





A felsőfokú oktatás minőségének és
hozzáférhetőségének együttes javítása a
Pannon Egyetemen

EFOP-3.4.3-16-2016-00009



Katalin Lőrincz, Ph. D.

Cultural Tourism



Cultural Tourism

Author: Katalin Lőrincz, Ph.D.

Proofreader: Sándor Czeglédi

Publisher: University of Pannonia, Faculty of Business and Economics

ISBN: 978-963-396-165-0

Készült az EFOP-3.4.3.-16-2016-00009 projekt keretében.

Veszprém
2020

INTRODUCTION.....6

Cultural and Heritage Tourism.....6

Cultural and Heritage Tourism, and Why It Matters?6

The History of Cultural and Heritage tourism7

CHAPTER 19

Cultural Tourism – Definitions and Different Approaches9

Learning Outcomes9

Introduction.....9

1.1. The Concept of Culture..... 10

1.2. How is Culture Formed/Shaped? 11

1.3. Cultural Tourism..... 13

1.4. The Independent Evolution of Tourism and Cultural Heritage20

CHAPTER 221

Cultural Tourism Assets and Attractions.....21

Learning Outcomes21

Introduction.....21

2.1. Heritage Tourism23

2.2. Arts Tourism23

2.3. Creative Tourism23

2.4. Urban Cultural Tourism.....24

2.5. Rural Cultural Tourism24

2.6. Indigenous Cultural Tourism25

2.7. Experiential Cultural Tourism25

CHAPTER 327

Cultural Tourism: Issues and Policies27

Learning Outcomes27

Introduction.....	27
3.1. Cultural Tourism as Commodity	28
3.2. Cultural Strategies.....	29
3.3. The Importance of Cultural Policy	30
3.4. Identifying the Stakeholders	31
CHAPTER 4.....	34
Demand for(?) vagy Demands of (?) Cultural Tourism: Cultural Tourists.....	34
Learning Outcomes	34
Introduction.....	34
4.1. Typology of Cultural Tourists	35
4.2. The Cultural/Heritage Tourism Traveller: a Snapshot.....	37
CHAPTER 5.....	39
The Global Cultural Tourism: Different Patterns of the World.....	39
Learning Outcomes	39
Introduction.....	39
5.1. World Heritage Sites.....	42
5.2. Countries with Dissonant or Dark Heritage.....	44
5.3. Religious Tourism.....	45
5.4. Intangible Heritage.....	46
5.5. Indigenous Cultural Tourism	47
5.6. Art Tourism.....	49
5.7. Festivals, Events and Tourism	49
5.8. Seven New Wonders of the World	51
CHAPTER 6.....	52
The Growth of Creative Tourism.....	52
Learning Outcomes.....	52
Introduction.....	52



6.1. Cultural Industries vs. Creative Industries.....	53
6.2. Creative Destinations.....	53
CHAPTER 7.....	55
Experiential Cultural Tourism.....	55
Learning Outcomes.....	55
Introduction.....	55
7.1. Most Visited Attractions.....	55
7.2. Theme Parks.....	56
7.3. Ten Tips for Developing Cultural/Heritage Tourism Experiences.....	56
Bibliography.....	58

INTRODUCTION

Cultural and Heritage Tourism

Cultural and Heritage Tourism, and Why It Matters?

What is cultural and heritage tourism? Why should it matter to you, and how can it add value to your destination or business? Cultural and heritage tourism is tourism in which arts, culture and heritage form a key attraction for visitors, and these aspects are in the primary focus of their activities. While Europe in general and Hungary in particular are known as cultural destinations, the rest of the world also offers different kind of cultural attractions or tangible and intangible heritage assets.

Why is cultural and heritage tourism important to your destination, to your business? Enhancing your cultural and heritage offering through sharing cultural stories and history with tourists and promoting historic places in your community can create a richer, more memorable tourism experience, and may also boost your bottom line. Integrating it successfully, however, requires the careful blending of cultural heritage into destinations and business in a meaningful way.

This e-learning material was created to demonstrate the value of adding cultural and heritage tourism to your studies. It contains definitions and approaches insights; advice on developing cultural tourism attractions/destinations/businesses; suggestions on rethinking tangible and intangible heritages; information on the demand of cultural tourism and ways to research and monitor future trends – e.g. creative tourism, leisure activities – related to this field.

This e-learning material is based on a few fundamental books and handbooks, listed below:

- Bob McKercher, Hilary du Cros: Cultural Tourism The Partnership Between Tourism and Cultural Heritage Management (2002)
- Dallen J. Timothy: Cultural and Heritage Tourism (2011)
- Destination British Columbia: Cultural and Heritage Tourism Development Guide (2014)
- Federal Provincial Territorial Ministers of Culture and Heritage: Cultural and Heritage Tourism Handbook (2012)
- Melanie Smith: The Routledge Handbook of Cultural Tourism (2009)
- Melanie Smith: Issues in Cultural Tourism Studies (2003)

The history of cultural and heritage tourism

Cultural heritage and tourism have been going hand-in-hand since the very first days of leisure travel. The earliest tourism experiences were often religious pilgrimages, such as those taken by Christians to shrines in the Holy Land, or by Muslims to Mecca. As Europeans began touring in significant numbers in the 1700s, an infrastructure of inns, hotels, restaurants and transportation began to emerge. However, the purpose of travel remained the same – to experience a different culture. These early, hardy travellers picked up ideas and customs from the places they visited.

For instance, Europeans returning from the East brought back a taste for Oriental spices that revolutionized cooking in their homelands. Britons and Germans travelled to Italy and Greece on the Grand Tour to view classical architecture, experiencing the warm cultures and wines of the Mediterranean along the way. When England's Cook's Tours turned tourism into a commercial industry in the 1800s, culture was still a key draw, and popular attractions like seaside amusements at Brighton were added to the product mix.

Over the past few decades cultural and heritage tourism has been defined quite narrowly as a set of tourism products linked to major arts events and heritage institutions, including museums, art galleries and festivals. In long-established European and Asian destinations, this has been effective because of the existence of global icons such as Rome's Coliseum, London's British Museum, Paris' Louvre or China's Terracotta Army.

Outside of these traditional destinations, countries like Australia, New Zealand and Canada have begun to recognize the value of their own "folk" cultures: Canadian cowboys, Australian outback prospectors and Maori warriors are not classic stereotypes of culture, but they do have distinctive ways of life that can be fascinating for visitors (Cultural and Heritage Tourism Development Guide, 2014).



Figure 1.0 Cultural tourist in urban destination

Source: <https://pixabay.com/hu/f%C3%A9nyk%C3%A9p%C3%A9sz-turista-pillanatfelv%C3%A9tel-407068/>

CHAPTER 1

Cultural Tourism – Definitions and Different Approaches

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Understand the concept of cultural tourism
- ✓ Understand the characteristics of cultural tourism
- ✓ Be familiar with the independent evolution of tourism and cultural heritage
- ✓ Distinguish between tangible and intangible elements of culture
- ✓ The history and importance of tourism and cultural heritage

Introduction

This chapter introduces *conceptual, theoretical, policy and management dimensions of culture* and presents various themes and critical discourses. The editor/author(s) link the concept of culture to the notions of identity, both individual and collective. In doing so, we recognize the importance of individual, community and national identity formation through community and national celebrations of culture, through inter-cultural engagement—and all of these within the framework of tourism. However, in all instances we see culture and tourism woven together in a cross-pollinating interaction, whereby both the touristic and the cultural experience is a richer one for all those involved.

Cultural tourism is arguably the oldest of the “new” tourism phenomena. People have been traveling for what we now call cultural tourism reasons since the days of the Romans; it is just that they were never recognized as being a discrete group of travelers before. Visiting historic sites, cultural landmarks, attending special events and festivals, or visiting museums have always been a part of the total tourism experience. Indeed, all travel involves a cultural element. By its very nature, the art of traveling removes tourists from their home culture and places them temporarily in a different cultural milieu, whether in an adjacent city or in a village halfway around the world. But cultural tourism is seen as offering something more or different both to the tourist and the community that hosts the tourist.

1.1. The Concept of Culture

As many commentators have acknowledged, culture is one of those slippery concepts with no simple or single definitions (*see Table 1.1*). When exploring the complex nature underlying the concept of culture, consideration must be given both its **material** and **immaterial** elements. Storry and Childs (1997) suggest that contemporary culture is a mixture of all cultures of the past that people are influenced by but certain figures, symbols and narratives exercise particularly strong control over the ways we imagine ourselves to have been.

Culture is not just about the arts and the aesthetic judgements of a select minority who have been educated to appreciate certain cultural activities; it is also about the lives and interests of ordinary people. Culture is about the past and traditions (e.g. history and heritage), creative expression (e.g. works of art, performances) and also about people's ways of living, their customs and their habits. Many tourists are becoming just as interested in the culture of different peoples around the world as they are in historic sites, monuments, museums and galleries (Smith, 2003).

(s)	
MacDonald, 1996, 2000	Culture can be a localized (but not necessarily place-related) and spatially focused experience that might provide a 'microcosm of regional, national (and international) heritage in a single manageable and visitable site'.
Graham et al., 2000	Culture as a recycler of the past is the 'product of specific historical circumstances
Fjagesund and Symes 2002	Culture is a part of a traditional elitist association with travel, and a throwback to the 'exclusivity of the Grand Tour'
Raymond Williams, 1958	Culture is about a whole way of life, as well as the arts and learning. Culture is about the whole way of life of a distinct people or social group with distinctive signifying systems involving all forms of social activity, and artistic or intellectual activities.

Table 1.1 Concepts of Culture – by different perspectives

Source: own edition

1.2. How is Culture Formed/Shaped?

Why do we collect? This is as pertinent for immaterial as it is for material culture. In defining collecting as simply ‘selecting, gathering and keeping objects of subjective value’ (Muensterberger, 1995, p. 4) he indicated that, in part, choices and tastes of collectable items reflect the social cultural climate of society. Destinations create cultural patterns within the – often European-influenced – world.

Table 1.2. suggests the different ways in which culture might be perceived and expressed (Smith, 2003). The *Theoretical/Political column* is the vocabulary most likely to be used by academics or policymakers. The *Social/Aesthetic column* is the vocabulary most likely to be used by those working within the arts and culture and with local communities. The *Everyday Life column* is the vocabulary of everyday people and represents a more personal viewpoint. Cultural practitioners and community workers seem to be more attuned to the language of everyday life and people, and tend to focus on the lived experience of culture. Everyday people are more concerned with their individual and collective sense of culture and the daily practices that express it.

Culture as ...		
<i>Theoretical/political</i> <i>Culture is a tool</i>	<i>Social/aesthetic</i> <i>Culture is an activity</i>	<i>Everyday life</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 is my skin colour
Culture creates new opportunities for integration	Culture means the mixing of different people	Culture is what I eat and drink
Culture is an expression of diversity	Culture makes a place look special	Culture is what I wear
Culture strengthens identities	Culture makes a place look different	Culture is what music I listen to
Culture animates space	Culture means more tourists come	Culture is what I read
Culture creates a sense of place and character	Culture means seeing and doing new things	Culture is where I shop
Culture creates uniqueness	Culture makes people's lives better	Culture is what I do on a daily basis
Culture enhances image		Culture is where I go on a Saturday night
Culture is a catalyst for regeneration		Culture is where I take the family on day trips

Table 1.2. Different perceptions of culture

Source: Smith, 2003

There are still conflicts within and between the cultural sectors and tourism, but many of these have become resolved in some way or greater collaboration has been encouraged or enforced by policy and funding decisions. This means that although the language and priorities of heritage, museums, arts and tourism can be very different, there has been an acknowledgement of the mutual benefits of collaboration. The shift towards more experiential cultural tourism has come from an acceptance (albeit a reluctant one in some cases) of the need for 'edutainment' in the majority of cultural venues.

There is too much competition from new media and technology for cultural attractions to be complacent in their offer; therefore more creative and experience-orientated products are essential.

1.3. Cultural Tourism

What is cultural tourism? This seemingly simple question is actually very difficult to answer because there are almost as many definitions or variations of definitions of cultural tourism as there are cultural tourists.

Cultural tourism is one of the largest and fastest growing global tourism markets and the cultural and creative industries are increasingly being used to promote destinations and to increase their competitiveness and attractiveness. The increasing use of culture and creativity to marketing destinations is also adding to the pressure of differentiating regional identities and images. A growing range of cultural elements are being employed to brand and market regions. Culture and tourism are therefore essential tools to support the comparative and competitive advantage of regions in global market (OECD, 2009, p. 65)

Richards (1996) proposed two definitions of cultural tourism for his research for ATLAS (the Association for Tourism and Leisure Education), and this research is still ongoing. These are:

- *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'.
- *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'.

However, these definitions do not take into consideration culture as a way of life of people, but Richards's later definition is more comprehensive, suggesting that cultural tourism covers not just the consumption of the cultural products of the past, but also that 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) (Richards, 2001, p. 7).

The American chapter of ICOMOS, the International Council on Monuments and Sites, observed that “cultural tourism as a name means many things to many people and herein lies its strength and its weakness” (USICOMOS, 1996, p. 17). A number of definitions of cultural tourism that support this assertion were reviewed when preparing this text. They fell into four broad categories: *tourism derived*, *motivational*, *experiential*, and *operational* (see Figure 1.1.)



Figure 1.1.: The Categories of Cultural Tourism

Source: USICOMOS, 1996

A *multidisciplinary approach* to cultural tourism helps to make sense of the complexity of the phenomenon. The use of history, geography, sociology, economics, anthropology, urban studies etc. is becoming more and more common in the study of tourism. The study of cultural tourism requires the addition of cultural studies, cultural politics, community studies, heritage studies and museology, among others.

Perhaps this diversity is to be expected given the emerging nature of the sector and the diversity of products and/or experiences that constitute cultural tourism. Moreover, people will shape their definition of an amorphous concept to suit their own needs. Some of the definitions are comprehensive while others are clearly narrow and self-serving. Politically-oriented definitions of cultural tourism tend to be as inclusive as possible to show the level of consumer interest and thus provide further justification for investment in cultural heritage management activities. Likewise, the

undercurrent of many marketing-oriented definitions is to strive for greater allocation of marketing resources to the sector. On the other hand, definitions that tend to focus on one or a narrow set of activities seek to position those activities as the core elements of cultural tourism and, by extension, position others as being peripheral to true cultural tourism.

Tourism is unique because the majority of revenue is generated by facilitators of experiences rather than by experience providers. The tourism industry enables tourists to consume experiences but does not necessarily provide the experiences themselves. Indeed, only a small fraction of the cost of a tour is spent at what can be called attractions; the rest is spent on transport, accommodation, food, drink, tips, sightseeing, and commissions to the travel trade.

<i>Issue</i>	<i>Principle</i>
The nature of tourism	<ul style="list-style-type: none"> • Tourism is a commercial activity. • Tourism involves the consumption of experiences. • Tourism is entertainment. • Tourism is a demand-driven activity that is difficult to control.
Attractions drive tourism	<ul style="list-style-type: none"> • Not all tourism attractions are equal. • Cultural heritage attractions are part of tourism. • Not all cultural assets are cultural tourist attractions.
Factors influencing visitation levels	<ul style="list-style-type: none"> • Access and proximity dictate the potential number of visitors. • Time availability influences the quality and depth of experience sought.
Tourist behavior	<ul style="list-style-type: none"> • The tourist experience must be controlled to control the actions of the tourist. • Tourists want controlled experiences. • The more mainstream the market, the greater the need for user-friendly tourism products.
Cultural tourism	<ul style="list-style-type: none"> • Not all cultural tourists are alike. • Cultural tourism products may be challenging and confronting but not intimidating or accusatory. • Tourists want “authenticity” but not necessarily reality.

Table 1.3.: Underlying Principles of Cultural Tourism
Source: Bob McKercher, Hilary du Cros, 2002

- *Tourism-derived definitions:* Tourism definitions place cultural tourism within a broader framework of tourism and tourism management theory. Cultural tourism, for example, is recognized as a form of special interest tourism, where culture forms the basis of either attracting tourists or motivating people to travel (McIntosh and Goeldner, 1990; Zeppel, 1992; Ap, 1999). Others place it in a tourism systems context, recognizing that it involves

interrelationships between people, places, and cultural heritage (Zeppel and Hall, 1991), or define it in the context of the temporary movement of people (Richards, 1996c). Cultural tourism has also been conceptualized from a business perspective as involving the development and marketing of various sites or attractions for foreign as well as domestic tourists (Goodrich, 1997). *Motivational definitions:* A number of authors and nongovernmental organizations (NGOs) feel that cultural tourists are motivated to travel for different reasons than other tourists and, therefore, feel that motivation must be considered an important element when defining cultural tourism (Richards, 1996b). The World Tourism Organization (WTO) defines cultural tourism as “movements of persons essentially for cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other events, visit to sites and monuments, travel to study nature, folklore or art, and pilgrimages” (WTO, 1985, p. 6). Likewise, the province of Ontario in Canada uses the definition of “visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific, or lifestyle/heritage offerings of the community, region, group, or institution” (Silberberg, 1995, p.361).

- *Experiential or aspirational definitions:* Motivation alone, though, does not seem to encapsulate the full magnitude of cultural tourism. Cultural tourism is also an experiential activity, with many people feeling it also includes an aspirational element. As a minimum, cultural tourism involves experiencing or having contact of differing intensity with the unique social fabric, heritage, and special character of places (TC, 1991; Blackwell, 1997; Schweitzer, 1999). It is also hoped that by experiencing culture the tourist will become educated as well as entertained (VICNET, 1996), will have a chance to learn about the community (IDCCA, 1997), or will have an opportunity to learn something about the significance of a place and its associations with the local community, its heritage, and a cultural or natural landscape (AHC and TCA, 1999). Some people even liken cultural tourism to a quest or search for greater understanding (Bachleitner and Zins, 1999; Hannabus, 1999). These people suggest that by leading the observer into the cultural past, cultural tourism can help them see the present from a different viewpoint.
- *Operational definitions:* An operational definition is the most common definitional approach used. Most of the tourism-derived, motivational, and experiential definitions also include an

operational component, often to illustrate the point being made. Cultural tourism is defined by participation in any one of an almost limitless array of activities or experiences. Indeed, it

- is common to avoid defining cultural tourism, instead stating that “cultural tourism includes visits to...” By inference, if someone visits one of these attractions, that person must be a cultural tourist; thus the activity must be a cultural tourism activity. Motivation, purpose, or depth of experience count less than participation.

The tourism literature identifies the range of cultural tourism activities as including the use of such cultural heritage assets as archaeological sites, museums, castles, palaces, historical buildings, famous buildings, ruins, art, sculpture, crafts, galleries, festivals, events, music and dance, folk arts, theatre, “primitive cultures [sic],” subcultures, ethnic communities, churches, cathedrals and other things that represents people and their cultures (Richards, 1996a; Goodrich, 1997; Miller, 1997; Jamieson, 1994). Likewise, the array of cultural tourism products can include existing structures, modified facilities, and purpose-built attractions. The scale can vary from one building to a cluster of buildings, a streetscape, a precinct within a community, an entire city or town, a region, or arguably to entire countries.

The operational definition highlights the potential scope of this activity, while at the same time illustrating the very real problems that exist in setting meaningful parameters about what is and what is not cultural tourism. By its very nature, cultural tourism has fuzzy boundaries, for it is almost impossible to ascribe absolute parameters either to the resources used or to the tourist using them. In fact, cultural tourism has become an umbrella term for a wide range of related activities, including historical tourism, ethnic tourism, arts tourism, museum tourism, and others. They all share common sets of resources, management issues, and desired aspirational outcomes.

The business-focused linkage between culture and tourism has been explored in depth by a 2009 OECD Report entitled “The Impact of Culture on Tourism.” This suggests that the growing ‘articulation’ between culture and tourism was stimulated by a number of factors, which is classified under Demand and Supply (*see Figure 1.2.*)

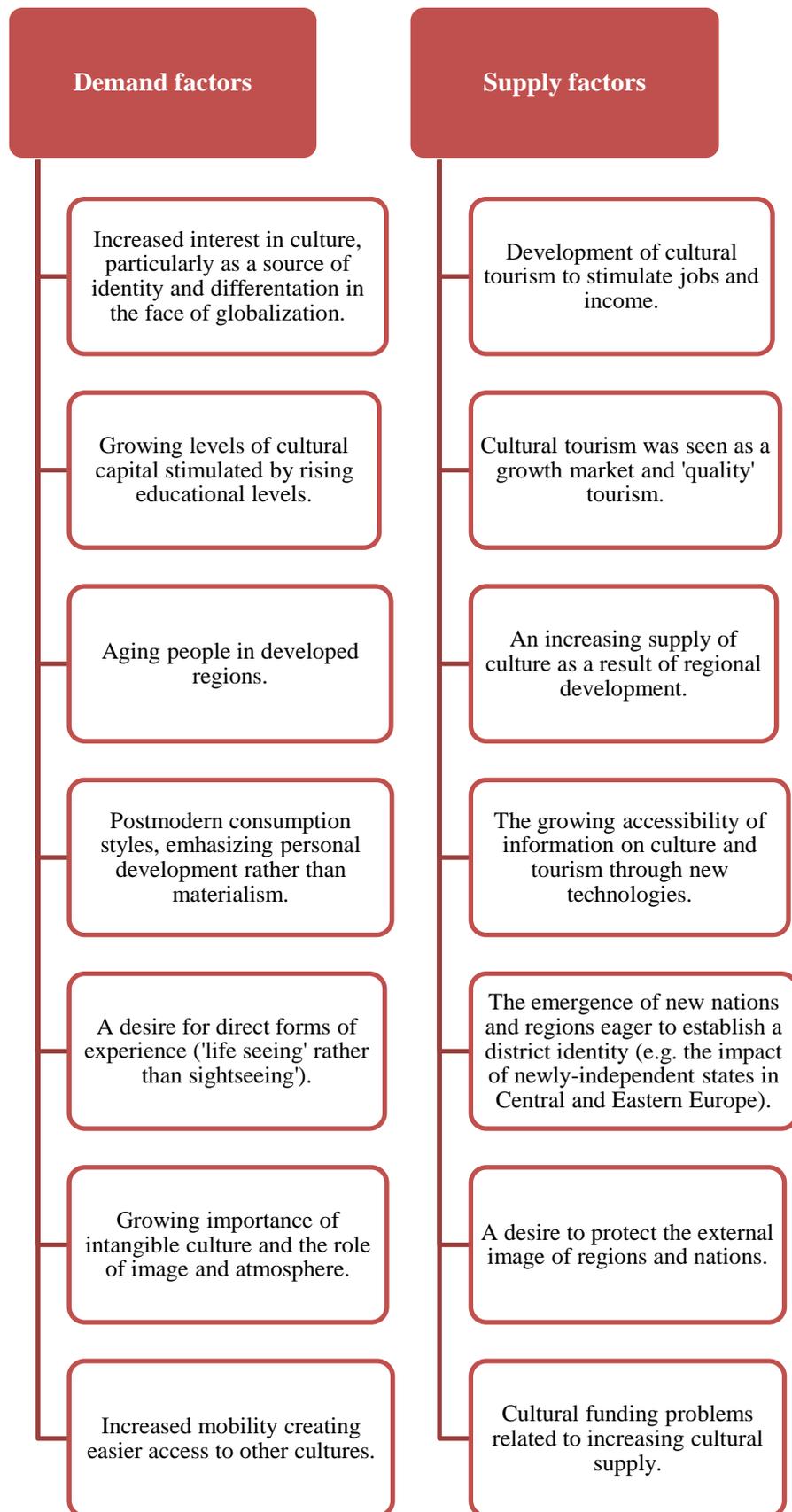


Figure 1.2. Factors stimulating the growing articulation between culture and tourism

Source: OECD, 2009, p. 20

Global tourism is growing, and consequently, cultural tourism seems to be growing in equal proportion. Many have argued that almost all tourism trips can be considered cultural (e.g. Smith and Robinson, 2006; Richards, 2007), especially if culture is defined as the whole way of life of people (e.g. Williams, 1958). However, most growth estimates are a consequence of this expansion of the definitions of cultural tourism, which can include shopping, sport and all manner of contemporary activities and lifestyle trends.

According to the OECD, the resultant cultural tourism product is responsible for influencing approximately 40% of global international trips (OECD, 2009, p. 1), is of growing international importance, and results in the regional/destinations benefits outlined in *Figure 1.3*.



Figure 1.3. Benefits of cultural tourism.

Source: National Trust for Historic Preservation in the USA, cited in OECD, 2009, p. 22

The following list is a fairly comprehensive typology of cultural tourism (Smith, 2003):

- *Heritage sites* (e.g. archaeological sites, whole towns, monuments, museums).
- *Performing arts venues* (e.g. theatres, concert halls, cultural centres).
- *Visual arts* (e.g. galleries, sculpture parks, photography museums, architecture).
- *Festivals and special events* (e.g. music festivals, sporting events, carnivals).
- *Religious sites* (e.g. cathedrals, temples, pilgrimage destinations, spiritual retreats).
- *Rural environments* (e.g. villages, farms, national parks, ecomuseums).
- *Indigenous communities and traditions* (e.g. tribal people, ethnic groups, minority cultures).
- *Arts and crafts* (e.g. textiles, pottery, painting, sculpture).
- *Language* (e.g. learning or practice).
- *Gastronomy* (e.g. wine tasting, food sampling, cookery courses).
- *Industry and commerce* (e.g. factory visits, mines, breweries and distilleries, canal trips).
- *Modern popular culture* (e.g. pop music, shopping, fashion, media, design, technology).
- *Creative activities* (e.g. painting, photography, dance).

1.4. The Independent Evolution of Tourism and Cultural Heritage

It is not surprising that tourism and cultural heritage management view each other with suspicion, for they share little in common apart from their resource base. Each discipline evolved independently with different core ideologies and values, to serve different sets of stakeholders, different political masters, achieve different objectives, and perform significantly different roles in society. Tourism industry professionals value cultural assets as raw materials for their products to generate tourism activity and wealth. Cultural heritage management professionals value the same assets for their intrinsic merits.

Table 1.4. highlights just how different cultural heritage management is from tourism. Cultural heritage management evolved to conserve and protect a representative sample of our heritage for the future. Its goal is to serve the broader public good. Cultural heritage management is largely structured around public sector or not-for-profit organizations. Its stakeholders tend to be community groups or representatives of indigenous or ethnic groups, and it regards assets for their intrinsic

worth. Cultural heritage management professionals tend to come from a social science or arts background.

Conversely, tourism is essentially a commercial activity that is dominated by the private sector and is driven by profit or the desire of governments to achieve economic objectives. Its stakeholders tend to represent the commercial sector and to be driven by commercial objectives. Because of this focus, tourism is much more interested in the use value of assets rather than in their existence value. Tourism industry professionals tend to come from the commercial world and increasingly are receiving business educations focusing either on the business of tourism or marketing.

	<i>Cultural Heritage Management</i>	<i>Tourism</i>
Structure	Public-sector oriented Not for profit	Private-sector oriented Profit making
Goals	A broader social goal	Commercial goals
Key stakeholders	Community groups Heritage groups Minority/ethnic/indigenous groups Local residents Organizations for heritage professionals/local historical groups/religious leaders	Business groups Nonlocal residents National tourism trade associations, other industry bodies
Economic attitude to assets	Existence value Conserve for their intrinsic values	Use value Consume for their intrinsic or extrinsic appeal
Key user groups	Local residents	Nonlocal residents
Employment background	Social science/arts degrees	Business/marketing degrees
Use of asset	Value to community as a representation of tangible and intangible heritage	Value to tourist as product or activity that can help brand a destination
International political bodies/NGOs	ICOMOS/ICOM/UNESCO (promote conservation of culture)	WTO/WTTC (promote development of tourism)
National/regional political/bureaucratic bodies	National, state, and local agencies and some museums concerned with heritage management, archives	National, state, regional tourism bodies

Table 1.4. Comparing Cultural Heritage Management and Tourism

Source: Bob McKercher, Hilary du Cros, 20

CHAPTER 2

Cultural Tourism Assets and Attractions

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Understand the typology of cultural tourism assets
- ✓ Understand the characteristics of cultural tourism attractions
- ✓ Be familiar with elements and context of cultural tourism attractions

Introduction

It is relatively easy to fall into the trap of using terms such as *'heritage tourism'*, *'arts tourism'*, *'ethnic tourism'* or *'indigenous tourism'* almost interchangeably. However, in many ways, the arts and heritage are inextricably linked, and it is almost impossible to distinguish between them, particularly in the context of indigenous communities where the distinction between past, present and future is not as clear-cut or linear as in Western societies. Many traditions within the arts form a distinctive component of the heritage of a people or a place. This is especially true of crafts production or festivals.

Even in historic cities (e.g. in Italy), it is difficult to distinguish between the heritage and arts component of the cultural tourism product. Historic buildings host art exhibitions, theatre and opera take place in ancient amphitheatres, festivals and events are based in heritage streets. Boundaries are nebulous, and distinctions are not always possible or indeed useful.

Table 2.1 shows **a typology of cultural tourism attractions**, which include different perspectives of the tourists and the industry.

<i>Heritage tourism</i>	Visits to castles, palaces, country houses Archaeological sites Monuments Architecture Museums Religious sites
<i>Arts tourism</i>	Visits to the theatre Concerts Galleries Festivals, carnivals, events Literary sites
<i>Creative tourism</i>	Photography Painting Pottery Dance Cookery Crafts Creative industries (e.g. film, TV, architecture, fashion, design)
<i>Urban cultural tourism</i>	Historic cities Regenerated industrial cities Waterfront developments Arts and heritage attractions Shopping Nightlife
<i>Rural cultural tourism</i>	Village tourism Agro or farm tourism Ecomuseums Cultural landscapes National parks Wine trails
<i>Indigenous cultural tourism</i>	Hilltribe, desert, jungle, rainforest or mountain trekking Tribal villages Visits to cultural centres Arts and crafts Cultural performances Festivals
<i>Experiential cultural tourism</i>	Theme parks Themed restaurants Shopping malls Pop concerts Sporting events Film and TV locations Celebrity endorsed products

Table 2.1. The typology of cultural tourism and its attractions

Source: Smith, 2003

2.1. Heritage tourism

Heritage tourism is concerned largely with the interpretation and representation of the past. There has been a growth of interest in such forms of history, and the heritage and museum industries are consequently responding to this development.

The 'globalisation' of heritage has manifested itself in the development of the World Heritage List. In recent years, UNESCO has been moving towards a more inclusive approach to the designation of sites, focusing on their historical and cultural rather than aesthetic value. This means that there is more representation of the intangible heritage of indigenous peoples, for example, or the industrial landscapes of the working classes.

2.2. Arts tourism

Arts tourism has perhaps developed more slowly than heritage tourism. The arts sector has often been reluctant to accept the value of tourism and the development or expansion of audiences through tourism. It is often felt that audiences composed largely of tourists would be less appreciative of the art form presented, or that the integrity or authenticity of the performance would be compromised in some way. Of course, there is some truth in this fear, especially as the arts have often struggled financially and been forced to adapt their programming to suit more mainstream audiences.

2.3. Creative tourism

Creative tourism consists of active and interactive participation in cultural tourism activities, whereby tourists create something on an individual or collective basis. Holidays are increasingly being developed around artistic and creative practices, such as painting, pottery, photography or dance. In some cases, the activities will be undertaken by groups of tourists in isolation from local communities, but in others, the host–guest interaction will constitute a major part of the experience.

Richards (2001c) notes the development of the creative industries and the parallel development of a form of 'creative tourism'. He defines 'creative tourism' as tourism involving active participation by tourists in the creative process. This could include some of the more active forms of special interest

tourism such as cookery, painting, photography, or arts and crafts holidays. Many people who do not have time for creative pursuits in their everyday lives are increasingly undertaking such activities on holiday. He suggests that creative tourism is being pursued particularly by those destinations which cannot compete on the basis of their cultural and heritage resources (e.g. de-industrialising cities or rural areas).

2.4. Urban cultural tourism

The development of urban cultural tourism, particularly in European cities, has become something of a mass phenomenon, and arguably a serious threat to the future sustainability of a number of historic towns. Whereas cultural tourism was traditionally thought to be a niche form of tourism, the proliferation of short-break holidays has fuelled its rapid, often uncontrolled expansion.

It is interesting to note, for example, how quickly some of the emerging urban destinations in Eastern Europe such as Prague and Krakow have become overrun with cultural tourists. It should be noted, for example, that many historic towns and heritage cities are not only World Heritage Sites, but they have also been granted European Cultural Capital status at some time or other. Although this has afforded them additional protection and funding, it has also led to an increase in visitors due to their enhanced status.

Clearly, the majority of cultural cities can offer visitors a wide range of heritage, arts and contemporary cultural attractions, as well as creative and experiential activities. 'World cities' such as London and New York are particularly cosmopolitan and multicultural; hence they can offer the tourist something of the world in microcosm. This includes access to many of the world's major cuisines, music, fashion, dance, sport and so on.

2.5. Rural cultural tourism

It is recognised that there is an increasing need to focus on the future of *rural areas and peripheral regions* of the world. Many of the world's most economically and socially marginalised groups live in such areas, and it is necessary to consider how far tourism may be considered to be a positive development option.

In some cases, tourism may be viewed as a positive force for change or growth within rural areas. Many communities are keen to develop tourism in order to counteract or compensate for the decline of traditional industries, particularly agriculture. The development of arts and crafts tourism, gastronomic tourism or ecomuseums can often help to diversify an economy and provide a supplementary or alternative source of income. It is also worth noting the development of 'creative' tourism in rural areas.

Many tourists are partaking increasingly of 'special interest' holidays, which involve active participation in a cultural activity, such as painting, photography, pottery or cookery. Many of these activities tend to take place in rural areas where the landscape is beautiful (e.g. Tuscany or Provence), or in countries with a popular cuisine (e.g. Thailand or India).

2.6. Indigenous cultural tourism

Many of the most significant impacts of cultural tourism can clearly be felt in those destinations that are located in remote or fragile landscapes, or which are in developing countries, where the relationship between hosts and guests is an unequal one.

Recently the forms of tourism that originally attracted small numbers of tourists (e.g. ecotourism) have now become more and more mainstream. This might include jungle tours, hill trekking or wildlife tourism, all of which tend to involve contact with local or indigenous people, and often tribal groups. Clearly, the impacts of tourism are likely to be quite significant in such environments.

2.7. Experiential cultural tourism

In tourism terms, it needs to be recognised that the average tourist now wants to partake of a wide range of activities, which may or may not include traditional forms of heritage or arts tourism. More tourists are travelling than ever before; therefore the industry needs to cater for a broader range of interests and tastes.

The majority of tourists are now actively seeking diverse experiences while on holiday, and are just as likely to want to go shopping or to engage in a creative experience as to visit a World Heritage

Site. This is a welcome development for non-traditional destinations (e.g. industrial cities or rural areas), as they can now provide tourists with an alternative product and a broader range of activities.

Global developments in technology, media and communications have helped to break down the barriers not just between high and low culture, but also between reality and fiction. Many tourist attractions (e.g. theme parks, leisure complexes and shopping malls) constitute a kind of ‘tourist bubble’ suspended in time and space, isolated from any real context, and providing the tourist with an idealised environment and experience.

Tourism has, of course, always been about the selling of dreams, the creation of fantasies and the perpetuation of myths. The development of simulations in cyber-space and the proliferation of TV travel shows have helped to bring new and potential travel experiences into the living rooms of the public the world over.

CHAPTER 3

Cultural Tourism: Issues and Policies

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Understand cultural tourism as a commodity
- ✓ Understand the different kinds of cultural policies
- ✓ Understand the different services and strengths offered by the tourism sector and cultural heritage sector
- ✓ Identify and understand the potential challenges of a partnership
- ✓ Identify and understand the benefits that can be realized through collaboration
- ✓ Identify legitimate stakeholders to include in the process

Introduction

This chapter explores cultural tourism and its related policies, considering the distinctiveness and pervasiveness of the concept within contemporary society, and how different societies value, plan for the develop policies of this nature. The concepts of culture, tourism and cultural tourism relate to a unique part of the tourism industry, addressing issues related to a country or local community/region. It is important to understand a country or local community/region/area, because people from these geo-social entities express themselves differently in the form of their art, music, religion, local customs, values, architectural design and so on. Thus, it is evident that culture can form a key ingredient of local distinctiveness from a tourism perspective.

3.1. Cultural Tourism as Commodity

The linkage of culture and tourism is becoming more and more commonplace. Many dimensions of contemporary tourism offering are **culturally determined elements** of everyday society. *Figure 3.1.* visually illustrates Richards’ useful representations of a cultural tourism milieu. In his typology, two scales – **past/present approach and education/entertainment function** – form the axes of the matrix, which contains a broad range of cultural products ranging from those that are often ‘performed’ primarily for tourism, such as staged pageants of festivals, to forms that can be almost liminal entities for the tourism industry, such as art exhibitions and language courses.

While this is very much a ‘product-based’ view (OECD, 2009), it is difficult to escape this commodification of culture because there is no denying its importance as a tool for the development of any region seeking to benefit from tourism.

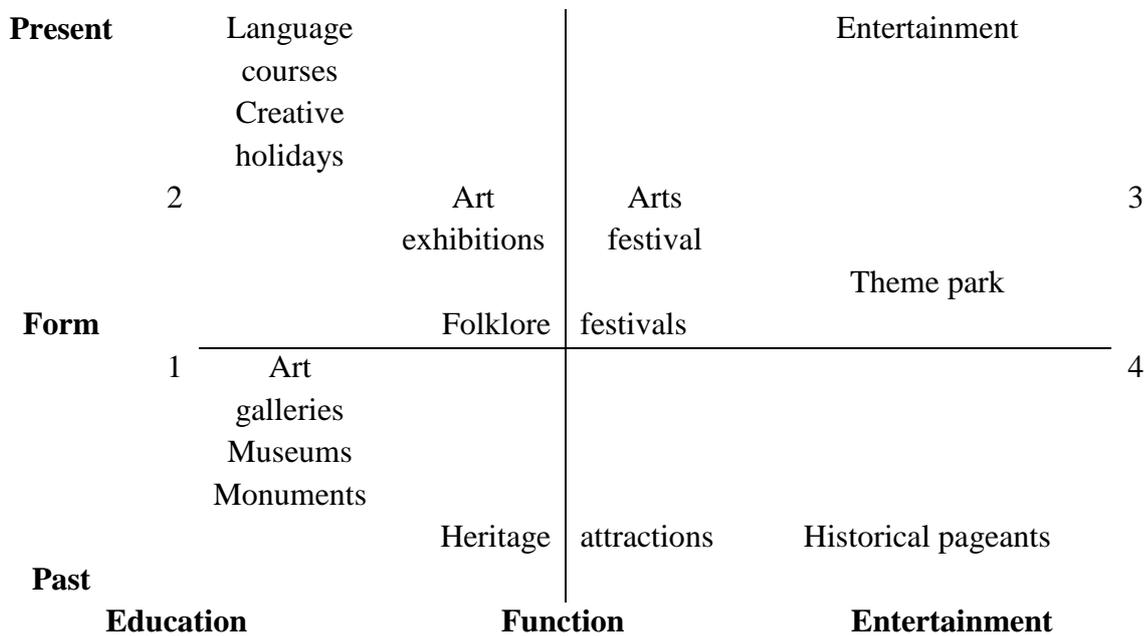


Figure 3.1. Typology of cultural tourism attractions.
Source: Richards, 2001

The most common approach taken in dealing with cultural tourism is to reduce the intangible to a market product, differentiating it into sub-themes and interrelated **concepts of heritage tourism, cultural tourism and creative tourism** (See Figure 3.2.).

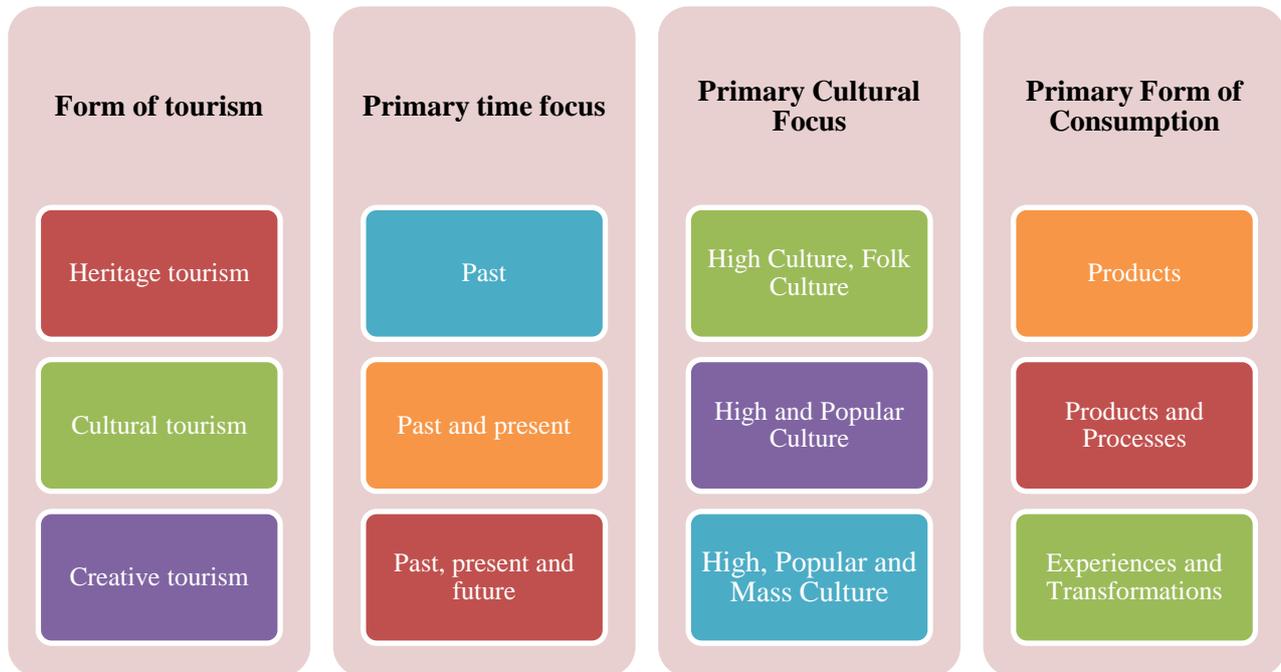


Figure 3.2. The characteristics of cultural tourism compared with heritage and creative tourism
 Source: Richards, 2001

3.2. Cultural Strategies

International case studies indicate that for many regions the emphasis on cultural tourism is indeed as a commodified product. The *main drivers* identified for developing policies that bring together both culture and tourism are the followings (Ray, 2012):

- Enhancing and preserving heritage
- Economic development and employment
- Physical and economic regeneration
- Strengthening and/or diversifying tourism
- Retaining population
- Developing cultural understanding

The future of cultural tourism in developing cities or countries relies significantly on event tourism strategies. Therefore it is important for governments to develop clear and effective integrated strategies encompassing culture, event and tourism elements. It is also important for (different level of) destinations to understand the potential customers/tourists’ needs and expectations and to introduce the consumer decision-making process for those various product components.

Strategic decisions made by a variety of governments in the past have resulted in poor support from the local community. Therefore, it is important for governments to work with local communities to attract visitors to cultural and heritage sites. Also they need to improve transport, accommodation and food facilities in the tourism areas. Governments should also provide tax breaks for those companies that are catering for the local and international tourists at the destinations.

3.3. The Importance of Cultural Policy

The general lack of integrated thinking in cultural policy is even more evident when one focuses particularly on policy in relation to cultural tourism. There are a multitude of reasons for engaging in cultural tourism, but the economic ones seem to prevail: *“In all regions, however, it is increasingly the case that culture and tourism policy are related to generating externalities which will benefit the local economy”* (OECD, 2009).

To achieve the benefits that they allude to in their statements regarding the importance of cultural tourism, there are suggestions which include number of central policy areas (See Figure 3.3.).

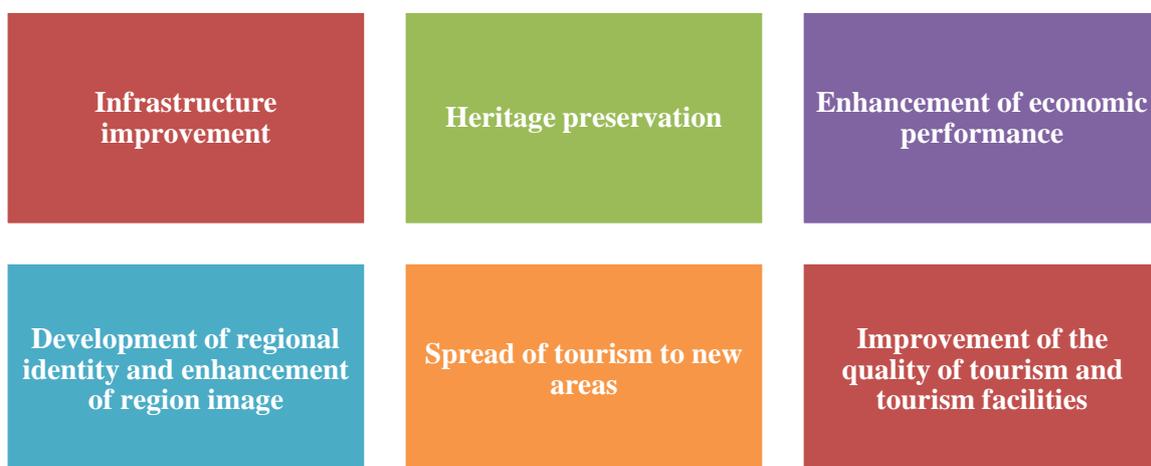


Figure 3.3. Main cultural tourism policy areas
Source: OECD, 2009

Examining culture, tourism and cultural tourism reveals a complex and convoluted set of concepts from a policy perspective. Both culture and tourism are often misunderstood, under-valued and neglected, and this can be magnified even more when the two spheres are combined under cultural tourism. Many regions are exploring tools such as urban (re)generation, tourism development and community enhancement, with culture as a main local point.

3.4. Identifying stakeholders

Identifying legitimate stakeholders in the development and management of a cultural and heritage tourism project can be challenging. There are a vast number of players in the tourism industry with different goals and interests. When bringing “interested parties” together to create a shared vision, it is important to realize there will be those who will gain income and other benefits directly from the initiative, and those who are affected by the initiative, but will not gain financially. However, to ensure an equitable process, it is important to include both of these groups when bringing stakeholders to the table.

The following table (*see Table 3.1.*) adapted from McKercher and du Cros offers a quick overview of (some of) the main considerations for the inclusion and management issues of key stakeholders.

<i>Theme</i>	<i>Common Considerations</i>	<i>Cultural Heritage Considerations</i>	<i>Tourism Considerations</i>
Stakeholder Identification and Consultation	<p>Identify all relevant stakeholders as early as possible in the process.</p> <p>Invite their participation throughout the process.</p> <p>Be aware there are dominant stakeholders with controlling interests in the asset.</p> <p>Understand their different involvement, expectations and capabilities.</p> <p>Note any history of conflict or collaboration,</p>	<p>Listen to stakeholders' concerns and incorporate feedback into day-to-day management once the asset has been fully developed as an attraction.</p> <p>Understand the perspective and agenda of the tourism sector and associated stakeholders.</p>	<p>Listen to stakeholders' concerns and incorporate feedback into product development, marketing, and business strategies.</p> <p>Understand the perspective and agenda of the cultural/heritage manager and conservation sector, as well as those of the associated stakeholders.</p>
Types of Stakeholders		<p>Educational and research institutions, conservation and heritage non-government organizations (NGOs), government agencies, museums, indigenous groups, ethnic minorities, religious groups, others.</p>	<p>Local, national and provincial governments, tourism organizations, tour operators, local guides.</p>
Key Stakeholder Issues	<p>Power and power relationships between stakeholders.</p> <p>Agreement by key stakeholders to allow the asset to be presented to visitors.</p> <p>Awareness of impacts of tourism.</p> <p>Ownership and copyright issues are addressed.</p> <p>Commitment to an ongoing conservation.</p>	<p>Key stakeholders and owners agree to visitation and conservation measures.</p> <p>Designating interpretation that is culturally appropriate and suits visitors' needs.</p> <p>Cultural heritage manager understands and takes into account the role of volunteers and sponsors.</p> <p>Resilience and carrying capacity of the asset.</p>	<p>Key stakeholders and owners support visitation and development.</p> <p>Design and marketing of a viable product that is culturally appropriate and sustainable.</p> <p>Ongoing costs of stakeholder consultation.</p> <p>Potential of a long lead time for approvals given by other stakeholders to tourism ventures.</p>

Table 3.1. The overview of key stakeholders related on inclusion and management

Source: McKercher, B., du Cros, H. *Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management*. (2002)

Other stakeholders that should be considered when developing a cultural and heritage tourism initiative include the following:



Figure 3.4, Stakeholders connected with cultural and heritage tourism

Source: McKercher, B., du Cros, H. Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management. (2002)

CHAPTER 4

Demand of Cultural Tourism: Cultural Tourists

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Understand the spatial patterns and motivations of cultural tourists
- ✓ Identify the typology of cultural tourists
- ✓ Learn the concept of cultural/heritage tourism traveller

Introduction

Although it can be difficult to generalise about the profile and motivations of the average cultural tourist, the table of cultural tourist typologies suggests that there are significant differences between the interests, expectations and motivations of cultural tourists. The majority of cultural tourists will be keen to experience new and different places, and part of the pleasure of their experience will be derived from the process of travelling itself. Journeys are often not seen as a means to an end as they are in the case of package tourists, but as an exciting form of personal displacement, which affords new sights, sounds and smells.

A cultural tourist might decide to visit a theme park as he or she is craving a spectacular experience, which is a vital part of contemporary tourism. However, that same cultural tourist may later be backpacking around a jungle visiting indigenous peoples in their natural habitat. There are clearly problems with labelling and fixing typologies, although tour operators still need to target specific segments. Cultural tourism, like most forms of tourism, is lifestyle and life-stage driven.

4.1. Typology of cultural tourists

According to some authors, culture can be one motivating factor for many so-called cultural tourists, but not necessarily the primary one. McKercher and Cros (2002) suggest five types of cultural tourists:

- *the purposeful cultural tourist*, for whom culture is a primary motivator and who seeks a deep cultural experience;
- *the sightseeing cultural tourist*, who travels for cultural reasons but seeks a shallower experience;
- *the serendipitous cultural tourist*, who is not primarily motivated by culture, but who gets into a deep cultural experience by chance;
- *the casual cultural tourist*, for whom culture is a weak motivating factor and who seeks a shallow experience;
- *the incidental cultural tourist*, for whom culture is not a stated motive, but who does visit cultural attractions.

All five types of cultural tourists (*see Figure 4.1.*) can be found at any one time in a destination. The mix of tourist types will vary from destination to destination depending on the destination itself, the asset being visited within the destination, and the origin of the cultural tourist. The overall awareness of the destination and its repute as a cultural tourism node will influence the type of visitor drawn to it. Not only will well-known cultural or heritage destinations attract larger numbers of cultural tourists than lesser-known destinations, they are also more likely to attract more purposeful cultural tourists, cultural sightseers, and casual cultural tourists. Tourists will make a point of visiting such places because of their cultural or heritage renown. Whether these tourists seek a deep or shallow experience is open for debate.

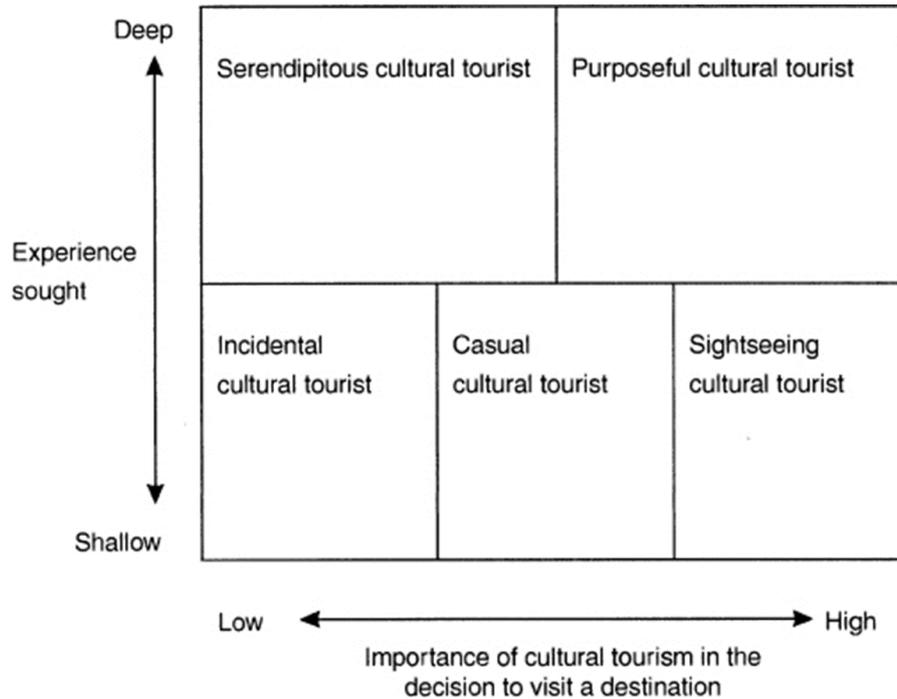


Figure 4.1.: A Cultural Tourist Typology

Source: McKercher and Cros (2002)

As Boniface and Fowler (1993) suggest, just because an asset is well-known does not mean it is known well. Some of these visitors will visit for no other reason than to gain the personal status of having visited the destination or to take another photo for their collection. Many visitors will be fundamentally ignorant of the destination or will visit with such limited knowledge that it will be impossible for them to have a deep experience. Others, however, will seek and enjoy a purposeful cultural tourism experience.

Richards (2001b) estimates that three-quarters of tourists in Europe visit a cultural attraction even if they do not consider themselves to be on a cultural holiday. Tour operators have consequently responded to this by developing packages which combine a number of activities, some of them cultural, but others based purely on entertainment, fun or relaxation. For example, Kuoni offers long-haul packages to Thailand, which combine beach stays on islands with city shopping and nightlife in Bangkok, and hilltribe trekking in Chiang Mai. The latter activity is particularly popular with cultural tourists seeking authentic contact with local people, as it generally involves homestays or visits.

ATLAS (2007) cultural tourism research has shown that almost 70 per cent of cultural tourists in Europe tend to have some form of higher education, and just under 30 per cent work in a profession related to culture. Only around 17 per cent are on all-inclusive packages. However, as definitions of

cultural tourism become more and more inclusive, these profiles may change over time. Nevertheless, care must still be taken to differentiate between activities which are deemed cultural as opposed to recreational or leisure-based, especially for the purposes of research and data collection. As stated earlier, there is perhaps scope for more differentiation between typologies of cultural tourism.

4.2. The Cultural/Heritage Tourism Traveller: a Snapshot

A considerable amount of research has allowed us to create a profile of the typical cultural/heritage traveller. One excellent source is Cultural and Heritage Traveller, a sporadic publication from the US Office of Travel and Tourism Industries. It offers key characteristics of the 'typical' cultural/heritage tourist, who is:

- *Well-Educated*: More likely to have college or university degrees than the general traveller, and willing to do homework, often arriving with detailed prior knowledge of the attraction.
- *Well-Heeled*: Enjoying significantly higher incomes than general travellers, thanks to an older demographic profile and higher education levels.
- *Well-Travelled*: Taking more trips per year compared to general travellers.

Research by the CTC and its provincial-territorial partners probed Canadian and American tourists to determine what they seek in a leisure vacation. Among the top benefits sought by visitors are to (% = very or somewhat important):

- *Share stories* or have something interesting to talk about back home (80%).
- Stimulate the mind/be intellectually challenged (77%).
- *Renew personal connections with people* other than family (73%).
- *Gain new knowledge of history*, other cultures or other places (69%).
- Enrich one's perspective on life (64%).
- *See or do something different* (52%).

Summarizing the demand of cultural tourism, we can describe the cultural tourists, who are:



Figure 4.2. Characteristics of cultural tourists

Source: Smith, 2009

We can clarify cultural tourists by their motivations as well:



Figure: Typology of cultural tourists by motivation

Source: Smith, 2009

CHAPTER 5

The Global Cultural Tourism: Different Patterns of the World

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Understand the global scale of cultural tourism
- ✓ Understand the importance of thematic cultural tourism products and experiences
- ✓ Learn about the concept of World Heritage Sites, religious tourism, art tourism and festivals
- ✓ Distinguish between tangible and intangible heritage

Introduction

The globalisation of cultural tourism recognises that different regions and countries of the world have developed in different ways as a result of their complex histories and political circumstances. Despite the spatial differences, we can summarize that the cultural/heritage experience everywhere is:

- *Authentic* - the real story
- *Quality* - professional presentation
- *Unique* - something different

The following list (*see Table 5.1.*) suggests *examples of the types of heritage sites* that have become cultural tourism attractions in recent years:

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

Table 5.1: Examples of the types of heritage sites

Source: Smith, 2009

There are many **classifications related on the cultural tourism experiences and product developments**. The following set of lists (*see Table 5.2.*) outline a range of products and experiences that could form a destination-wide approach to cultural/heritage tourism development.

- **Products** are those activities where a direct financial transaction is involved (like a guided tour or a restaurant meal).
- **Experiences** usually require no direct payment by the visitor (like outdoor public art).

Products are direct revenue generators, and experiences contribute to the mood that enhances existing trips or motivates travellers to book new ones. Some tourism groups also refer to the “visitor experience” – as how they feel about themselves as they interact with the host community (pre, during and post visit) and the memories they take away.

<i>Theme</i>	<i>Products and experiences</i>
Culture and Heritage Sites	Art Galleries and exhibitions Interpretive centres Museums Theatres Ranches and farms Historic sites Wineries Cultural centres Historic forts, lighthouses, and homes Outdoor public art and sculpture
Routes	Historic driving routes Scenic driving routes Scenic/historic walking trails
Cultural/Heritage Themed Services	Accommodation Retail Antiques and collectables Dining Farm Stays Other visitor services
Events	Community fairs Local markets Historic re-enactments Feast-of-Fields meals Music/theatre/film festivals Interpretive programs Street entertainment Pow-wows
Cultural/Historic Districts	Intact and preserved neighbourhoods Architectural features (buildings, bridges, signs, etc.) Main streets, parks, and squares Historic districts
Cultural or Heritage Landscapes	Parks, trails, and lookouts with interpretation Monuments and historic markers Gardens and landscapes
Local Products/Services	Authentic arts and crafts, demonstrations Artisan food and wine Heritage-inspired, hand-crafted souvenirs

Table 5.2: Classifications related on the cultural tourism experiences and product developments

Source: Smith, 2009

5.1. World Heritage Sites

As a result of the perceived fragility of the world's heritage, a number of global measures have been taken to protect such sites and attractions from the ravages of 'mass cultural tourism'. The most significant of these is the establishment of the World Heritage List. In 1972, **UNESCO** adopted the World Heritage Convention in order to protect cultural and natural heritage worldwide, and to provide organised international support for the protection of World Heritage Sites. The member states, which contribute funding to UNESCO, ratify this document, which is then managed by the World Heritage Committee. The Convention protects heritage sites of 'outstanding universal value'. Politically, World Heritage status necessarily transcends national boundaries.

The types of world heritage sites are the following:

- ***“cultural heritage”*** comprises of monuments, groups of buildings and locations.
- ***“natural heritage”*** covers natural factors, geological formations, the habitats of endangered species and other natural areas.
- ***“mixed heritage”***: combination of cultural and natural features.

<i>Cultural heritage sites</i>	
Monuments:	architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
Groups of buildings:	groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;
Sites:	works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.
<i>Natural heritage sites</i>	
Natural features	consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
Geological and physiographical formations and precisely delineated areas	which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
Natural sites	or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Table 5.3: The types of world heritage sites

Source: Smith, 2009

5.2. Countries with dissonant or dark heritage

The Dark Tourism Forum describes '**Dark Tourism**' as 'the act of travel and visitation to sites, attractions and exhibitions which has real or recreated death, suffering or the seemingly macabre as a main theme' (Stone, 2005). All countries have their dark pasts, of course, and it is difficult to single out countries which have focused especially on this aspect of tourism.

However, there are certain historic events which are seen as having impacted on the consciousness (and conscience) of the whole world, for example, the Nazi Holocaust or the Killing Fields in Cambodia. The world stood still as the Twin Towers in New York were attacked by terrorists, and Ground Zero is now an international dark tourism attraction. Some countries have a relatively recent history of atrocity and are still in the process of grieving, making it difficult to develop a tourism industry which does not acknowledge this tragic history: Rwanda is an example of this.

Some countries openly accept their role in the perpetration of atrocities: German schoolchildren, for example regularly tour concentration camps so that they acknowledge their nation's past. Some other nations 'whitewash' their history books and refuse to publicly accept their role in committing atrocities.

Just as the interpretation of heritage usually disinherits someone in some way, there are always aspects of the past which will be dissonant or distasteful to certain individuals or communities. Much of this will depend very much on individual sensibilities. Not every tourist will want to make the pilgrimage to a concentration camp such as Auschwitz, or to First World War trenches in France or Belgium, or to a site of genocide such as the 'Killing Fields' in Cambodia. Those who do, usually have their own particular motivations for doing so. Some visitors may have experienced a personal loss; others feel a sense of collective tragedy, especially if they are part of a certain community; some visit for educational purposes; some may just have a morbid fascination with the darker side of human nature, arguably a dubious motivation, but one which seems to be common to many visitors to such sites.

What are the implications for heritage site managers of this kind of heritage of atrocity, and to what extent is it acceptable to interpret such sites for the purposes of tourism? We are not referring here to tourism attractions which are purpose-built for leisure and entertainment (e.g. chambers of horrors,

museums of torture and so on). Many sites of atrocity, such as concentration camps, massacre sites, battlefields or cemeteries serve as memorials to historical events and are visited as such, often for educational purposes. Within Europe, citizens are generally encouraged to learn about their collective history, however distressing it may be, whereas in other societies a more selective version of history may be taught.

Visits to military heritage sites, such as battlefields, war museums, battleships and so on, are also becoming more and more popular, especially in Europe. However, demand for this kind of tourism is also growing internationally. For example, many visitors to Thailand now visit the River Kwae bridge and Death Railway, and Vietnam affords the visitor a plethora of war-related 'attractions' such as the Cu Chi tunnels and Ho Chi Minh Trail (Smith, 2003).

5.3. Religious tourism

Religious tourism is not easy to define, therefore the terms '**religious**', '**spiritual**' or '**pilgrimage**' tourism may be used interchangeably. The majority of religious sites attract cultural tourists who may or may not have a religious affiliation. Religious tourists of one particular faith are likely to travel together in a group, and may not welcome non-religious tourists or tourists from other faiths.

There are examples of the different geographically patterns:

- Some countries even prefer to protect their religion from tourists: for example *Saudi Arabia* does not allow non-Muslims to visit Mecca, or Christian churches to be built there, and does not allow Jewish visitors or workers.
- *Jerusalem* is a city where three religions share a common heritage, but the reality is somewhat more complex. The Holy City, as it is also known, is one of the world's major religious centres for Jews, Christians and Muslims, with many prominent sites and places of worship located in the heart of the city. However, it is very difficult to mix religious groups without some conflicts arising.
- Since the signing of the Good Friday Agreement of 1998, *Northern Ireland* has transformed itself from the land of 'Troubles' to a relatively successful tourist destination. Before that, sectarian violence between Protestants and Catholics made it an unsafe place to visit.

- There is an interesting religious memorial site in Siauliai in *Lithuania*, where there are 100,000 crosses or more. The site has existed for centuries, and was thought originally to be a memorial to soldiers whose burial places were unknown. Local people have been bringing crosses to this location since the fourteenth century.

5.4. Intangible heritage

The concept of intangible heritage is becoming more significant, and UNESCO (among other heritage bodies) has recognised this fact. McKercher and Cros (2002) note that Japan was the first country to recognise the value of intangible cultural heritage, and is one of the few countries to legislate for its protection. However, UNESCO has now developed a Convention which helps to protect intangible cultural heritage in addition to the existing World Heritage Site List, including language, stories, art styles, music, dance, and religious beliefs – in other words, those aspects of culture not directly embodied in material things (UNESCO, 2009).

Bhutan	The Mask Dance of the Drums from Drametse
Cambodia	Sbek Thom, Khmer Shadow Theatre The Royal Ballet of Cambodia
Colombia	The Carnival of Barranquilla
Costa Rica	Oxherding and Oxcart Traditions in Costa Rica
France	Processional Giants and Dragons in Belgium and France (Belgium – France)
Georgia	Georgian Polyphonic Singing
India	Ramlila – the Traditional Performance of the Ramayana The Tradition of Vedic Chanting
Japan	Ningyo Johruri Bunraku Puppet Theatre
Lithuania	Cross-crafting and its Symbolism The Baltic Song and Dance Celebrations (Estonia – Latvia – Lithuania)
Madagascar	The Woodcrafting Knowledge of the Zafimaniry
Malawi	The Vimbuza Healing Dance

Mongolia	Urtiin Duu – Traditional Folk Long Song (China – Mongolia)
Peru	Taquile and its Textile Art The Oral Heritage and Cultural Manifestations of the Zápara People (Ecuador – Peru)
Turkey	The Arts of the Meddah, Public Storytellers
Uganda	Barkcloth Making in Uganda
Vietnam	Nha Nhac, Vietnamese Court Music

Table 5.4: Examples from the representative list of the Intangible Cultural Heritage of Humanity

Source: UNESCO, 2009

5.5. Indigenous cultural tourism

It is clear that cultural tourists are becoming increasingly interested in the culture, traditions and lifestyles of indigenous peoples, tribal and ethnic groups. Cultural tours or treks involving visits to or overnight stays with tribal peoples or villagers are becoming more and more popular, especially in some of the emerging destinations of the world such as South-east Asia and Central America. The impacts of this increasingly widespread form of cultural tourism are significant, both for the communities who are the object of the tourist gaze, and for the local and national economies that stand to benefit from tourism development.

The terminology used to describe the kind of tourism where tourists visit local people in their natural habitat has been variously referred to as ‘ethnic’, ‘tribal’, ‘native’ or ‘*Aboriginal*’; however, Butler and Hinch (2007) prefer to use the umbrella term ‘indigenous’. Indigenous tourism implies visiting native people in their own habitat which is different from that of the tourist, whereas ethnic tourism could refer to engaging in the cultural activities of a minority group within the tourist’s own society.

Indigenous cultural tourism usually involves visiting native or indigenous people, such as *tribal groups* or *ethnic minorities*, in their ‘*natural environment*’. This may be an area that is a designated cultural landscape, a national park, a jungle, a desert or a mountainous region. More often than not, it will be a remote and relatively fragile location that is not easily accessible to the average tourist. Land issues have been one of the most controversial aspects of indigenous people’s lives; therefore many groups have been shifted from what was once their traditional homeland. In addition, now that

the frontiers of modern tourism have been pushed to the limit, no area of the world is technically out of reach, which has serious implications both for the natural environment and the fragile cultures of indigenous groups.

Many tour operators are now capitalising on the exoticism of indigenous, ethnic and tribal groups. Activities such as *hilltribe, mountain or desert trekking* are becoming increasingly 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 chart (see Figure 5.1.) suggests a *typology for indigenous cultural tourism* and the kinds of activities and destinations that are becoming increasingly popular among tourists:



Figure 5.1: Typology for indigenous cultural tourism.

Source: Butler and Hinch, 2007

5.6. Art tourism

In destinations where arts tourism development is flourishing, tourism organisations tend to view the arts as an attractive way of boosting the cultural tourism product. Art museums and galleries are a big draw for tourists, particularly in large cities. For example, there appear to be a number of 'must-see' international art museums and galleries, particularly in Europe, such as the Louvre in Paris, the National Gallery in London, the Prado in Madrid and the Uffizi in Florence. These are clearly unique collections of some of the world's most beautiful and valuable pieces which can be seen only in those cities. In contrast, the performing arts are often more global in the sense that opera, ballet, classical music, theatre plays and musicals tend to be movable feasts, and can often be viewed in the tourist's own country or city.

The increasing globalisation of the arts, particularly in the urban context, is an interesting phenomenon. Many art forms that started out as small-scale, local traditions have now become globally available and universally popular. Flamenco dancing is a good example. Many community festivals or events have also started to attract national and international audiences, despite having traditional roots.

In terms of motivation, the high arts (e.g. opera, ballet, classical concerts) often tend to attract audiences who are motivated partly by the prestige value or social status of attending such a performance (Dimaggio and Useem, 1978; Zeppel and Hall, 1992). Compare this with the genuine and spontaneous delight that spectators and participants often take in a festival, carnival or rock concert, and it is not difficult to see why certain arts events are more popular with tourists and the general public than others.

5.7. Festivals, events and tourism

Festivals have been a cultural phenomenon for hundreds of years, dating from when a festival was traditionally a time for celebration and relaxation from the rigours 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-mediaeval 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. Picard and Robinson (2006) suggest that during the Grand Tour of the eighteenth and nineteenth centuries, festivals gave animation to 'foreign' townscapes and landscapes. Festivals also aim to support and promote local artists and to offer a concentrated period of high-quality artistic activity.

Recently the aim of many festivals is to enhance the image of an area and to 'put it on the map'. Hughes (2000) notes, however, that many festivals which did not set out to attract tourists have done so anyway. Festivals clearly have a higher concentration of visitors in areas of a country that are already established tourist destinations, and the majority of festival organisers therefore design the programme content with the attraction of tourists in mind.

Festivals and events are often more accessible to the masses than other art forms, as they provide an open forum for the celebration of life and the continuity of living. In many cases they can also be an expression of local community culture, traditions and identity. Although care must be taken by the community to ensure that the authenticity and enjoyment of their celebration is not compromised by tourism, it is clear that new audiences can often be created for ethnic and minority cultural events.

Festivals can take numerous forms, for example:

- Carnivals
- Arts festivals (e.g. dance, theatre)
- Music festivals
- Food and wine festivals
- Religious festivals
- Circuses
- Mega-events (e.g. Olympic Games Cultural Olympiad)
- Cultural events (e.g. European Cultural Capital)

5.8. Seven new wonders of the world

As well as the World Heritage Site List, there was also an attempt to create a list of the **new Seven Wonders of the World**, as many of the old ones no longer exist. In 2007 the public were able to vote online for the sites they thought should be included. The cultural sites voted for were:

- Chichen Itza (Mexico)
- The Colosseum (Italy)
- Machu Picchu (Peru)
- The Statue of Christ (Brazil)
- The Great Wall of China (China)
- Petra (Jordan)
- The Taj Mahal (India)

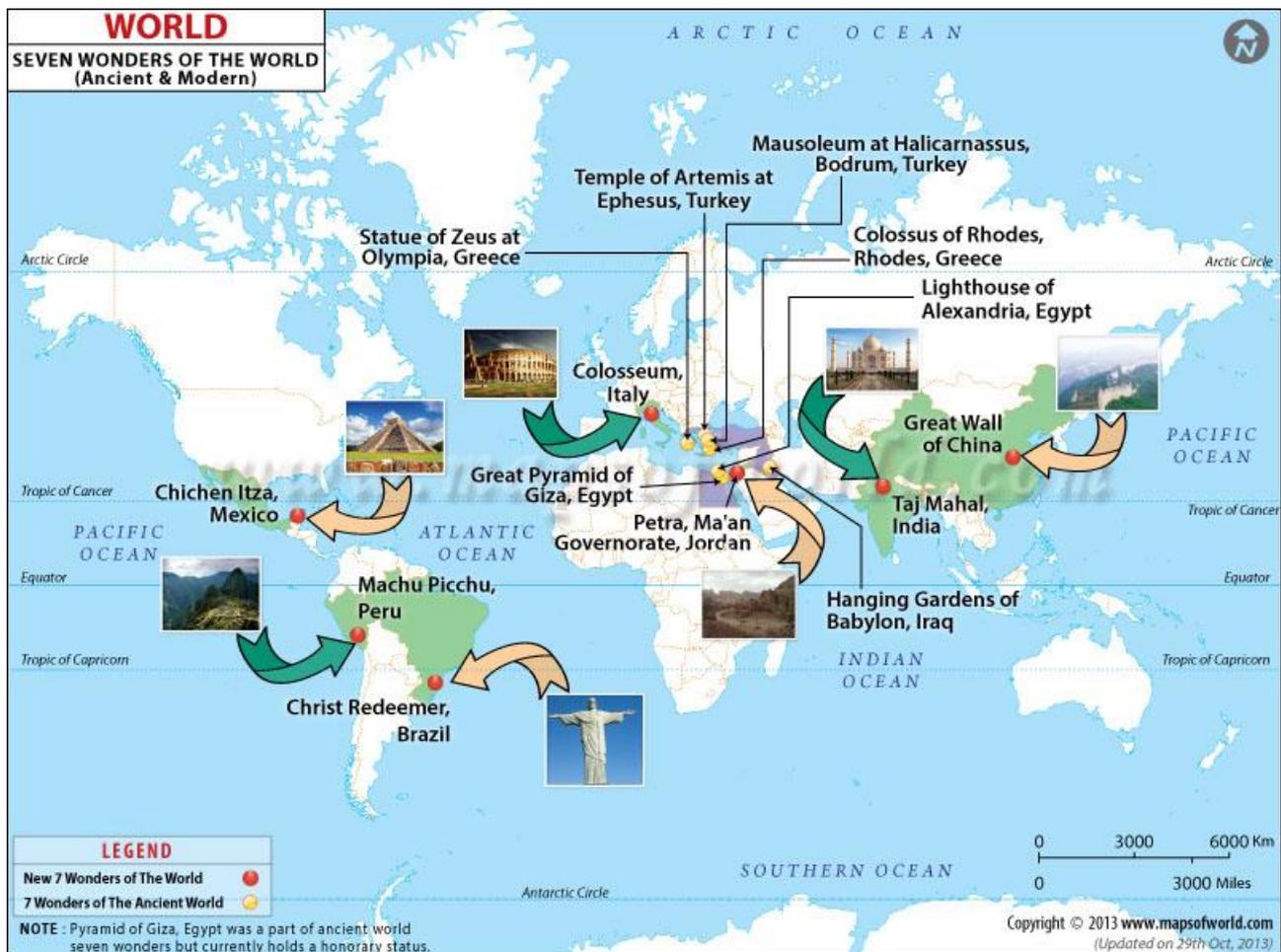


Figure: 5.2: New Seven Wonders of the World.

Source: www.mapsofworld.com

CHAPTER 6

The Growth of Creative Tourism

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Learn the concept of creative industries
- ✓ Understand the different elements of creative tourism
- ✓ Identify some creative destinations.

Introduction

Nowadays we are facing with the growth of **creative tourism**, which has been developing partly in response to the increasing emphasis placed on creative industries throughout the world. There is no doubt that creativity became one of the main buzzwords for the early 2000s; however, there is still some confusion about how to differentiate between culture and creativity. This has remained one of the major problems for the development of the so-called cultural and creative industries, which feature prominently in many economic and tourism development strategies, as well as being catalysts for regeneration.

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.

6.1. Cultural industries vs. creative industries

NOIE (2002) in Australia lists the sectors belonging to the cultural and creative industries, respectively (see Table 6.1).

Cultural industries <i>Defined by public policy function and branding</i>	Creative industries <i>Largely characterised by nature of labour inputs 'creative individuals'</i>
Museums and galleries	Advertising
Visual arts and crafts	Architecture
Arts education	Design
Broadcasting and film	Interactive software
Music	Film and TV
Performing arts	Music
Literature	Publishing
Libraries	Performing arts

Table 6.1: Defining the cultural and creative industries
Source: NOIE 2003

The EU is currently working towards a **common definition of cultural and creative industries** in order to facilitate research. See *Table 6.2.* for the differentiation made in 2006:

<i>Core arts</i>	<i>Cultural industries</i>	<i>Creative industries</i>	<i>Related industries</i>
Visual arts, performing arts, heritage	Film and video TV and radio, video games, music, books and press	Advertising, architecture, design	PC, MP3 player, mobile phone

Table 6.2: EU definitions of cultural and creative industries
Source: Smith, 2009

6.2. Creative destinations

UNESCO made the decision in 2004 to appoint a **Creative City Network** in a bold effort to uphold cultural diversity across the world. The idea is to focus on less tangible forms of culture, and to 'personify the polar opposite of the worst in Disney and populist tourism' (an interesting statement considering Disney was one of the pioneers of what some might call 'creativity'!).

Cities can choose from the following seven themes:

- Literature
- Cinema
- Music
- Craft and folk art
- Design
- Media arts
- Gastronomy

They then apply to join the **Creative Cities Network**. Some of the benefits of joining the network include highlighting the city's cultural assets on a global platform; making creativity an essential element of local economic and social development; sharing knowledge across cultural clusters around the world; building local capacity and training local cultural actors in business skills; cultivating innovation through the exchange of know-how, experiences and technological expertise; and promoting diverse cultural products in national and international markets (Smith, 2009).

CHAPTER 7

Experiential Cultural Tourism

Learning Outcomes

When finishing this chapter, you should be able to:

- ✓ Understand the shift towards to experimental cultural tourism
- ✓ Understand the concept of theme parks
- ✓ Identify the most visited attractions of the world

Introduction

This chapter discusses the growth of cultural tourism in more contemporary forms which are based on the development of the creative industries. However, even in more traditional areas of cultural tourism (e.g. heritage, museums, arts and indigenous tourism), there is an increasing desire on the part of tourists for more interactive and experiential activities.

7.1. Most visited attractions

According to Forbes Traveller (2007) the top ten most visited tourist attractions in the world were (Smith 2003):

1. Times Square, New York City, United States
2. National Mall and Memorial Parks, Washington, DC, United States
3. Walt Disney World Resort's Magic Kingdom, Lake Buena Vista, Orlando, United States
4. Trafalgar Square, London, United Kingdom
5. Disneyland, Anaheim, California, United States
6. Niagara Falls, Ontario, Canada, and New York, United States
7. Fisherman's Wharf and Golden Gate, United States, San Francisco, California
8. Tokyo Disneyland and Tokyo DisneySea, Tokyo, Japan
9. Notre Dame de Paris, Paris,
10. Disneyland Paris, Paris, France

7.2. Theme parks

However, as theme parks continue to top the charts of world attractions, we must consider that they are doing something right in the eyes of consumers. Commercial theme parks are perhaps the ideal visitor attractions.

Ritzer and Liska (1997) describe how McDonald's and Disney have become as much symbols of the postmodern (or experiential) tourist landscape as any other cultural icons. They are also symbols of increasing globalisation.

Philips (1999) describes how theme parks tend to be constructed around a number of specific themes which often correspond to popular literary genres, such as science fiction, fairy or folk-tales, and explorers and treasure islands. Again, this blend of fiction and fantasy is what gives the theme park its main appeal.

Visitors may have the experience of moving through time or travelling across continents, all within the space of a few hours. Philips describes a theme park as a space without clocks, as well as being a bounded space which is located outside the familiar environs of everyday life:

The theme park explicitly offers a 'phantasmagoria': it celebrates the fact that it can bring together 'absent others', and revels in the exoticism of its attractions. The theme park is a space which is unapologetically penetrated by influences quite distant from their geographical location, and which distances itself from the actual locale (Philips, 1999, p. 106).

Zukin (1995) suggests that Disney World represents a privatised, sanitised, aestheticised, idealised world in which people can take refuge from the harsh realities of the outside world. For many visitors, especially children, it is the perfect visitor experience. It is a world of fantasy and escapism, combining dreamscapes with simulations of real places, a curious blend of fiction and reality.

7.3. Ten Tips for Developing Cultural/Heritage Tourism Experiences

1. Incorporate as much local flavour as possible in your product offerings – share local foods and wines, showcase your best local talent, etc.
2. Make it easy for visitors to find and enjoy what the locals know.

3. Provide exclusive opportunities—for example “backstage passes” –something not available to everyone.
4. Develop “hidden gems” – unique opportunities to meet and interact with local enthusiasts to provide entertainment, to learn, or to immerse visitors in the lifestyle and landscape of your destination.
5. Recognize you’re now in the business of crafting “great story” moments. Make sure your offerings are story-worthy. Ensure visitors will be excited about sharing their experience with friends and family.
6. Provide a hands-on and interactive experience. Don’t underestimate the value visitors find in activities locals might take for granted.
7. Be innovative and don’t be afraid to take chances.
8. Work with your competitors, better known as your allies, in attracting visitors to your destination. Give your visitors tips on what to see and do nearby, and where to eat. Consider packaging your offerings and make it easy for potential visitors to buy.
9. Think about how you can provide “only available here” activities to set the stage for a great story to happen.
10. Include something unexpected or an element of surprise, perhaps a take-away locally-produced gift. These small things add value and enhance the overall visitor experience.

(based on Federal Provincial Territorial Ministers of Culture and Heritage: Cultural and Heritage Tourism Handbook (2012))

Bibliography

- ATLAS (2007) ATLAS Cultural Tourism Research Project, Tram Research, <http://www.tram-research.com/atlas/aboutproject.htm>
- Bob McKercher, Hilary du Cros (2002) *Cultural Tourism The Partnership Between Tourism and Cultural Heritage Management*
- Boniface, P. and Fowler, P. J. (1993) *Heritage and Tourism in 'the Global Village'*, London: Routledge.
- Butler, R. and Hinch, T. (eds) (2007) *Tourism and Indigenous Peoples: Issues and Implications*, Oxford: Butterworth-Heinemann.
- Destination British Columbia (2014): *Cultural and Heritage Tourism Development Guide*
- Dimaggio, P. and Useem, M. (1978) 'Social class and arts consumption: the origin and consequences of class differences in exposure to the arts in America', *Theory and Society*, 5, pp. 141–61.
- Federal Provincial Territorial Ministers of Culture and Heritage (2012): *Cultural and Heritage Tourism Handbook*.
- Fjagesund, P. and Synes J. (2002) *The Northern Utopia. Rodopi, Amsterdam*.
- Graham, B., Asworth, G. and Tunbridge, J.E. (2000) *A Geography of Heritage: Power, Culture and Economy*. Oxford University Press, Oxford.
- Hughes, H. L. (2000) *Arts, Entertainment and Tourism*, Oxford: Butterworth Heinemann.
- Jepson, A. and Clarke, A. (ed) (2016) *Managing and Developing Communities, Festivals and Events*. Palgrave Macmillan, New York.
- MacDonalds, S. (1996) *Theorising museums as introduction*. In: MacDonald, S. and Fyde, G. (eds) *Theorising museums*. Blackwell, Oxford, pp. 1-18.
- McKercher, B. and Du Cros, H. (2002) *Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management*, New York: Haworth.
- NOIE (2002) *Creative Industries Cluster Study Stage 1 Report*, NOIE/DCITA, http://www.noie.gov.au/publications/media_releases/2002/May/Cluster.htm
- OECD (2009), *The Impact of Culture on Tourism*. OESD, Paris. <http://www.oecd.org/cfe/tourism/theimpactofcultureontourism.htm>

- Philips, D. (1999) 'Narrativised spaces: the functions of story in the theme park', in Crouch, D. (ed.) *Leisure/tourism Geographies: Practices and Geographical Knowledge*, London: Routledge, pp. 91–108.
- Picard, D. and Robinson, M. (2006) (eds) *Festivals, Tourism and Social Change: Remaking Worlds*, Clevedon: Channel View.
- Raj, R. (ed), Griffin, K.A. (ed), Morpeth, N.D. (ed) (2013): *Cultural Tourism*. CAB International, Wallingford, UK.
- Ray, R. (2012) *Contemporary cultural issues and policies for the regions*. Palermo Business Review 6 special issue. Universidad de Palermo, Buenos Aires, Argentina.
- Richards, G. (2001a) The development of cultural tourism in Europe. In Richards, G. (ed.) *Cultural Attractions and European Tourism*, Wallingford: CABI, pp. 3–29.
- Richards, G. (2001b) 'Cultural tourists or a culture of tourism? The European cultural tourism market', in Butcher, J. (ed.) *Innovations in Cultural Tourism, Proceedings of the 5th ATLAS International Conference, Rethymnon, Crete, 1998*, Tilburg: ATLAS.
- Richards, G. (2001c) *Creative Tourism as a Factor in Destination Development*, ATLAS 10th Anniversary International Conference papers, 4–6 October, Dublin.
- Richards, G. (2007): 'The creative turn in regeneration: creative spaces, spectacles and tourism in cities'. In Smith, M. K. (ed.) *Tourism, Culture and Regeneration*, Wallingford: CABI, pp. 12–24.
- Richards, G. (ed) (2001) *Cultural Attractions and European Tourism*. CAB International, Wallingford, UK
- Richards, G. (ed.) (1996): *Cultural Tourism in Europe*, Wallingford: CABI.
- Richards, G. and Palmer, R. (2010) *Eventful Cities: Cultural Management and Urban Revitalization*. Butterworth Heinemann, Oxford.
- Ritzer, G. and Liska, A. (1997) "McDisneyization" and "post-tourism": contemporary perspectives on contemporary tourism', in Rojek, C. and Urry, J. (eds) *Touring Cultures: Transformations of Travel and Theory*, London: Routledge, pp. 96–109.
- Smith, M. K. (2003): *Issues in Cultural Tourism Studies*, London: Routledge.
- Smith, M. K. (2009) *The Routledge Handbook of Cultural Tourism*.
- Smith, M. K. and Robinson, M. (2006) (eds) *Cultural Tourism in a Changing World: Politics, Participation and (Re)presentation*, Clevedon: Channel View Publications.
- Stone, P. R. (2005) <http://www.dark-tourism.org.uk>
- Storry, M. and Childs, P. (1997) *British Cultural Identities*. Routledge, London.

- Timothy, D.J. (2011) *Cultural and Heritage Tourism*.
- UNESCO (2009) *Intangible Cultural Heritage*, <http://www.unesco.org/culture/ich/index.php?>
- Urry, J. (1995) *Consuming Places*. Routledge, London.
- USICOMOS (1996) <http://www.usicomos.org/past-symposia/1996-usicomos-international-symposium/>
- Williams, R. (1958) *Culture is ordinary*. In Gale, R. (ed.) (1989) *Resources of Hope – Raymond Williams*, London: Verso.
- Zeppel, H. and Hall, C. M. (1992) 'Arts and heritage tourism', in Weiler, B. and Hall, C. M. (eds) *Special Interest Tourism*, London: Belhaven Press, pp. 47–65.
- Zukin, S. (1995) *The Cultures of Cities*, Oxford: Blackwell.