

Development Through Cultural

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Introduction :- We can state that cultural tourism is a very complex segment of the 'tourism industry,' its supply is diverse and versatile. The future positions of the discipline will probably be strengthened both directly and indirectly as with the change of the recreational needs the aim to get acquainted with the cultural values is strongly increasing. Mass tourism though will of course never lose its positions, but tourists taking part in the supply of the 4S will become visitors with more diversified needs concerning cultural interest. So apart from the theoretical discussion, the chapter

aims to provide an insight into the tourism segments and attraction structure of cultural tourism as well.

Types of cultural tourism :- In this chapter we intend to introduce and highlight the most important types or in other words elements of cultural tourism from a thematic perspective grouped by the principles of the preferred activity. According to our standardisation we classify cultural tourism in the following way:

| Types of cultural tourism | Tourism products, activities |
|---------------------------|---|
| Heritage tourism | Natural and cultural heritage (very much connected to nature-based or ecotourism); <ul style="list-style-type: none"> • Material <ul style="list-style-type: none"> - built heritage, - architectural sites, - world heritage sites, - national and historical memorials • Non material <ul style="list-style-type: none"> - literature, - arts, - folklore • Cultural heritage sites <ul style="list-style-type: none"> - museums, collections, - libraries, - theatres, - event locations, - memories connected to historical persons |
| Cultural thematic routes | <ul style="list-style-type: none"> • wide range of themes and types: <ul style="list-style-type: none"> - spiritual, - industrial, - artistic, - gastronomic, - architectural, - linguistic, - vernacular, - minority |

| | |
|---------------------------------------|--|
| Cultural city tourism, cultural tours | <ul style="list-style-type: none"> • “classic” city tourism, sightseeing • Cultural Capitals of Europe • “Cities as creative spaces for cultural tourism” |
| Traditions, ethnic tourism | <ul style="list-style-type: none"> • Local cultures’ traditions • Ethnic diversity |
| Event and festival tourism | <ul style="list-style-type: none"> • Cultural festivals and events - Music festivals and events (classic and light or pop music) - Fine arts festivals and events |
| Religious tourism, pilgrimage routes | <ul style="list-style-type: none"> • Visiting religious sites and locations with religious motivation • Visiting religious sites and locations without religious motivation (desired by the architectural and cultural importance of the sight) • Pilgrimage routes |
| Creative culture, creative tourism | <ul style="list-style-type: none"> • traditional cultural and artistic activities - performing arts, - visual arts, - cultural heritage and literature • as well as cultural industries - printed works, - multimedia, - the press, - cinema, - audiovisual and phonographic productions, - craft, - design and cultural tourism |

The major (directly) connected tourism products for cultural tourism are rural tourism (traditions, lifestyle, local gastronomy), wine tourism (grape and viticulture), conference tourism and eco-tourism (local culture, lifestyle). In the following parts of the chapter we try to focus on and introduce the major tourism products that can be related to and so characterising cultural tourism.

The role of cultural tourism in the global tourism market :- In the 21st century the tourism global market creates an organic and interdependent system in which the supply and demand side experiences significant changes both in time and space and also from the perspectives of the

quantitative and qualitative aspects or components. Newer and newer regions and tourism products will be involved in the international and domestic tourism trends as well and in the ever growing competition only such a tourism destination of tourism actor can survive which or who can provide an ever growing standard of quality. RICHARDS (2009) states that “Culture and tourism were two of the major growth industries of the 20th century, and towards the end of the century the combination of these two sectors into ‘cultural tourism’ had become one of the most desirable development options for countries and regions around the world.” According to the recent changes of tourism trends it is obvious that visitors are more strongly

involved in cultural activities than earlier although we have to highlight that the role of the 3S (or 4S as sun, sand, sea and sex) in mass tourism will still be (very) dominant. On the other hand as the new generations of visitors appear on the tourism market, now we can talk about a new 3S group or

generation of tourists now mainly motivated by sport, spectacle and satisfaction. Also we have to stress that one of the most important motivations for a tourism visit is getting (more and more and as diverse as possible experiences.

Some aspects of cultural tourism is summarized in the following table:

| Positive effects | Negative effects |
|---|---|
| <ul style="list-style-type: none"> • The development of the regional culture • Protection of the natural habitat • The accentuation of tourism regions • Strengthening of the local traditions and culture • Less seasonal, can extend the tourism season • Can be an important form of sustainable tourism | <ul style="list-style-type: none"> • Culture become commercialised • Destruction of the environment • Investments in tourism that act against the state of the environment • Architecture not characteristic to the local customs • Carrying capacity problems • Cultural tourism has only a dependent role (need for package) • Conflict source |

If we take into consideration and observe the impact and importance of cultural tourism on the global tourism market we have to strongly emphasize that according to the recent research data published by the OECD entitled The Impact of Culture on Tourism it seems that worldwide almost 360 million international tourism trips were generated by cultural tourism in 2007, accounting to around 40% of all global tourism. Furthermore if we take into consideration that these numbers were only directly affecting the tourism industry we have to stress that the indirect contribution of cultural tourism is naturally even higher due to its multiplier effects. The mentioned study also stresses that the amount of money spent by a 'cultural tourist' is estimated to be as one third more on average than other tourists In this ever changing system of the tourism industry the role of cultural tourism is rapidly and constantly growing in the latter decades but we also have to highlight that the positions of the classic mass tourism often characterised by the 4S (sun, sand, sea and sex) will be the most dominant form of tourism for a very long period of time.

Conclusion :- Of course classic mass tourism will never considerably lose its market positions but the new tourists will have a more and more diversified need to get to know the different cultures and customs of the remote places. When analysing these recent trends we also have to stress that not only the needs of local communities has changed but also the motivations of the cultural tourists. According to this perception one of the most important international researches on this area the ATLAS research "has indicated that the experiences enjoyed most by cultural tourists tend to be those small scale, less visited places that offer a taste of 'local' or 'authentic' culture. Tourists increasingly say that they want to experience local culture, to live like locals and to find out about the real identity of the places they visit." Local communities have to face with the degradation of their 'original' culture so "there are a growing number of places in search of new forms of articulation between culture and tourism which can help to strengthen rather than water down local culture, which can raise the value accruing to local communities and improve the links between local creativity and tourism.

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