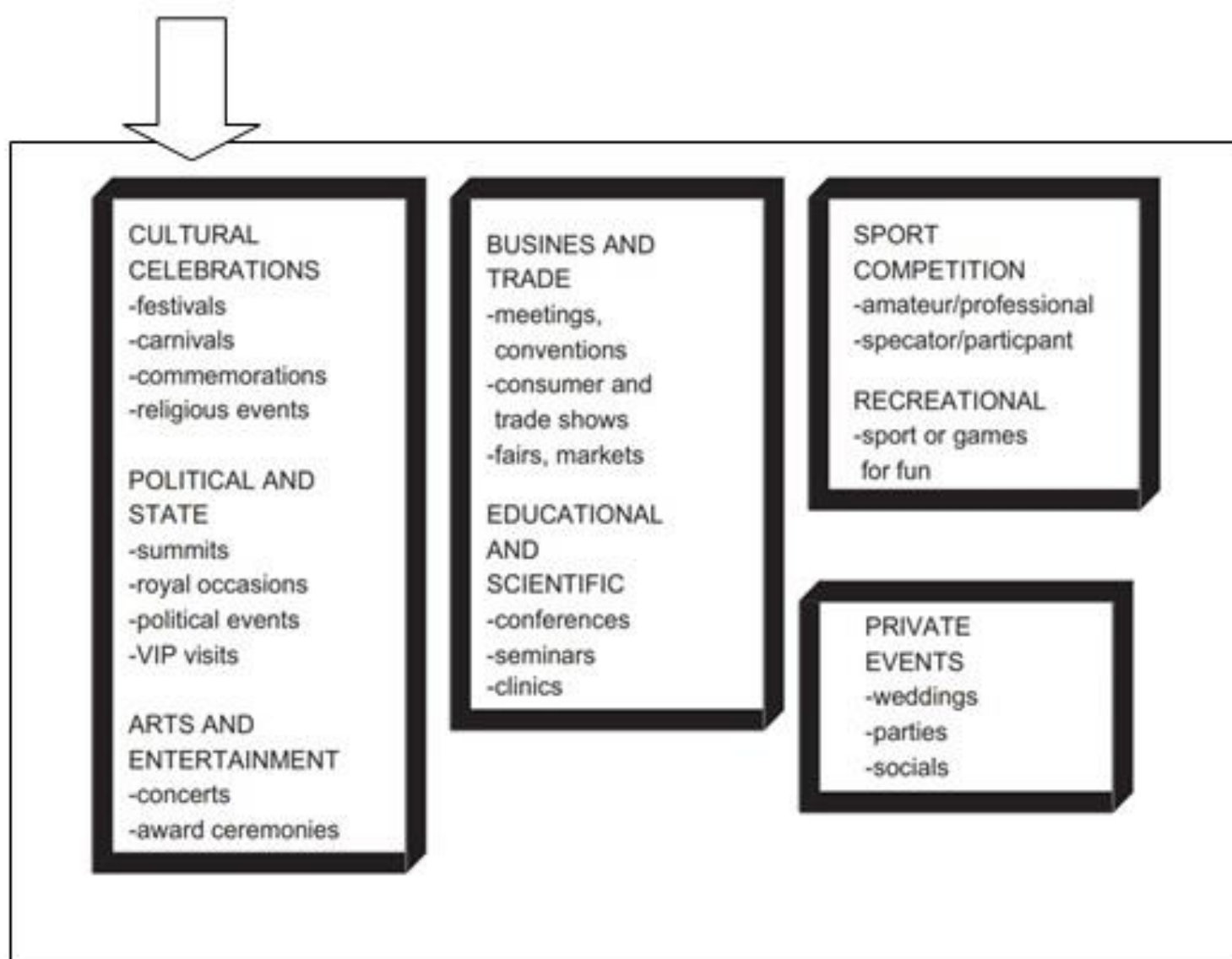


- Festivals serve as a means of reaffirming or reviving a local culture or tradition
- Festivals offer communities the chance to celebrate their cultural identity.
- Festivals aim to support and promote local artists and to offer a concentrated period of high- quality artistic activity.
- Festivals enhance the image of an area and to put it on the (tourism) map

‘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”)

Cultural thematic routes/ cultural theme routes

What is cultural thematic route or cultural theme route?

- “A route that connects natural or artificial attractions, on the basis of a certain theme, and that are accessible by a form of transport”.
- ‘Cultural thematic route’ or ‘cultural route’, is ‘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

Why should we create a theme or thematic route?

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.

Route creation strengthens the territorial and cultural identity of connected destinations.

Routes also are key to quality promotion and sustainable utilization of resources.

The main aims of cultural thematic routes

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

Benefits of the development of cultural thematic routes

- 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.
- The development of thematic routes allows the partners to enjoy the shared cost of investment and marketing.
- Routes can offer diverse cultural tourism experiences to visitors because they usually consist of different cultural tourist attractions.
- 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.
- New markets can be captured.
- More income is generated among partners, local residents, related business due to the increasing tourism flow.

European Route of Industrial Heritage

European
Route of
Industrial
Heritage



www.erih.net

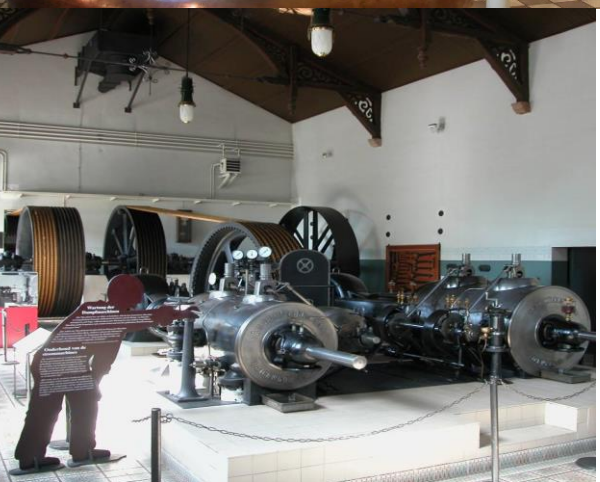
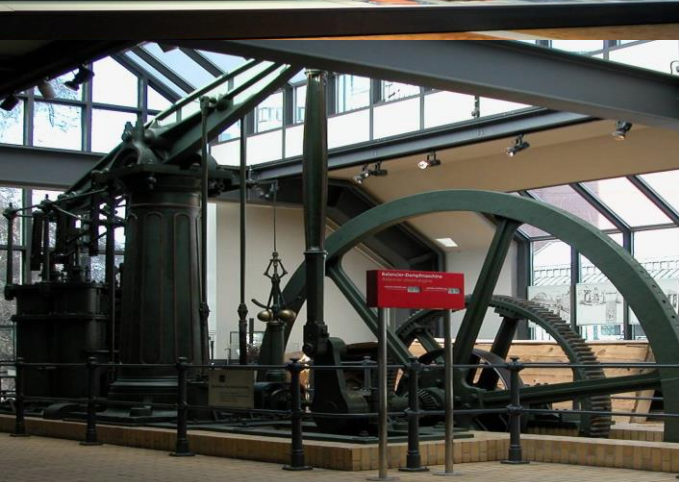
European Route of Industrial Heritage (ERIH) is one of the best examples of cultural thematic route (<https://www.erih.net/>).

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 interactive technology museums.

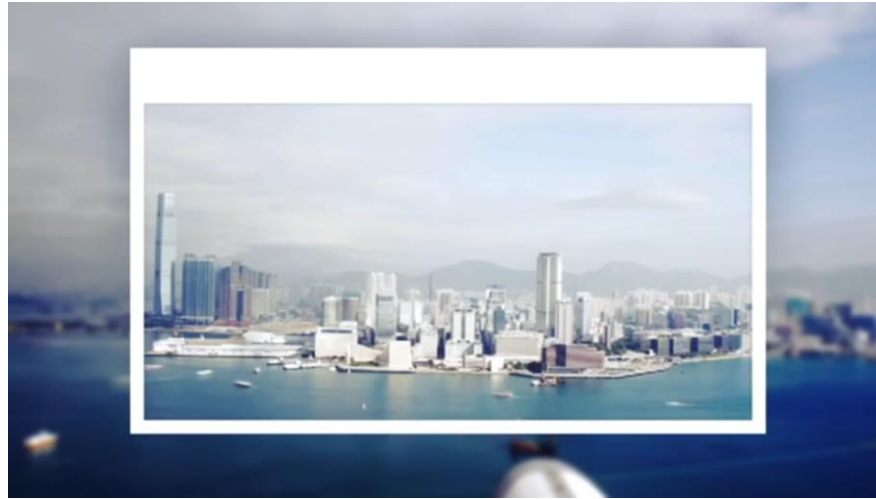
'Anchor Points' and Route System- Anchor Points are sites of exceptional historical importance in terms of industrial heritage which also offer a high quality visitor experience.

Visitors of all ages can relive their industrial heritage through fascinating guided tours, exciting multi-media presentations and outstanding special events.

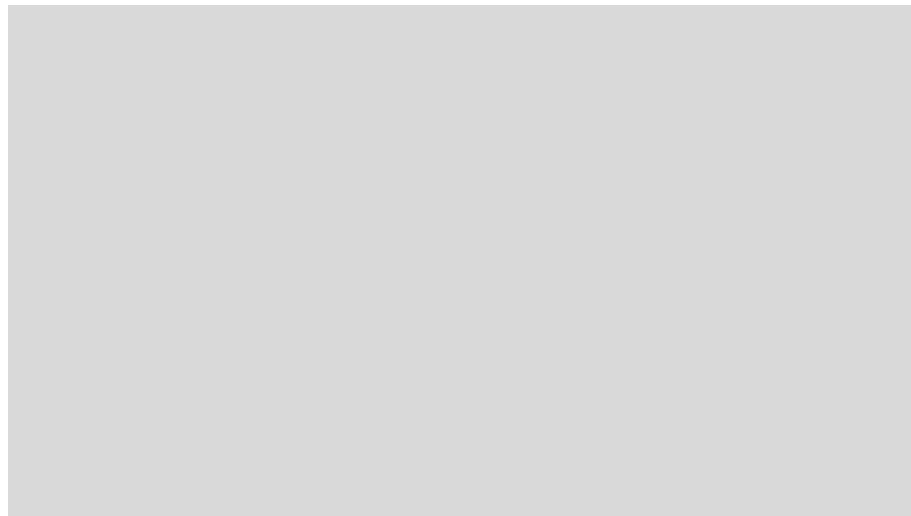




Völklingen Ironworks - Industrial Heritage, Germany



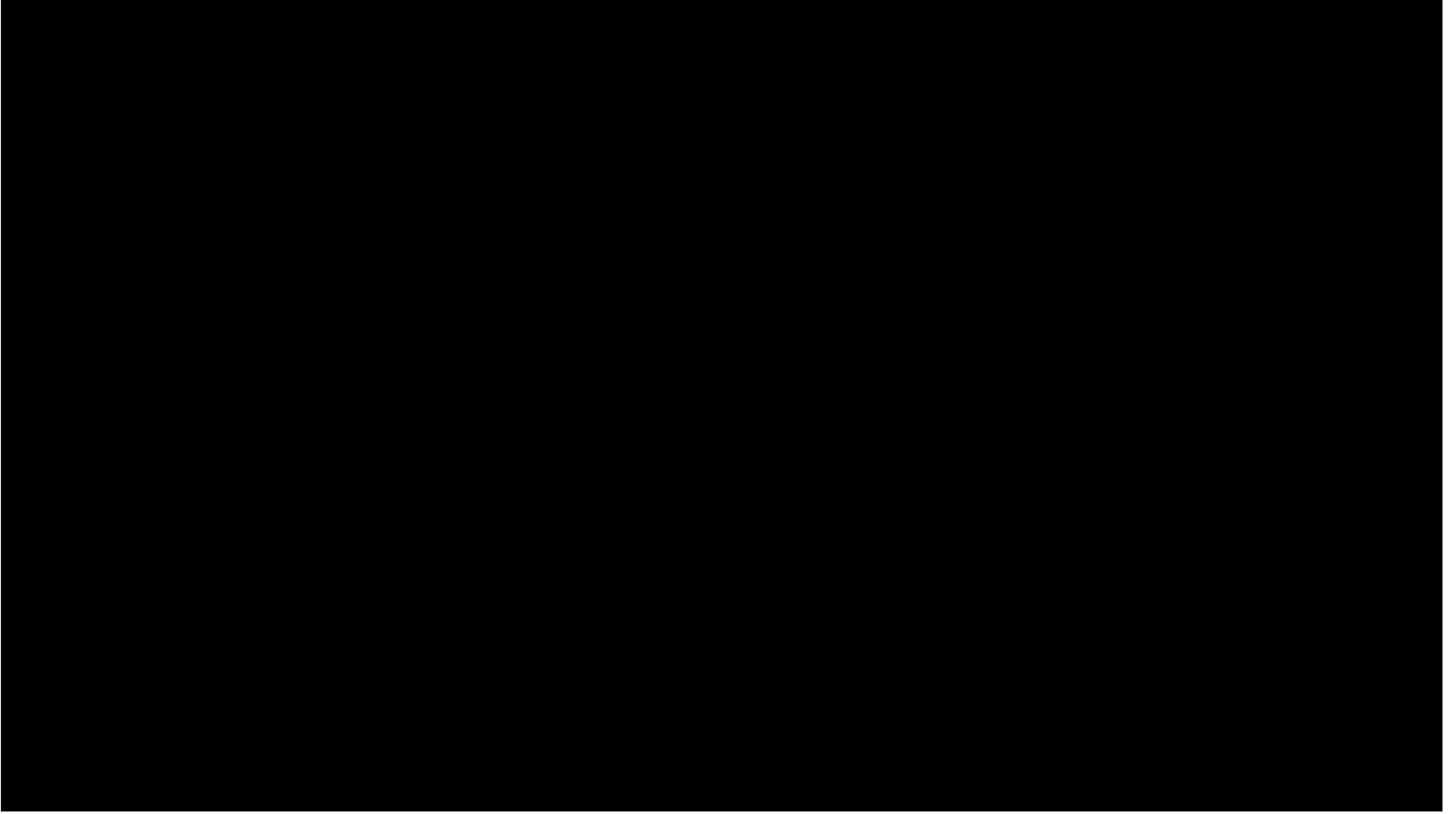
Zollverein Coal Mine Industrial Complex in Essen, Germany (UNESCO World Heritage) (The Zollverein mine -- the symbol of change)



Examples of theme routes or thematic routes

- ❖ Route 66
- ❖ 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
- ❖ Trans-Siberian Railway Route
- ❖ Maritime Cultural Landscape (Maritime cultural tourism)
- ❖ Water and Canal Town

Route 66



Trans-Siberian Railway Route

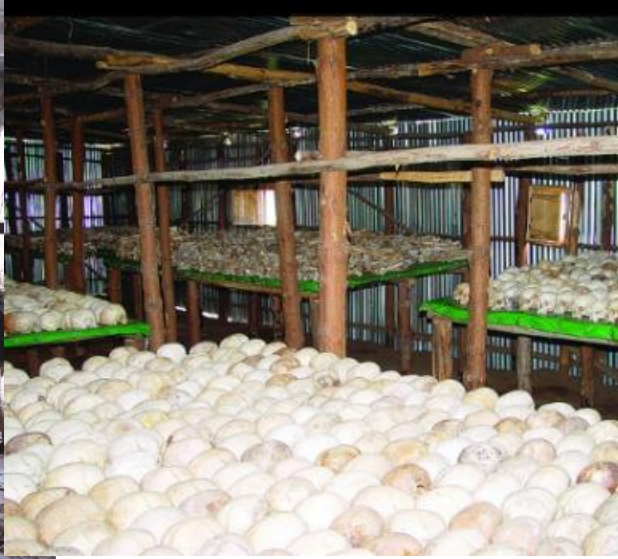
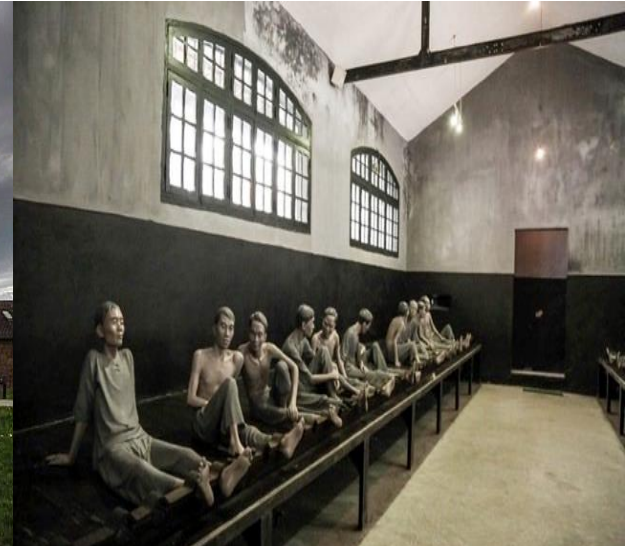


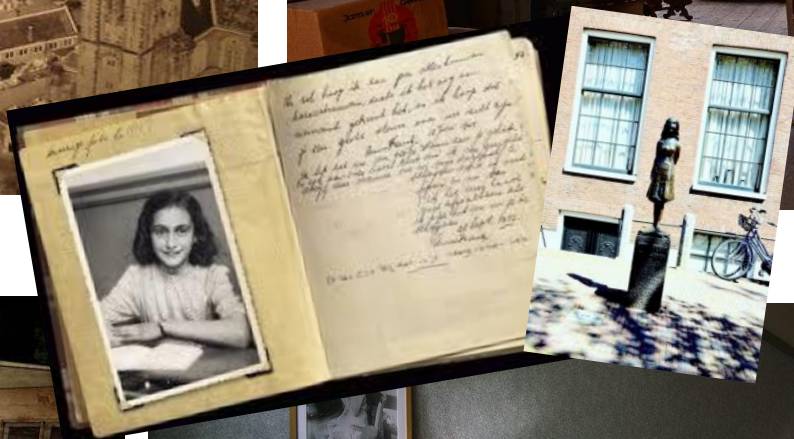
Dark Tourism (Thanatourism / Grief Tourism/ Holocaust Tourism) as Cultural Tourism

- Travel to sites after death has occurred (e.g. Auschwitz in Poland)
- Travel to internment sites and memorials (graves and monuments)
- Travel to reenactments (Civil War reenactors)
- Travel to synthetic sites at which evidence of the dead has been assembled (museums)
- Travel to the sites related with people in war time (e.g. Anne Frank House (Anne Frank Museum) in Amsterdam)



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Highlights



Visit to the Amsterdam neighborhood where Anne Frank grew up



Walk through the Jewish cultural quarter in Amsterdam



History of the city during WWII



Historical explanations from your professional guide

13 DARK TOURISM DESTINATIONS YOU MIGHT NOT KNOW ABOUT





Chernobyl, Ukraine

The Holocaust Poland and the Nazi Death Camps



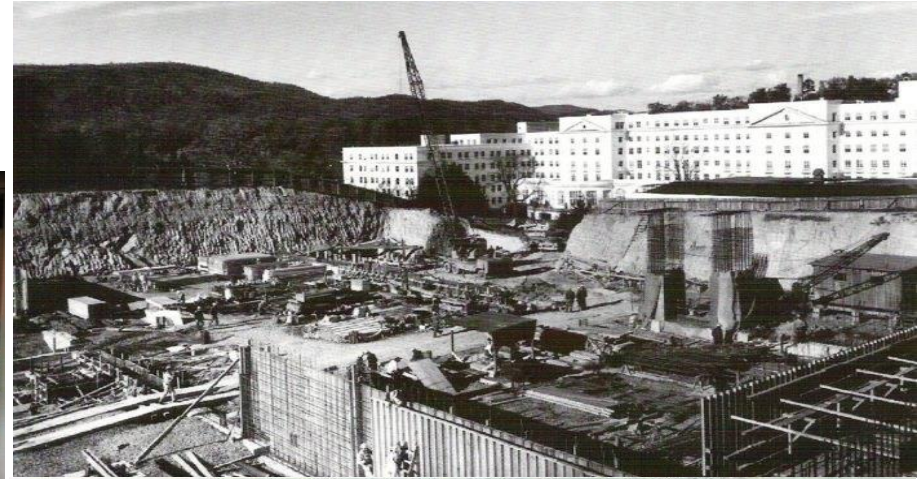
Rwanda Genocide Memorial Sites



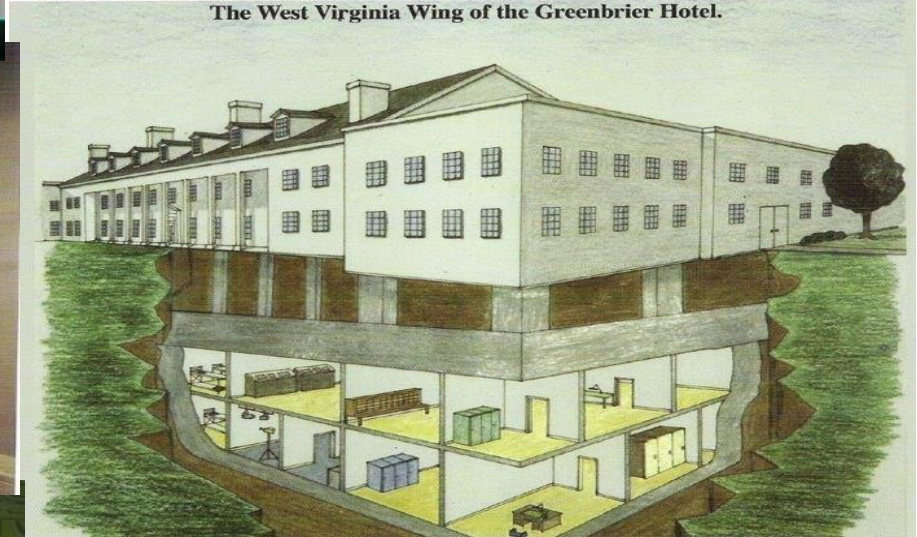
Agdam – A Ghost Town in Azerbaijan



The Greenbrier Bunker, West Virginia



The West Virginia Wing of the Greenbrier Hotel.



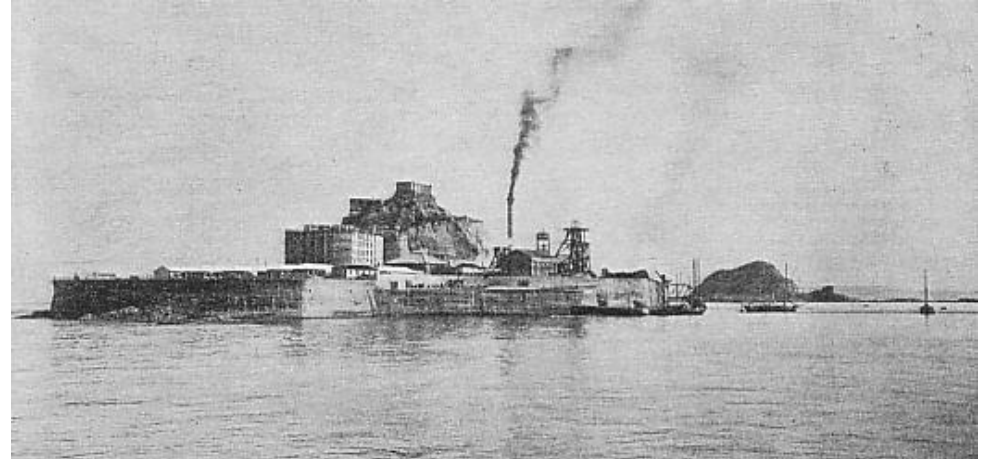
The North Korean cult of personality

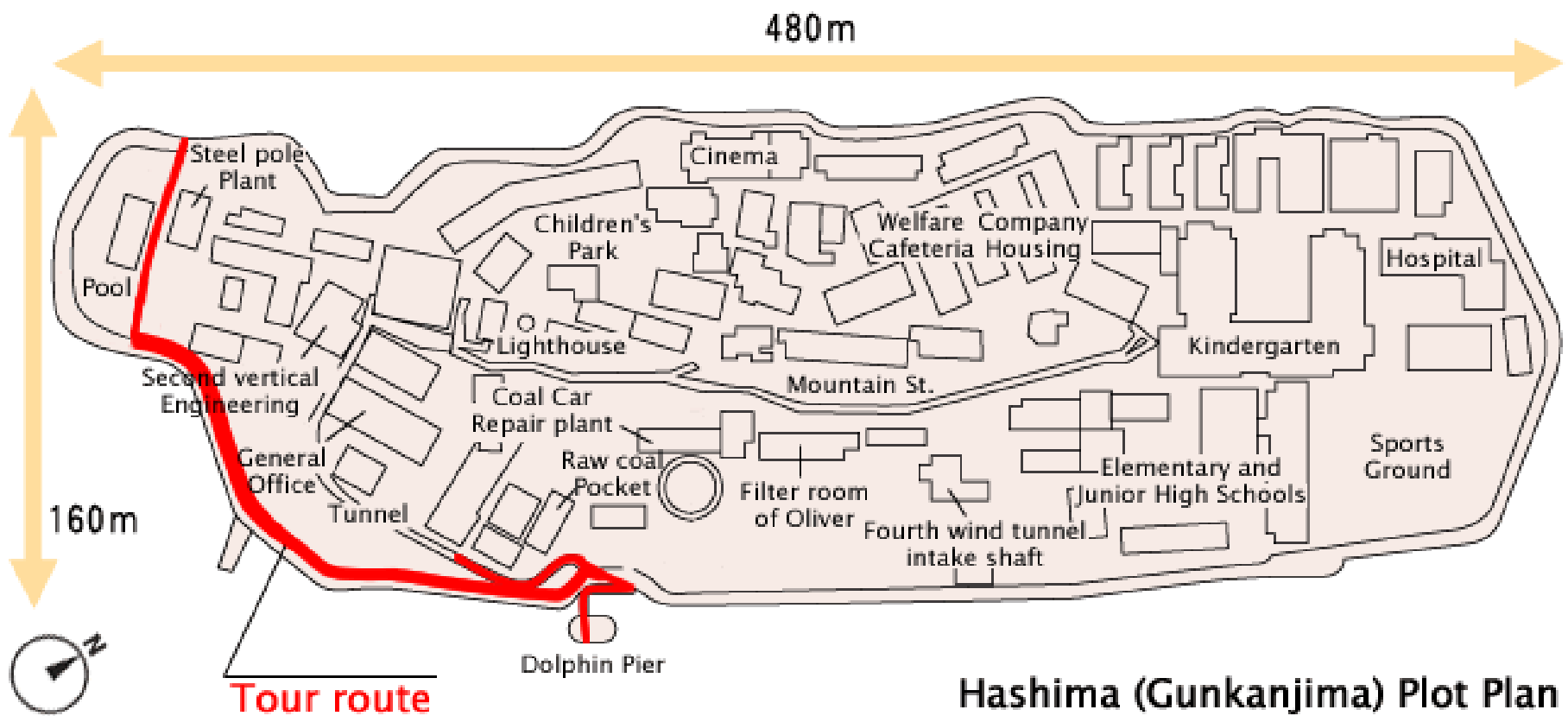


Hashima Island (Gunkanjima/ Battleship Island), Nagasaki, Japan



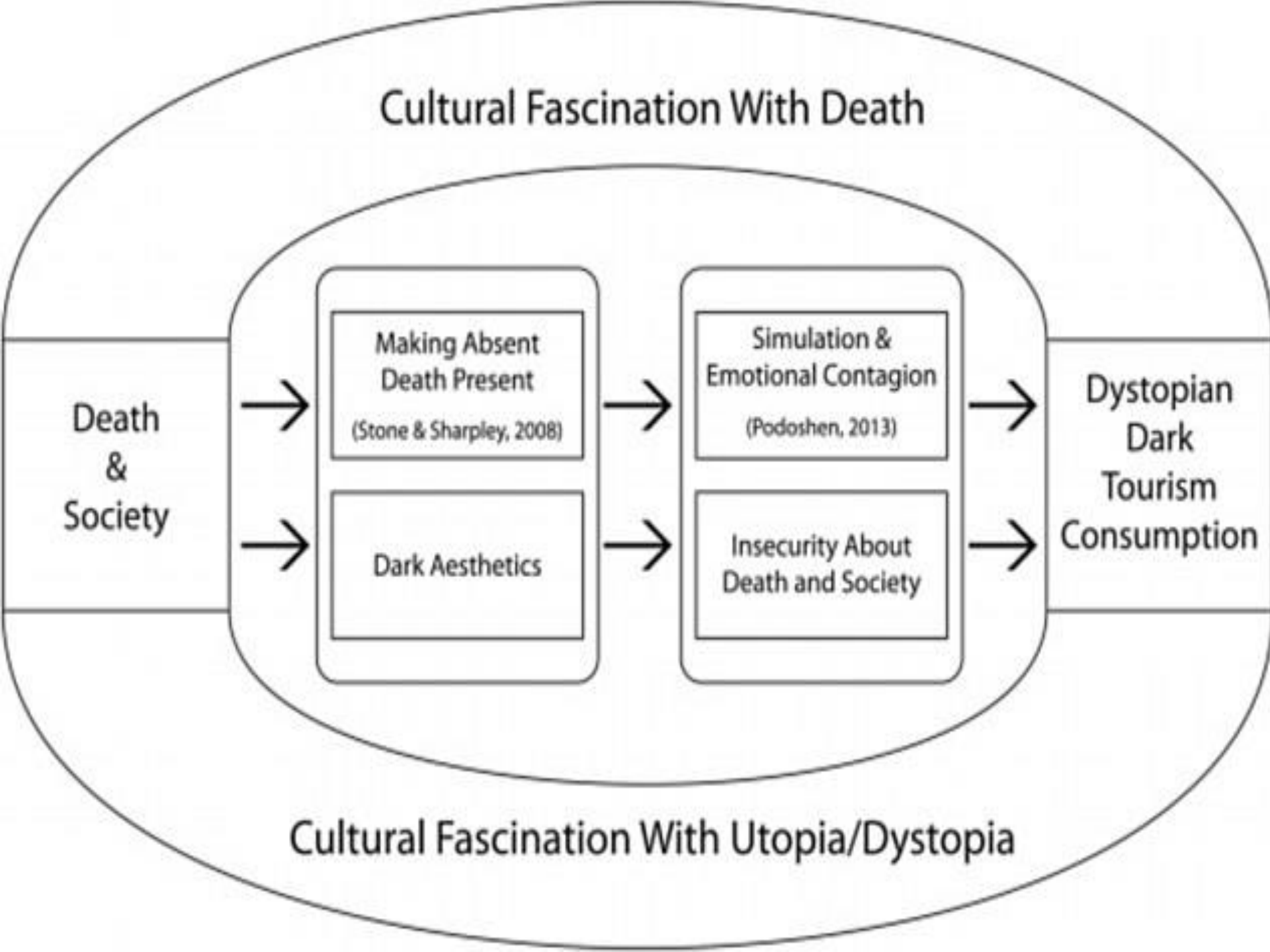
Hashima Island (Gunkanjima/ Battleship Island), Nagasaki, Japan





Hashima (Gunkanjima) Plot Plan





Cultural Fascination With Death

Death
&
Society

Making Absent
Death Present
(Stone & Sharpley, 2008)

Dark Aesthetics

Simulation &
Emotional Contagion
(Podoshen, 2013)

Insecurity About
Death and Society

Dystopian
Dark
Tourism
Consumption

Cultural Fascination With Utopia/Dystopia

Related others

- Cultural and community quarters such as Amsterdam Jewish Cultural Quarter
- Protest monuments such as February Protest Monument during the Nazis time



Read the given paper

**“Tourismification of Cultural Landscapes :
A Discussion Note”**

and write to discuss the following questions:

- What does it mean by “cultural landscape”?
- How we interpret cultural landscape in cultural tourism?