ATLAS

Association for Tourism
and Leisure Education

Tourism, creativity and development
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Introduction

Dear colleague,

Here is the 2005 edition of 'ATLAS Reflections', the last one I will 'introduce' as ATLAS chair before my three year term of office comes to an end in November. I would like to thank all those who have contributed to this edition which contains some really interesting papers and news from ATLAS members around the world that shows how active ATLAS is globally. I hope you enjoy reading it and that it will encourage you to get even more involved in ATLAS and its activities; it is a unique organisation that combines academic excellence with friendliness and has done so much to advance the cause of tourism research and education.

Best wishes,
John Swarbrooke
Chair

Introduction

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Welcome to this latest edition of ATLAS Reflections. The theme of this year's publication in line with that of the annual conference in Barcelona in November is Tourism, Creativity and Development. ATLAS has arguably always been a creative organisation, starting with the creative leadership of its original founder, Greg Richards, and latterly its Co-ordinator John Swarbrooke, not to mention the excellent (often behind-the-scenes) administration of Leontine Onderwater and Jantien Veldman. Members are offered a whole range of services, including the annual conference(s) with their diverse themes, the possibility of contributing to numerous publications, opportunities to join research groups (in the form of SIGs or Special Interest Groups), contribution to discussion forums, and the potential to create new partnerships with an extensive network of institutions and individuals. Given ATLAS's limited budget and resources, this has, at times, called for a very creative approach to supporting such a wide range of activities and some unforgettable experiences!

However, it is the view of the author that it is the fundamental ethos of ATLAS that continues to make it such a popular organisation. The approach has always been one that has encouraged creativity to flourish. Rather than being too prescriptive in its aims, ATLAS has rather provided an umbrella under which members can initiate new projects – whether they be academic publications, the creation of research networks, the organisation of conferences, SIG meetings, or Winter Universities, or simply the dissemination of new ideas for discussion and debate. Of course, as a result, such an organisation relies as much on the creativity of its members as it does on leadership and administrative support. A number of dynamic individuals (too numerous to mention here) have been instrumental in taking the work of ATLAS forward, and the organisation is much richer for that.

In a wider context, the theme of creativity is currently of great significance, not just for tourism and leisure, but in terms of social and cultural development more generally. Wallerstein (1997) describes how the modern world system has entered a terminal crisis of disillusionment, uncertainty and turmoil, but one in which creativity can flourish. Indeed, if one looks at the history of conflict – including wars and more recently, terrorism, it is clear that this can encourage some of the most creative work ever known. At times this may be somewhat nihilistic, but in many cases it encourages the process of reconciliation, understanding and integration, which are fundamental to the creation of a more peaceful world.

Denning (2004) traces the history of cultural studies (1945-1989) in the age of three worlds: the capitalist first world, the communist second world, and the decolonising third world. The capitalist first world is typically preoccupied with increasing globalisation, economic and technological advancement, at the same time as reconciling itself to, and dealing with the consequences of former imperialist structures. The communist second world has been thrown into the turmoil of

political, economic and cultural transition, often being forced overnight to embrace radical change. The decolonising third world is rapidly trying to gain autonomy and extricate itself from the grip of dependency relationships with the capitalist world, increasingly engaged in a game of economic 'catch up'.

All three 'worlds' and their societies and citizens have been forced to take creative approaches when adapting to their new situations. Fears of growing homogenisation and standardisation of cultures within capitalist countries has led to more creative approaches to development – for example, cultural planning and the protection of cultural and ethnic diversity. Some of this publication and many of the forthcoming Barcelona conference papers will be devoted to the subject of creativity within cities, and the strategies employed in order to combat serial monotony (e.g. Richards and Wilson, 2005). This might involve the adoption of 'characterisation' studies, 'cultural mapping', 'place-making and -marketing', and the development of 'cultural milieus'. The work of Richard Florida (2002) has, of course, been quoted extensively in recently years, and there is considerable debate about both organic and plannned development of creative clusters and cultural quarters.

The arts and other forms of animation and entertainment (e.g. festivals and events) clearly play a key role in the creative transformation of cities. So too does architecture, and these days it seems the more fantastical it is, the better! One only has to look at the apparent success of the Guggenheim in Bilbao or the Sage building in Newcastle as cultural icons to appreciate the power of architecture in place-marketing. Even in cases where local residents initially feel somewhat alienated from architectural features (e.g. the giant Pyramid at the Louvre, Paris, the Millennium Dome in Greenwich, London, or the new National Theatre in Budapest, Hungary), its 'landmark' status may eventually lead to a kind of affectionate acceptance. More importantly, controversy generates far more media attention and tourist curiosity than what Short (1989) describes as 'blandscapes!

Many former imperial countries have experienced similar patterns of immigation, leading to increasingly diverse and cosmopolitan societies. Much of the current political and social debate therefore focuses on the support for cultural diversity, integration and inclusion. Recent research has been undertaken, for example, on the phenomenon of ethnoscapes, which are those areas of a city where there is a high concentration of one or more ethnic group (e.g. Shaw et al., 2004). These areas are becoming increasingly popular 'alternative' tourism destinations, with much of the focus on food, fashion, music or special events. For example, the work of Ho and Nurse (2005) focuses on African Caribbean Carnivals, and that of Carnegie and Smith (2005) on Asian Mela Festivals.

The preoccupation of many former communist countries has been a complex process of reconciling themselves to their past, whilst embracing the radical developments of the present and future. In terms of cultural tourism development, there is much debate about which sites and symbols should be preserved and displayed, and how dissonant heritage should be interpreted. Despite the apparent decline of tourist fascination with the former 'Iron Curtain' countries (e.g. see Hall, Smith & Marciszewska 2006 – forthcoming), the question of what to do with problematic historical and cultural legacies remins. Similar problems abound in

previously colonised countries where the legacy of foreign oppression often lingers in the form of tangible heritage – a great source of potential interest to tourists, but often a source of considerable dissonance for locals. However, in many cases, tourism represents one of the most lucrative industries for economic development, thus the juxtaposition of indigenous cultural tourism, the interpretation of the imperial or colonial past, and the representation of vibrant contemporary cultures can provide a very attractive tourism product.

One of the most recent trends, as noted by Richards and Raymond (2000) is the growing appeal of 'creative tourism'. This represents a more active form of tourism whereby tourists become involved in cultural and creative activities. There is often a close connection to indigenous communities and their cultures, for example in the case of their company 'Creative Tourism New Zealand' (http://www.creativetourism.co.nz), which focuses partly on Maori culture. Tour operators are also starting to provide extensively for tourists who are simply interested in creative self-expression (e.g. learning dance, music, singing, painting, cookery, etc) in isolation from local contexts and communities. In some cases, this is provided within holistic centres (e.g. Skyros, Cortijo Romero), where tourists can focus on the 'whole self' and undertake a range of cultural and creative activities.

All of the above developments represent a combination of cultural reflexivity on the one hand, and playfulness on the other. Tourism often reflects social developments in microcosm, where people spend their time coming to terms with and reconciling themselves to their collective pasts, whilst developing as expressive and creative individuals, ultimately with the hope of achieving happiness and health. Rojek (1993) suggests that postmodern societies are meant to be 'playful' in their approach to leisure and tourism, affording people the chance to relax and escape from their existential and historical burdens. Sheller and Urry (2004) refer to the playfulness of places, which are always on the move. Globalisation can be viewed as a positive as well as a negative phenomenon, especially with the fostering of new mobilities and access to amazing technological developments. For example, Junemo (2004) describes how developing destinations like Dubai are the epitome of playfulness, wholeheartedly embracing globalisation, and adopting innovative and unique approaches to the creation of attractions.

Of course, access to such playfulness and creativity is still predominantly at the disposal of leisured capitalist, and increasingly, former communist countries, rather than less developed, decolonising nations. However, as stated earlier in this introduction, conflict and chaos can often foster the most creative approaches to embracing social, political and cultural change. Not only are developing destinations competing admirably with, and in many cases, surpassing those of capitalist countries, their citizens are also gaining ground in their struggles for social inclusion and the protection of ethnic and indigenous cultural diversity. As stated by Meethan (2001), cultures and societies are not passive recipients of tourism, they are also sites of contestation and resistance. Creativity certainly symbolises playfulness, but it also arguably contributes to the kind of political struggles that serve to make the world a better place.

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Creative Spaces: Strategies for Creative Cities

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Introduction

Creative Spaces is a collaborative project between the London Development Agency, the City of Toronto and the Ontario Ministries of Economic Development & Trade, and Culture.

This project aims to develop strategies to enhance the growth and development of creative spaces in both cities. Drawing on international best practices identified through a combination of desk and field research, the project will identify optimal strategies for building the necessary infrastructure and environment in which creativity can flourish. The project is being carried out in three phases between December 2004 and March 2006. Case studies are being completed in London, Barcelona, Berlin and in Toronto, New York and San Francisco.

The following is a summary of the findings of Phase 1. Material from over 50 cities in over 75 countries has been analysed in terms of the rationales used for policies and projects in order to assess where good practice and transferable examples may exist. An online database of published evidence has been created and is available at www.citiesinstitute.org/creativespaces. The full report is available for download at: www.creativelondon.org.uk

Key findings

1. Emerging Themes

   - The creative industries are now universally identified as an economic cluster worldwide,
   - The creative industries is commonly added to leading edge or growth sectors such as financial services, ICT, hi-tech, biotech, signifying the existing strength and potential of a regional economy,
   - Structural change can stimulate creative responses (e.g. Berlin) and policy-led investment,
   - Growth is also linked to market demand - sustaining creative industries development requires a growing economy, affluence and investor confidence,
   - There is increased collaboration between creative industries sectors - but the greatest scope for growth and innovation exists between the creative industries and other sectors.

2. Rationales for policy and strategic intervention

- Interventions are predominantly justified in terms of economic development and employment creation, followed by improvements in infrastructure, regeneration, tourism/events and education & training including 'talent' generation. Other policy rationales include city branding and heritage,
- Increasingly, creative spaces strategies have multiple policy objectives, including social inclusion, access and quality of life,
- The creative sectors cited most frequently were Film/TV, 'Arts', Music, Media and Design.

3. Mechanisms used to meet these growth objectives include:

- Provision and protection of property and premises/workspace for artists and creative production,
- Business development, advice and network-building,
- Direct grants/loans to creative business and enterprises.
- Fiscal incentives and leverage,
- Physical infrastructure - including investment in transport, ICT, urban design and the public realm,
- Investment in the soft infrastructure of education, training, standard setting and regulation.

4. Factors which determine the success of industry clusters

- Scope and scale
  The scope and distribution of creative clusters reflects how well they are embedded in a city and regional economy. These operate at varying scales - Transnational; National; Regional; City region; and Local/Neighbourhood. The fastest growing creative enterprises and clusters transcend the local to transnational scale in terms of markets and networks.

- Maturity - the stage they have reached in the development cycle, from Private sector-led, to Emergent, Aspirational and Dependent.

- Unlike other sectors of the economy with more traditional forms of business structure, Creative Industry Clusters are identified as:
  - volatile and highly dependent on project-based economic activity.
  - linked to uncertain shifts in consumption patterns, fashion and taste.
  - exhibiting weak vertical and horizontal integration.
  - dependent on social networks to find employment, new work and sector innovation.

- Public - Private sector co-operation
  - Public-private partnership and collaboration is key to effective public policy and investment. A Virtuous Triangle of Production, Consumption and Intervention underpins the more sustained creative spaces strategies.
  - It is the strength of linkages and the relationship between all three elements that appears to generate and sustain 'success'.

- The role of Higher Education in R&D, industry and product innovation
  - Innovation is closely related to R&D-Higher Education-Industry hubs and partnerships between both creative and 'non-creative' production.
  - HE/R&D hubs can stimulate synergies with biotech, health, car design and manufacture, as well as art/architecture-technology interfaces, digital manufacture and technology.
  - HE is important in developing consumer taste and markets, e.g. in fashion and product design, computer games, digital and consumer media, and cultural tourism.
  - The HE sector also provides valuable opportunities for professional and social networking and for the showcasing of products - from art and fashion shows, to publications and symposia.

5. Key Issues arising from the Creative Spaces global scan

- Evaluation and benchmarking
  - There is a lack of hard evidence and evaluation of policy interventions and comparable benchmarks, outside of headline economic/employment indicators (e.g. Barcelona, Milan).
  - The distributive effects (e.g. social inclusion, regeneration) of policy intervention, growth strategies and investment, e g. culture-led flagships, are seldom measured (see Evans, G.).

- Competitive advantage
  - Creative cluster and enterprise strategies (e.g. 'media cities') are rapidly being replicated worldwide, especially those linked to the content and production associated with digital media.
  - Cities and regions in Asia and S.America are developing creative industry strategies and investing in major digital media and infrastructure projects – from Singapore, Seoul to Sao Paolo.
  - Greater awareness and knowledge sharing of global trends and competition is required.

- Gentrification and Sustainability
  - The impact of culture and creative industry-led regeneration on raising property values and rents, attracting consumption and promoting city living, is clearly evident, whilst gentrification and tourism arguably underlies the 'creative class' agenda and at worst, exacerbates social and racial divides.

- Micro/SME and large firms
  - Micro-enterprises typify the creative economy whilst a very small number of transnational and public enterprises dominate major sectors, e.g. film/TV, publishing, media.
  - It is often the relationship between large firms and smaller enterprises that produce innovative products and services (see Simmie, J.).
  - At the same time, institutional finance is neither geared towards the micro-enterprise or cluster, nor understands the distribution of risk and value chains operating within the creative industries.

- Higher Education sector role in R&D and talent generation
  - There are increasing examples of major campus and other HE developments linked to R&D/digital media and innovation and incubation. However there seems to be little understanding of how HE and the creative sectors can work together, e.g. course development, skills.
  - The role that HE plays in facilitating talent and enterprise development needs to be addressed, as are the transparency of R&D funds, venture capital and IPR emerging through joint ventures.

- Public – Private relationships/models
  - Many creative policy and strategy statements advocate public-private partnership, however, there is little detailed evidence of how these partnerships operate and under what conditions.
  - Evidence of governance and regulatory frameworks is needed for comparison and transfer of best practice.
  - The involvement of artists and creative industry firms in policy development, governance and economic development programmes (including tourism development, destination marketing and management)) also requires working models of good practice since this element is often absent in the more dependent/emerging creative clusters.

Creativity, Tourism and the City

Creative Spaces is a unifying concept which attempts to integrate the now ubiquitous creative city, creative industry, creative clusters and creative hubs nexus. From the global scan of evidence and city case studies undertaken so far, key issues for tourism and the creative city emerge - see below. These will be the focus of my presentation and discussion at ATLAS Tourism Creativity and Development.

- Branding versus Distinction (Gaudi/Gawdy; Macintosh/Mockintosh),
- Heritage versus Cosmopolitanism,
- Creative Trade – Design Fairs, Expos and Showcasing,
- Inclusion versus Clearance – major site-based 'digital media campuses',
- Role of creative industries in city design and experience,
- Students, Diaspora and International Exchange.

Creativity: A new strategic resource for tourism?

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Tourism is a volatile industry, subject to rapid change and unpredictable shifts in demand and supply. Charting strategic directions for tourism is therefore a difficult undertaking in an increasingly turbulent global environment. Some commentators believe, however, that although it is impossible to predict the future, it is possible to anticipate the general direction and nature of change. Charles Handy, for example, identifies cycles as an essential element of business, and argues that managers need to be able to identify the point at which one cycle begins to decline in order to pick up a new cycle before it takes off (Handy 1995).

The development of tourism also seems to have progressed in a series of cycles. One of the most evident and widely discussed tourism cycles is the destination life cycle (Butler 1980) but there are many other examples, such as the 'birth and death' of the package holiday or the rise and fall of cold water resorts in northern Europe (Agarwal 2002). It seems that rapid growth in a particular market segment is almost inevitably followed by substantial decline. Gratton and Taylor (2000) looking at the leisure industries as a whole, attribute these patterns to the volatile nature of leisure demand, which is based on relatively fickle consumer wants and desires rather than their relatively constant needs. Because the level of demand in any particular segment of demand is so unpredictable, they argue, leisure managers are far more dependent on their knowledge of the market that most other sectors of industry, where knowledge of technology is often more important.

The tendency towards cyclical fluctuations can also be seen in the broader field of socio-cultural analysis, such as the rise of 'McDonaldization' (Ritzer 1996). McDonaldization, as illustrated by the development of the package holiday, is predicated on an increase in rationality, as products become more standardised, predictable and calculable. However this increase in rationality also involves increasing irrationalities. For example, growing numbers of package tourists encourage a cheap standard product, but overuse also destroys the resources on which the product is based, eventually leading to increased costs. This type of dialectic contradiction is clearly evident in the field of tourism and environment, where the tourists destroy the very things they come to see.

The dis-economies already evident in the package holiday market also seem to be emerging in the field of cultural tourism. Cultural objects, just like their natural counterparts, are now physically under threat from the sheer weight of tourist numbers. Living communities, once thought of as fairly flexible and resilient cultural resources, are now arming themselves against the tourist. The city of Venice, for example, is now increasingly resorting to demarketing strategies in order to deter tourists from coming at peak times, when the sheer weight of tourist numbers not only diminishes the quality of experience but also damages the cultural resources of

the city. Cultural tourism in such honeypot destinations is arguably caught in a downward spiral of overcrowding, downgrading of the resource, lower spending visitors and lack of investment (Russo 2002).

Cultural tourism has become, like many other forms of tourism, a victim of its own success. The rapid growth of cultural demand in recent decades has caused cities to dramatically expand their stock of cultural attractions, speeding up a global process of serial monotony, as every destination scrambles to create new attractions which eventually differ little from their competitors. Similar museums, similar heritage centres, similar cultural itineraries and similar events seem to be springing up all over the world. The prime example of the current trend towards serial monotony in cultural tourism is the Guggenheim empire. At one time, tourists had to travel to New York or Venice to experience a Guggenheim museum. Today there are new branches of the museum in SoHo, Las Vegas, Bilbao and Berlin. This increasing supply does not seem to have whetted the appetite of other cities keen to cash in on the Guggenheim global brand. There are now 60 cities on the waiting list for a new Guggenheim.

Going back to Charles Handy´s ideas about business cycles, it seems that many people in the tourism market (and the cultural arena) tend to react too late to market changes. Managers seem to pay more attention to supply-side issues (what are our competitors doing?) than what is happening in the market. Bilbao may have timed its acquisition of the Guggenheim right, anticipating the upswing in art-related cultural tourism demand just as the heritage tourism market was becoming saturated. But the other cities waiting for a new Guggenheim have probably missed the boat.

In fact, managers are not alone in paying a lot of attention to the supply side. The resort cycle model has also been criticised for seeing growth and decline of resorts as 'inevitable' without considering the nature of demand for individual destinations. Poon's (1993) concept of 'new tourism' is also arguably based on advances in technology rather than a clear explanation of why consumers should want to abandon the package holiday. In order to anticipate change one needs to look more closely at the nature of demand. This is just as true in the cultural tourism market as in any other segment of tourism. The rest of this chapter considers the changes taking place in the nature of cultural tourism demand, and how these are likely to impact on strategic developments in cultural tourism in the future.

Cultural tourism demand

Bilbao´s decision to acquire a Guggenheim museum was seen as a master stroke by many in the tourism and cultural sectors. It arguably shifted the image of Bilbao from being a dirty, run-down industrial city into being the cultural capital of northern Spain, with Frank Gehrey´s gleaming titanium ´spaceship´ as its new icon. It is clear to see what the city of Bilbao has gained from the Guggenheim - an international profile, a new stream of international visitors and increased visitor spending. But what does the customer get from a new Guggenheim? The basic answer is that the Guggenheim, along with many new 'cultural attractions' is an empty shell. A beautiful, well-designed, unique shell, but an empty shell none the less. The contents of the museum are secondary to appearance. This victory of form over

content is characteristic of postmodern cultural attractions, but it is also crucial to understanding the development of cultural tourism.

Cultural tourism is arguably about learning. It is a means of finding out more about cultures in different parts of the world, and also reflecting on our own culture. In the origins of cultural tourism in the Grand Tour, the learning process was fairly active – a visit to Italy was seen as a means of experiencing history and completing an education (Towner 1985). In the postmodern context, however, cultural tourism has become simply one more passive mode of consumption. We travel to cultural sites, we look at them and go home again. At most the cultural tourist is offered the chance to have an 'interactive' experience, or to watch a video or slide show on the history of a place.

In cultural tourism, just as in other consumer markets, however, there seems to be a growing level of dissatisfaction with fairly passive, superficial and standardised experiences. In Amsterdam, for example, research on customer satisfaction with museums revealed that the larger museums that attract large numbers of tourists to view the paintings of the Dutch Masters achieved lower levels of satisfaction than smaller museums offering more intimate, personalised experiences. Consumers no longer seem content to have the same experience as everybody else and simply viewing the 'must see' sites of a destination in a passive way. They want to have unique experiences that set them apart from their fellow consumers and also allow them to be actively involved in the experience.

The search for new, distinctive experiences is most extremely illustrated in the growth of space tourism – a demand for literally 'out of this world' experiences (Crouch 2001). But in other fields too the demand often seems to be for more extreme, more active, more distinctive more fulfilling experiences. Long haul tourism, sky diving, heli-skiing and white water rafting are all evidence of this demand. The current growth of cultural tourism itself can to a large extent be attributed to this search for new experiences. Spain, along with many other destinations that have traditionally been dependent on beach tourism, has benefited from the growth in cultural holidays and city-based tourism. This is now being recognised in policy terms as well, with the designation of 2002 as the year of cultural tourism in Spain.

Arguably what lies at the base of all these developments is the basic experience hunger that characterises (post)modern societies (de Cauter 1995). Cut off from the 'authentic' experiences of the past and apparently unable to reach the same depth of experience, we build our identities not so much on the pillars of modern society, such as work, marriage or religion, but more on a series of unconnected individual experiences. The lack of connection between experience and nature, the family, spirituality or the development of the self is a lack that is keenly felt and is translated into a constant hunger for new experiences which promise to provide those connections.

So what do tourists want?

The discussion so far has pointed to a number of trends which suggest a growing dissatisfaction with many current tourism products, and an increasing search for

alternatives. In the past, the alternatives were easy to find – the search for another time or place could be satisfied by putting distance between ourselves and our 'normal' surroundings. The basic assumption was that the further one travelled, the more 'exotic' and 'strange' the destination would be (cf Plog 1974). This is arguably one of the most important drivers of long haul tourism, for example.

In a globalising world, however, exoticism, strangeness and cultural distance are no longer directly related to physical distance. As technological progress hastens 'the death of distance' the familiar can be found on the other side of the world (available 24 hours in our hotel room via CNN or TVE) while our own local neighbourhoods become increasingly culturally diverse. Alain de Botton (2002) even suggests that much modern travel has become a waste of time, as increasing numbers of people seek out uniform experiences in cloned tourism environments that differ little from one side of the globe to another.

In these circumstances the tourists seeking to distinguish themselves from their peers have to be increasingly creative. Rojek (1993) points to the emergence of the 'post tourist' who is able to play with the signs of tourism consumption, treating the tourist experience as a game which need not be taken seriously. Howie (2000) points out that many tourists are now seeking out the everyday, mundane experiences of their destinations in a development that he calls 'grey tourism'.

This is a major shift in the nature of tourism compared with the driving forces that were assumed to be important until recently. Authenticity was seen by MacCannell (1976) as being the major driving force for the development of tourism, and many authors have echoed this view. In spite of critique of McCannell´s undifferentiated approach (e.g. Cohen 1979) there is ample empirical evidence of the importance of authenticity to tourists. The vast majority of tourists indicate that they are looking for authentic experiences (May 1996).

However, the problem with authenticity is that it is a socially determined concept, which can be interpreted in widely differing ways. For example, authenticity may be defined in historical, contextual, material or other terms. When asked which of these concepts they use, tourists vary greatly in terms of their replies, even about the same phenomenon (Richards 1999). This means that tourists will agree that they are looking for authentic experiences for a variety of different reasons. What links all of these reasons, however, is that they can be characterised as a search for meaning – something that they feel is missing from their lives. Some authors have posed this phenomenon as a search for the other or a different reality (Lengkeek 2001). Urry identifies this as the uniting factor of tourism motivation, and Ryan places the compensation hypothesis at the centre of his studies of tourism motivation. However the idea of tourism as difference is in many ways unsatisfactory. Much tourism consumption is linked to everyday experience rather than a different reality. In cultural tourism, for example, research has indicated that many consumers have occupations that are linked to the cultural sector (Richards 2001). These people are not so much searching for a different reality, as looking for a different context in which to employ the cultural capital they have built up at home.

Thrane (2000) has also produced evidence showing that much tourism experience is actually related to everyday life, rather than being in opposition to it. In terms of

leisure theory, it appears for many cultural tourists that the spillover hypothesis (people have leisure activities that are an extension of their work) is more applicable than the compensation hypothesis (people seek leisure activities that are opposite to their work experience). This can also be seen in other areas, such as the integration of work and leisure, leisure and tourism, tourism and work. This phenomenon is not universal, but it applies to a certain class – predominantly white, middle class professionals - but it is a crucial class for cultural tourism.

The integration of tourism, work and leisure also points to another trend that is fundamental for the development of cultural tourism and creative tourism – the rise of prosumption. Prosumption refers to the tendency for consumers to become involved in the production process, for example by giving feedback on their preferences to producers through relationship marketing. Prosumption is often seen from the perspective of consumers having more influence on the production process, but in many areas the integration is much stronger. This is evident in the development of 'lifestyle entrepreneurship' (Atelevic and Doorne 2001). Lifestyle entrepreneurs in the cultural tourism field can be seen as important cultural intermediaries who not only function as trend setters for the market through their consumption, but also create and develop the product for others (Richards, Goedhart and Herrijgers 2001). Arguably, cultural tourism is also being transformed by some of these cultural intermediaries, who not only recognise changing market trends from their position as prosumers but who also use their own dissatisfaction with current products to drive the creation of new ones.

From cultural tourism to creative tourism

The major dissatisfactions noted by both producers and consumers of cultural tourism in recent years have been the lack of involvement and participation available to tourists and the relatively standardised nature of the product. The new cultural tourism products that have been developed in recent years have arguably shifted away from a static, heritage based product towards a broader definition of culture. This has produced a more varied and animated product, of which involvement of the tourist is a vital part. Not only are cultural tourism producers becoming more creative in their design of products, but the creativity of the tourist is also becoming more important in the cultural tourism product. This is the first step towards the development of 'creative tourism'.

One of the main drivers of creative tourism is the need for self development. Today much self development takes place in the context of skilled consumption, a notion derived from Scitovsky's study of what he termed The Joyless Economy (1976) of America. Scitovsky's question was basically why consumption was so unsatisfactory for so many. In spite of producing an overwhelming array of consumption goods, Americans were not satisfied with their consumption experiences. He argued that most of these experiences involved 'unskilled consumption' – activities such as watching TV that require little skill or involvement on the part of the consumer. In contrast, 'skilled consumption', is based on intrinsic motivation and the development of capabilities and skills of the consumers themselves. A skilled consumer is unlikely to get bored, because they are able to develop challenges for themselves and to improve their skills to meet rising levels of challenge. This is very obvious in the context of developing skills in the area of sport, where the level of difficulty can be

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increased as skill levels rise. So a skier can advance from beginner level to intermediate to advanced, testing and extending their skills as they go (Richards 1996). The same principle can be applied to cultural tourism, where tourists can learn through their cultural experiences and return several times to the same destination to learn more about local culture or art without becoming bored. However, most cultural tourism remains passive rather than active – and the development of new skills is not as great as it could be.

A similar developmental idea is encapsulated in Pine and Gilmore's book The Experience Economy (1999). They argue that the basis of the economy has developed from the extraction of commodities through making goods to supplying services, with an increase in value added at each stage. We are now moving from a service-based economy to an experience-based one, primarily because of growing competition between service providers. The growing range of services means there is a need for differentiation, and this is provided by developing services into experiences. This is also evidence in the tourism market, where holidays that simply sell a particular destination or activity are being augmented by packages which provide a complete experience of a region or a culture. This development is encapsulated in the way that many destinations are now profiling themselves as providing total experiences for the visitor. As the Victoria Tourism Plan (2003) puts it 'Consumers are moving away from mass tourism experiences in preference for experiential tourism choices. In seeking these experiences, the interest in arts and cultural heritage activities has heightened' (p. 2). These experiences are packaged on a variety of websites, including www.culturaltourism.com.au: ' This is your one-stop site for tourism experiences that are sure to fulfil all your expectations and dreams including: Wine, Wildlife, Sightseeing, Culture, Outback, Indigenous, Package Holidays, Shopping Tours and lots more!' (Culturaltourism.com 2003).

The packaging of services into total experiences is in full swing in many areas of the tourism market, but Pine and Gilmore indicate that the next phase of development is already in sight. They argue that growing competition among experience providers will lead them to develop their offerings to a new stage of economic value creation – transformations. Transformations offer the consumer not just experiences but also the opportunity to be changed by the experience. An example would be spiritual tourism, where a spiritual experience extends well beyond the holiday itself, causing the tourist to change in their daily lives as well. In the era of transformations, the emphasis is on development of the person undergoing the experience, rather than the experience itself. Buyers of experiences seek to be guided towards some aspiration, wanting to be someone or something different. Experiences may fade, but the result of a transformation is a lasting effect.

Although this is an interesting idea that fits well with the concept of skilled consumption, Pine and Gilmore fail to explain why people want more experiences or why they should want to be transformed. They see the experience economy and its successor the transformation economy stemming from the production side – competition among suppliers. However, suppliers will not create experiences or transformations not demanded by consumers. So where is the link between the production of experiences and particularly transformations and the demand for them?

One essential link can be found in the transformation from modern to postmodern society. People have been separated from the cumulative form of experience (erfahrung) and are increasingly reliant on individual experiences (erlebnis) for development of the life course (de Cauter 1995). This makes it increasingly necessary for individuals to piece these discrete fragments of experience together into a coherent story which contributes to their identity. In the past it was enough to know that someone had a specific trade, and had undergone a training for that trade to understand the cumulative experience they had. In postmodern societies the individualisation of experience makes this easy identification of a life course and sequential modes of experience obsolete.

The need to piece together a coherent life history partly explains the postmodern concern with narrative. Narratives are important because of the uncertainty and fragmentation of postmodern life. Narratives provide the means to link together disparate experiences into a coherent whole – and perhaps more importantly, a distinct, individualised whole. We all have our own individual narratives, which are arguably of equal worth in the postmodern world. For many, the dissolution of order and structure implied by postmodern existence is a source of angst, and arguably one of the major reasons for the increased nostalgia for a more certain past that was marked by the rise of heritage tourism in the 1980s (Hewison 1987). For others the lack of constraint provides new opportunities to create new forms of cultural consumption, as the expanding world of popular culture testifies. In this context the focus of cultural tourism seems to have shifted progressively from a backward-looking concern with the past (heritage) towards a broader view of culture (cultural tourism) to cultural and self development through tourism (creative tourism) (Richards 2000). This development is also reflected in the wider field of culture, through increasing concern for the preservation of intangible as well as tangible heritage. UNESCO, for example, has in recent years designated new categories of intangible heritage that are seen as worthy of preservation, including 'masterpieces of oral and intangible heritage of humanity' and 'living human treasures'. The definition of intangible heritage adopted by UNESCO emphasises the role of creativity, emanates from the 'processes assimilated by communities, together with the knowledge, competencies and the creativity which they nurture and develop' (Plasencia 2002). In these terms, not only is the nature of cultural tourism demand shifting more towards the culture sphere, but the cultural product itself is seen increasingly as having a creative component.

The development of creative tourism is also more fundamental than the development of new tourism. It is linked to the emergence of a whole social group - –the cultural creatives. Ray and Anderson (2000) describe the emergence of the cultural creatives as a group of people unsatisfied with modern or traditional world views. One cultural creative describes the dissatisfaction of the cultural creatives as a reaction to the unsatisfactory nature of (post)modern existence 'I was accumulating experiences without changing very much' (p. 182). Arguably, 26% of the American population fall into the cultural creative group, who base their lifestyles on values such as personal authenticity 'saying what you believe', whole process learning, altruism and self-actualisation.

Richards and Raymond (2000) have therefore argued that there is a strong basis for the development of 'creative tourism'. Creative tourism is active rather than passive,

about learning rather than looking, about self development as well as economic development. It is based on the basic needs and wants of individuals, and not just market cycles.

Our definition of creative tourism is:

> tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where they are undertaken.

Creative tourism has the potential to draw on local skills, expertise and traditions from many areas. For example, the creative tourist may wish to learn about:

- Arts and crafts
- Design
- Cookery, gastronomy and wine-making
- Health and healing
- Language
- Spirituality
- Nature and landscape
- Sports and pastimes

Many of these creative activities have been offered to tourists in different destinations for many years, sometimes under the label 'educational tourism'. But it is only recently that a significant trend towards creative tourism has led to the identification of a specific sector. There is also increasing involvement of both private and public organisations in structuring and offering creative tourism experiences to tourists.

For example, the Creative Tourism Network of New Zealand has recently been established to offer creative experiences to tourists in the Nelson region of the South Island. Nelson has a reputation as an artistic centre, but few of the creative activities available in the region have been offered to tourists in an organised way. In 2003 the programmes offered to tourists include Maori culture and traditions, New Zealand flora and fauna, arts and crafts, horticulture, landscape and forestry, fishing and aquaculture and wines and cookery. The basic philosophy behind all these programmes is that active involvement of the tourists in the learning process increases the enjoyment and fulfilment of the tourists, increases their interaction with and respect for local people and is more sustainable than traditional forms of tourism. The network is administered by the Nelson Bay Arts Advocacy and Marketing Trust, which until now has been purely arts and culture focussed in terms of its actions. They now see tourism as a vehicle for strengthening the arts in the Nelson region and also helping to increase wider interest in the arts.

The route to creative tourism is very often through personal development on the part of the producer. For example, Lindajoy Fenley recounts how she developed 'musical tourism' in Mexico: 'A lively three-dollar cassette with a photo of an old Mexican fiddler on the cover inspired me several years ago to journey from my home in Mexico City to a little-known hotlands town in western Mexico to meet the musician. This casual weekend trip eventually led to the creation of an annual music

festival Encuentro de Dos Tradiciones - a different way of doing tourism in Mexico' (Fenley 2003). The festival is now in its seventh year, and has helped to generate tourism for local communities as well as bringing people from different cultures together. It is clear that active participation and meaningful contact between host and guest are vital elements of the success of this form of creative tourism.

Other creative tourism experiences will be more familiar, such as the dramatic growth in gastronomy and wine holidays. The 'Guide to Recreational Cooking & Wine Schools' for example, lists almost 800 sites worldwide where tourists can find gastronomic courses. Spain is also beginning to discover this market as a way of developing alternatives to the sun and beach product. Specialist schools can be found in all regions of Spain, offering intensive experiences including learning about regional cuisine and culture, hands-on cooking experience, wine tasting and visits to food and wine producers. A six day holiday learning about Catalan cuisine, for example, costs about 2000 euro per person, excluding travel. This is far more than the average beach tourist spends and even more than the average cultural tourist in Spain (78 euro per day). Not only is the total spend of the creative tourist higher, but much of their money is injected directly into the local economy and into the pockets of those who are teaching them local skills.

The key to developing creative tourism is to identify those activities that are closely linked to a specific region. It would be unthinkable, for example, to learn about Catalan cuisine anywhere else than in Catalunya. This is the only way to appreciate the close links between the gastronomy of a region, its landscape, agriculture and culture and traditions. What is important about this, however, is that tourist may not always be aware of these links themselves. They may simply want to learn about cooking Mediterranean style food - but why should they come to your particular region to do this?

Therefore, one of the important implications for the tourism manager in the growth of creative tourism is that it is not just the tourist that needs to be creative, but also the producer of creative experiences. In order to avoid the serial monotony that has come to characterise cultural tourism, the creative tourism producer needs to think creatively about the relationship between the resources of the destination and the needs and wants of the tourist. Providing creative activities in themselves will not generate competitive advantage. People can be creative anywhere if they want to. The point is to make the essential link between the creative needs of the visitor and the genus loci of the place they are visiting.

As Porter (1980) has pointed out, the basis of competition between nations and regions has shifted from the raw materials and labour they contain, or their inherited assets (such as sun, sea and sand), towards the resources that have been created by human endeavour, or created assets. In terms of cultural tourism this is clear to see - most streams of cultural tourists are attracted by the great museums and monuments of the major cities of the world (Richards 2001), which effectively represent a store of cultural capital created over centuries. The problem with many of these fixed created assets, however, is that they have a limited capacity and cannot be easily reproduced or moved. What is needed to relieve the pressure on limited natural and created assets is to exploit renewable creative resources, which reside in the living culture of a country or region.

The creativity of the producer also needs to extend beyond the design of satisfying experiences during the holiday itself, and also look at what they take home with them. Of course, good creative tourism provides the tourists with skills they will have for the rest of their lives. But one of the disadvantages of skilled consumption is that unlike many forms of unskilled consumption (such as sunbathing, or buying new clothes, for example) the results of our activities are not immediately obvious to those around us. In fact, the problem of tangibility is even greater for tourism than most other areas of consumption, since our tourism consumption almost inevitably takes place away from our peers, friends and often family. The usual forms of distinction developed through symbolic consumption, such as being seen eating in the right restaurant, no longer apply. The emphasis of symbolic consumption in tourism therefore falls on more intangible indications of consumption, as Juliet Schor argued in her book 'The Overspent American' (1998).

The classic symbol of tourism consumption is the photograph, or more recently the holiday video. However, this kind of symbolic consumption is usually unskilled. More inventiveness is necessary to turn to the post-holiday experience into skilled consumption. So the creative tourist is the person who invites their friends round to taste tapas after they have been for a cooking holiday in Spain. Or invites them to witness their skills on the digiridoo after a trip to Australia, and perhaps try to produce some sounds themselves. Even better is the tourist who has actually made their own Digderidoo at the Dreamtime Experience at Bondi Beach.

The result of creative tourism is therefore far more than a material souvenir that can be taken home to show people. It is about transforming the tourist and providing them with mental souvenirs that will be useful in their everyday lives, helping them to think in new ways about the world and their place in it. The experiences gained through creative tourism are no longer just markers of places visited, they are tools to be used creatively in the construction of identity. In recognising the shift that creative tourism implies from material to immaterial aspects of tourism, we also also need to shift the focus of the tourism sector away from purely economic value to to thinking abut other values, such as cultural values, creative values and aesthetic values (Garcia 2001).

Conclusions

The field of cultural tourism has become crowded with suppliers in recent years, requiring diversification of the basic product and more careful identification of target markets. These developments have generated diverging strategies from tourism suppliers, from mass market modularisation of cultural products by major tour operators to increasingly exclusive cultural events and experiences offered by specialists. However, there has been little creativity applied to the basic cultural product, probably because the tourist sector and the cultural sector do not understand each other very well. Rather than offering more of the same cultural displays, cultural events and cultural itineraries, tourism suppliers need to work more closely with the cultural sector to develop innovative new cultural products for tourism, and innovative new forms of tourism to support culture.

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Tourism, culture and regeneration: differentiation through creativity

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Introduction

Cities are cultural entities. The texture of social and economic life in them is defined by their cultural energy or lack of it, and cities all over the world – Glasgow, Barcelona, Seattle – have demonstrated that by changing the way their cultural life is perceived you can change everything about them. (Jones, 2000)

The aim of this paper is to explore the various ways in which tourism and the cultural / creative industries have increasingly been used as tools for the regeneration and transfiguration of urban spaces of consumption. Hughes (1998) describes tourism as a spatially differentiating activity, but one which can also lead to the homogenisation of culture and the standardisation of landscape. Although it often plays a pivotal role in the re-visioning and re-imaging of space, tourism is arguably a primary culprit in the creation of 'placelessness' (Relph, 1976) or 'non-place' (Auge, 1995). This paper will demonstrate the various ways in which the proliferation or globalisation of the tourist gaze is increasingly being directed towards new, often creative spaces of consumption (Urry, 2002). This will include the construction of themed spaces (Edensor, 2001), the 'heritagisation' of old spaces (Walsh, 1992), and the standardisation of regenerated spaces, such as waterfronts (Edwards, 1996). Ultimately, tourism can be viewed as an indispensable tool in the re-configuration of urban destinations, but care must be taken to maximise the benefits of its potential to differentiate, rather than homogenise.

The postmodernisation of the tourist gaze

Urry's (2002:160) describes how the tourist gaze has increasingly been globalised thanks to the proliferation of tourist spaces and the mediatisation of tourism:'There has been a massive shift from a more or less single tourist gaze in the 19th Century to the proliferation of countless discourses, forms and embodiments of tourist gazes now.' People are drawn to an ever-increasing range of attractions, activities and spectacles, which satisfy their need for solitude, romance, nostalgia, reverence, relaxation, entertainment, and a whole range of other desires. In certain destinations, there may be a greater tendency to gaze upon heritage or landscape. In others, the anthropological gaze will be satisfied through intimate contact with indigenous peoples. Most tourists have a burning desire to gaze reverentially upon the world's major landmarks, for example, in the form of World Heritage Sites. Several theorists have argued that the 'post-tourist' is content to gaze upon contrived, 'pseudo' or 'hyper-real' environments (e.g. Boorstin, 1964; Baudrillard, 1988; Urry, 1990). Rojek (1997) suggests that many tourists will have difficulty distinguishing between reality and fiction anyway because of increasing mediatisation and the creation of virtual and simulated space. Kirschenblatt-Gimblett (1998:9) describes how the world has

become a kind of museum of itself: 'Tourists travel to actual destinations to experience virtual places.'

What is clear is that there is desire for a diversity of experience within postmodern tourism, whether it is clearly differentiated or not. The excitement engendered by the growth of new technologies and hyper-real leisure environments means that the tourism and cultural industries are forced to compete in order to maintain market share:

> Increasingly, places and spaces are subject to intense pressures to market and commodify themselves in order to maximise opportunities to attract international capital and tourists. Consequently, there has been a global proliferation of tourist space. (Edensor, 1998:11)

Edensor goes on to discuss the idea of 'universal cultural spaces', such as postmodern shopping malls, leisure centres, heritage centres, conference centres, craft emporia and hotel enclaves. However, it is ironic that in an attempt to provide the consumer with a unique experience, many destinations are complicit in the creation of standardised cultural spaces. Relph's (1976) and Entrikin's (1991) theories would suggest that such spaces do not constitute a 'place' because they are devoid of a human identity component. Similarly, Auge (1995) describes the majority of travel-related spaces (e.g. hotel chains, airports, conference centres, transport capsules) as 'non-places' because they are de-contextualised in time and space.

Bauman (2001) has suggested that such standardised enclavic bubbles are attractive to the majority of 'urban cosmopolitans', who are living in a state of 'extraterritoriality': 'What their lifestyle celebrates is the irrelevance of place' (p.56). The global traveller apparently has an inherent desire to be everywhere but nowhere at the same time: 'It does not matter *where* we are, what matters is that *we* are there' (ibid.). However, this pattern of behaviour could serve to create what Relph (1976) described as 'existential outsideness', a feeling that one is essentially alienated from spaces, with no sense of belonging because all places have the same meaningless identity. Auge (1995) also suggests that travel helps to re-inforce feelings of solitude because there is no meaningful connection between subject and object. He states how 'Travel […] constructs a fictional relationship between gaze and landscape' (p.86) and that travellers are 'most likely to find prophetic evocations of spaces in which neither identity, nor relations, nor history really make any sense' (ibid.).

However, it could be argued that the postmodern tourism industry can sustain and support a combination of standardised and differentiated landscapes. Doel (2000:124) suggests that 'Place and placelessness are no longer opposed, as the humanistic geographers believed. Hereinafter, a place is NowHere and NoWhere'. Similarly, Auge (1995:107) describes how 'In the concrete reality of today's world, places and spaces, places and non-places intertwine and tangle together. The possibility of non-place is never absent from any place'. Soja's (1996) notion of 'Thirdspace' perhaps best captures the idea that a multiplicity of spatialities can co-exist:

> Everything comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consiousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history. (Soja, 1996:56)

He also suggests that hyper-reality is an inescapable phenomenon in the postmodern world 'hyper-reality visits you every day wherever you choose to be' (p.251). The post-tourist is clearly drawn towards hyper-real and 'inauthentic' environments. Rojek (1993) suggests that the post-tourist is not at all concerned with authenticity, and Boniface & Fowler (1993:7) state that:

> We want extra-authenticity, that which is better than reality. We want a souped-up, fantastic experience. We want simulation of life ways as we would wish them to be, or to have been in the past. As is clear, the travel industry knows it is dealing in dreams.

In his categorisation of placelessness, Relph (1976) refers to 'Other-directedness in places', referring to landscapes which are created especially for tourists. This might include 'synthetic' and 'pseudo' places, for example, those that are disneyfied, museumified or futuristic in design. Disneyland is a prime example of this, offering 'the best of imagined and plastic history and adventure from the world over' (Relph, 1976:97). Such attractions are part of what Barber (1995:97) has described as 'McWorld':

> an entertainment shopping experience that brings together malls, multiplex movie theatres, theme parks, spectator sports arenas, fast-food chains (with their endless movie tie-ins), and television (with its burgeoning shopping networks) into a single vast enterprise that, on the way to maximising its profits, transforms human beings.

Alsayyad (2001) refers to sites of "authentic fakery" such as Las Vegas or manufactured heritage theme parks of "fake authenticity". There is clearly some differentiation between theme parks and heritage sites, however apparently commercialised they have become. Philips (1999:93) describes how 'The theme park is a space unequivocally devoted to pleasure'. Heritage sites generally have some kind of educational value, although boundaries are blurring and the 'edutainment' debate continues apace (Urry, 1990; Walsh, 1992). Craik (1997) suggests that artificial theme parks are much more appealing than many themed heritage attractions or museums because they can offer the visitor a more exciting, entertaining and integrated experience.

However, it would be misleading to suggest that the majority of tourists are content simply to experience hyper-reality and simulated worlds. To many tourists, this would seem to be the antithesis of what tourism is about, especially those that consider themselves to be cultural or heritage tourists (Smith, 2003). The experience of difference is a essential component of tourism for many tourists, therefore the postmodern landscape is often considered to be something of an anathema. Lengkeek (2001) discusses Lash's (1990) concept of 'de-differentiation', stating that:

The paradox of de-differentiation is that there is a simultaneous movement coming into being that consciously espouses differentiation as a value to be preserved as a source of promotional identity. Specific local characteristics prove themselves suitable for this task, as do the specific characteristics of groups of people (p.174).

Some of the contentions and complexities of the ever-changing tourist landscape are discussed in this paper. Although a Thirdspace epistemology (Soja, 1996) suggests that there is a multi-layering of space, cultures and identity within postmodern urban environments, this co-existence can be fraught with difficulties.

Culturally regenerating tourist spaces

Cultural regeneration is a phenomenon which aims to use cultural attractions, events and activities as tools for the economic, social and environmental enhancement of urban areas. This could include the development of cultural quarters, the building of 'flagship' cultural attractions or events which act as catalysts for regeneration, or the use of the arts and artists in local cultural development. Culture is increasingly being viewed as pivotal to the development of healthy, happy and sustainable communities (Bianchini, 1999; Evans, 2001).

Culture is also becoming an essential component in the re-development of tourism infrastructures. Various tourist destinations are actively engaging in the reconfiguration of their identity in an attempt to reposition themselves or to put themselves on the tourist map. Hughes (1998:30) describes how:

> Tourism […] differentiates space in a ceaseless attempt to attract and keep its market share. In the face of growing global cultural homogenisation, local tourist agencies strive to assert their spatial distinctiveness and cultural particularities in a bid to market each place as an attractive tourist destination.

Many destinations are constructing unique 'flagship' projects (e.g. museums, galleries, mega-events) in order to boost their economies and their image. Such projects are ambitious and expensive, and can expose destinations to negative press if they fail as visitor attractions (e.g. the Millennium Dome in Greenwich, London). Jones (2000) suggests that a number of projects have failed for financial reasons, but also because they are largely inappropriate for the local community and cultural infrastructure. He cites the example of the Centre for Visual Art in Cardiff, which has not met with the same success as the flagship rugby stadium or Cardiff Bay Waterfront Development. He attributes this to a local lack of interest in modern art, suggesting that popular culture and sport generally tend to strike more of a chord with local audiences in Cardiff than high arts. Whereas Tate Modern has appealed to London audiences and international tourists alike, it should not be assumed that it is possible to reproduce such an effect elsewhere. The same is true of the Guggenheim museum in Bilbao. Although many cities are now hankering after their very own Guggenheim, it is the uniqueness of the structure, its location and cultural context that partly shape its success. Sheffield's National Centre for Popular Music perhaps failed because it does not have a particularly strong musical heritage in the way that Liverpool or Manchester does.

Regeneration can help to aestheticize space through enhancement schemes. These may take the form of architectural facelifts, the design of public art, or the transformation and beautification of former industrial sites. However, Hughes (1998) suggests that care must be taken not to overwrite the original significance of heritage spaces in the process. Middleton (1987) comments on the problems of towns becoming too sanitised in insidious attempts to clean up and prettify, and Bianchini (2000:5) suggests that cultural developments must be integrated and not just a mere adjunct, described as 'putting lipstick on the gorilla'. Sudjic (1992:166) is rather cynical about the way in which cities recourse to heritage:

> When there is nothing else left to sustain their economies, cities start to rediscover their own history, or at least the history that they would like to have had. They use it as a catalyst for their attempts at regeneration.

He states that the presumption in London has been that new buildings are inferior to all old ones, and even those that are converted into cultural attractions tend to lose their spirit. However, there is evidence to suggest that this situation is changing with the (re)construction of several new attractions in London.

Walsh (1992:136) argues that a local sense of place and identity is being eroded by the 'heritagization' of space, the development of specious events, and the attraction of a form of 'ersatz tourism', which is largely unconcerned with real places:

> The heritagization of space in deprived regions is not designed to provide locals with cultural services, but rather to wallpaper over the cracks of inner city decay in an attempt to attract revenue of one sort or another.

He is particularly critical of the Albert Docks in Liverpool, which he describes as an artificial, contrived leisure space that has been subjected to 'imagineering' and 'de-historicization,' and which is isolated from the real Liverpool. Harvey (1990) suggests that a veil has been drawn over 'real geography' and historicism in areas where there is a postmodern 'pot-pourri of internationalism' (p.87). Migration streams have produced numerous 'China Towns', 'Little Italies', 'Arab Quarters', etc. This eclecticism also exists in the form of postmodern architecture, where pastiche prevails and evidence of a design rationale is often lacking.

The proliferation of World Heritage Sites has also become a cause for concern in the sense that many have a local significance even though they have been elevated to the status of global accolade. Reconciling global and local tensions in terms of management, interpretation, visitation and usage is complex (Smith, 2002). In some areas, World Heritage Sites have become catalysts for the regeneration of urban or rural environments, especially industrial heritage sites (e.g. Ironbridge, Blaenavon). Local dissonance may co-exist with commercial imperatives, especially where tourism is a necessary development tool in the face of industrial decline. Blaenavon is a good example of a site where local miners have become involved in tourism and the collective interpretation of their heritage. Ironbridge on the other hand, has been criticised by some for being commodified, profit-orientated and largely inauthentic in its interpretation (e.g. West, 1988).

Walsh (1992) expresses fears about the bland standardisation of urban development and the transformation of public space. Numerous town centres, particularly in Britain, are starting to rely on inward investment from global businesses, which render them at best homogenous, and at worst, soulless. Although it is clear that former industrial cities often have little option but to court such investment, it can quite feasibly be channelled into the development of innovative new projects, initiatives and attractions, rather than bland retail developments.

Edwards (1996) suggests that many waterfront schemes have become somewhat bland and standardised, retaining very little of the local character and identity that shaped their industrial past, and they have been criticised because of their 'poor design, lack of character and generally unimpressive environments' (Ibid.:93). Walsh (1992:136) is even more disparaging of such schemes, stating that "[they] are concerned with 'tarting up' space; there is in fact very little difference between one waterfront scheme and the next." Cooper (1993:157) describes waterfronts as being likened to the 'urban frontier' by geographers: 'The course of waterfront development [..]reflects more pervasive changes in the city and in the larger political economy'.

These new 'landscapes of consumption' replete with cultural and recreational activities are often gentrified spaces, reinforcing urban economic and social polarisation and exclusion. Cooper (1993) emphasises that whatever cultural diversity exists within Toronto's waterfront, it is certainly not local diversity. The same could be said of other waterfront developments, for example, Cape Town, where the global cosmopolitan environment mainly frequented by tourists is a far cry from the social and economic deprivation in local townships. Sieber (1993) similarly states that gentrification has been an inevitable feature of waterfront revitalisation in North America, Europe and Australasia.
 He suggests that the new public culture of post-industrial cities is largely invented because it is occupied by strangers to cities such as urban professionals, suburban commuters and tourists:

> This emerging culture is a deeply class-based one, speaking mainly to the
> interests and condition of middle-and upper-class people who constitute
> today's influential user groups (p.185).

Hoyle (2002) discusses different models of waterfront regeneration, some of which create bland standardisation, globalisation and gentrification, and others which focus more on heritage renaissance, community development, or contemporary culture. Such conflicts are not easily resolved within the context of urban (re)development, as stated by Evans (2001:13) 'The extent to which cultural heritage should be prioritised over contemporary culture and living art is a complex and ultimately political issue'. Similarly, the resolution of global / local tensions is a key dilemma.

Green (2001) discusses the complex inter-relationship between globalization and localization with specific reference to urban heritage tourism and the development of cultural attractions. He refers specifically to Bilbao where it is evident that global or 'centrality infrastructures' such as the Guggenheim Museum have been promoted

ahead of local or traditional cultural initiatives. Despite its location in a culturally unique region - the Basque Country - Bilbao has not traditionally attracted tourists due to its industrial image and perceived lack of cultural attractions. The Guggenheim was developed specifically to attract international tourists and to raise the city's profile, rather than attracting local people or promoting their heritage. Sudjic (1999:180) cynically suggests that this development was symptomatic of "the neurotic difficulties of small nations attempting to be noticed on an international level' He notes that an American architect was imported to design the building and a collection was franchised from the Guggenheim, and like Green, he highlights the tensions between "metropolitan culture and a people's distinctive local sense of self and identity" (ibid.).

It is clear from such extensive critiques of regeneration that there is a need to address some of these issues within urban planning, design and tourism development. Whilst Lyotard (1984) advocates a certain degree of eclecticism within a postmodern cultural framework, there is a danger that meanings will be obscured by 'contrived depthlessness' (Jameson, 1984). As stated by Graham et al. (2000:90) 'Hybridity and complexity are not synonyms for incoherence'. They emphasise the importance of place as a fundamental icon of identity, even where there are multiple layers of place and identities.

The following section will examine the extent to which it is possible to plan for place within the context of spatial transformation, cultural regeneration and tourism development.

Planning for cultural regeneration and tourism development

Within a postmodern framework, an eclectic concept of Thirdspace seems to dominate (Soja, 1996), where a multiplicity of real and imagined places co-exist and heritage and identities become multi-layered (Graham et al., 2000). Destinations compete to satisfy numerous tourist gazes simultaneously, offering a complex blend of familarity and difference; homogeneity and differentiation; reality and fiction; education and entertainment; authenticity and hyper-reality. Destinations clearly need to be unique in order to place themselves on the tourist map, but they also need to offer certain levels of familiarity, comfort and security. Enclavic bubbles are often the favoured retreat of both the masses and the 'cosmopolitan elite' (Bauman, 2001), even if they appear to be characteristic of 'non-place' (Auge, 1995). Harvey (1990) cites Jencks (1984) who echoes Lyotard's (1984) championing of postmodern eclecticism. He suggests that we all carry a *'musee imaginaire'* around with us (often touristic) in which all knowledge, experiences and representations run together, allowing us to live in different ages and cultures simultaneously. We are no longer bound by geographical or historical space and time in this era of globalisation and 'time-space compression'.

Planning for the regeneration of tourist destinations and spaces is therefore a complex process. However, there also needs to be a consideration of local usage and perceptions of space and place. As demonstrated by failed 'flagship' projects, it is not simply enough to 'beam in' an attraction of supposed international significance and acclaim. It must have some local resonance and connections with a sense of place and identity, otherwise, dissonance becomes inevitable. The same

is true of World Heritage Sites, which promote themselves as panaceas for the regeneration of industrial or rural areas. Local people should be involved in their interpretation and representation as national or global icons. As stated by Evans (2001:226):

> The focus on world and symbolic heritage sites in the cities of both developed and developing countries requires that a balance be struck between local and national imperatives – qualities of life, economic and physical access, minimising gentrification effects and the imposition of 'staged authenticity' in terms of the heritage that is conserved.

Urban planning in the past has often lead to the segregation of urban activities and communities (Crowhurst-Lennard & Lennard, 1987). Le Corbusier's ideas that cities should be organised according to specific functions (e.g. physical, social, environmental, economic) were not always well-received. Mumford (1968:120) declares that 'Le Corbusier's imagination worked like a bulldozer on an urban renewal project'. Jacobs (1961) thought that his approach served to contain the vitality and creativity of city life. Lefebvre (1974) also felt that cities were too repressive, stifling creative expression. He criticised the 'programming' of peoples' lives and activities, and advocated the rediscovery of spontaneous pleasure and animation. Miles (1997:34) suggests that one of the problems of urban planning in the 20th Century was that it tended to look at cities in terms of single zones, rather than an integrated whole, which 'separates the spaces of domestic life (the dormitory suburb) from those of government (the civic centre), labour (the industrial estate or business park), leisure (the multiplex, the sports centre, the museum or heritage district) and consumption (the mall).' City zones thereby become disparate, and communities can become more ghettoised.

A postmodern approach to planning appears to favour more integrated approaches and mixed-use developments, which cater for numerous social and cultural needs simultaneously. There is also more emphasis on the entertainment function of cities and the creation of 'hyper-real' environments and themed spaces, which generally seem to appeal to the masses, especially the young. Jacobs & Appleyard in Gates & Stout (1996:169) advocate less traditional approaches to urban planning and design:

> A city should have magical places where fantasy is possible, a counter to and an escape from the mundaneness of everyday work and living. Architects and planners take cities and themselves too seriously; the result too often is deadliness and boredom, no imagination, no humour, alienating places.

Despite earlier critiques of standardisation and 'placelessness', it is interesting to note the increasing proliferation of unique and fantastical architectural features and public art across the urban landscape in recent years. The Pompiou Centre, the Grande Arche at La Defense and the Pyramid at the Louvre in Paris seemed to set a trend as part of Mitterand's 'Grands Projets' scheme in the 1980s. Sudjic (1999) describes the growing trend in cities to redefine themselves through 'grands projets' in the French tradition. This may include the building of conference centres, universities, new airports, or equally, cultural attractions such as museums. Jacobs (1996:4) sees mega-developments, heritage designations and spectacles of

consumption as urban transformations which are 'hallmarks of postmodernity'. Such initiatives can act as a catalyst for numerous social, economic and cultural impacts, as described by Knox (1993:10)

> Spectacular local projects such as downtown shopping malls, festival market places, new stadia, theme parks, and conference centers are seen as having the greatest capacity to enhance property values and generate retail turnover and employment growth.

Although local people may not immediately engage with new architectural features, familiarity and frequent usage help to break down barriers. Such unique selling points, however controversial, can also aid promotional campaigns for tourism.

The role of culture, arts and the creative industries in urban regeneration and tourism cannot be under-estimated. Jacobs (1961:386) emphasised the importance of a thriving cultural life for American cities: 'We need art, in the arrangement of cities as well as in other realms of life, to help explain life to us, to show us meanings, to illuminate the relationship between the life that each of us embodies and the life outside us'. She later added that 'lively, diverse, intense cities contain the seeds of their own regeneration' (ibid.: 462). Arts activities can make a positive contribution to community life, and tourism development attracting people to an area, creating a lively ambience and improving safety on the streets.

Towards a cultural planning approach to urban regeneration

Culture arguably needs to be integrated into the regeneration process. A cultural planning approach, which is increasingly being adopted within the context of urban regeneration aims to co-ordinate cultural policy with other urban policies (e.g. economic, environmental, social, political, educational, symbolic) to ensure a more integrated development (Bianchini, 1999). Evans (2001) provides a comprehensive analysis of the development of arts and cultural planning within the context of urban renaissance. He describes how place and culture are inextricably intertwined, with culture helping to shape local character and place differentiation. However, he suggests that geographers and urban planners have often failed to appreciate the significance of culture and arts practice and participation in urban planning.

Cultural resources need to be integrated into strategic urban development. As we have seen, it is not sustainable to construct cultural 'flagships' in isolation from the rest of urban development. If local residents fail to engage with such developments, there is little chance of them surviving. Equally, if a sense of place is to be maintained or enhanced, a balance must be struck between the emphasis that is placed on heritage and the celebration of contemporary culture and the arts. Although care must be taken not to 'over-write' the significance of heritage with new developments, the diversity of both indigenous and non-indigenous local community cultures should be adequately represented. All urban planning needs to take into consideration peoples' lifestyles, cultural associations and identity if it is to have any resonance with local communities. Evans (2001:282) concludes by commenting on the complexity of this process:

If arts and cultural expression are really 'rights' and their provision and practice are to be of continued importance to society, if the divided city and region is to be reconciled and is not to be wholly dictated and shaped by external forces and a globalised political economy, the planning of the arts to meet the needs of sustainable community, economic, educational and cultural development and diversity, is likely to require a deeper understanding of these 'threads' of human relations in this fragmented scenario as the basis of a renewed urban tapestry.

A more 'discursive' form of planning may help to ensure that the true meaning and significance of city space is not over-looked. Ploger (2001) suggests that the aestheticization of the built environment must also aim to improve living conditions and shape social networks. He looks at planning as a 'discursive practice', which 'produces a sense of place, place-identity and common cultural schemes' (p.64). Discourses are used as an instrument of power, as well as a way of communicating and understanding. Discursive planning can help to interpret the meaning of community culture and identity. However, he suggests that planners do not often see their work as a discursive practice, hence as discussed before, space is not always viewed as being imbued with diverse social and cultural meaning. He describes how politicans and planners in Norway have recently been given a specific brief on improving peoples' sense of place and place-identity. This includes a combination of aesthetic regeneration (e.g. environmental and architectural enhancement), social engineering (e.g. inviting higher socio-economic groups to become actively involved in community activities), and economic development (e.g. attracting inward investment and tourism). The basic premise of the approach is that good spatial and aesthetic planning can help to facilitate social interaction and the creation of networks, thus contributing to an enhanced sense of place, community, and identity. Culture and heritage clearly play a key role in the development of what Ploger (2001:68) describes as an 'aesthetics discourse'. A number of theorists and planners are starting to advocate a cultural planning approach to urban development and renewal as a way of re-inforcing community cohesion, integration and identity. Culture is clearly a fundamental element in the creation of a sense of place.

The following table offers a summary of the main principles of a cultural planning approach to urban regeneration, based on an in-depth analysis of both theory and practice in a range of contexts:

Table 1

Key principles of cultural planning
• Culture at the centre of and integral to planning
• Democratic and community-orientated (Mercer, 1991)
• 'Bottom-up' approach
• Pluralist, multi-stakeholder approach (Evans, 2005)
• Predominantly 'anthropological' in approach (Bianchini & Ghilardi, 1997)
• Local participation in the arts and cultural activities
• Emphasis on 'quality of life'

- Takes account of cultural diversity (Ghilardi, 2001)
- Negotiation of the local versus the national and the global (Richards, 2005; Evans, 2001)
- Recognition of multiple histories / heritages (Graham et al., 2000 ; Sandercock, 1998)
- Multiple representations
- Recognition of hybrid and multiple identities (Bhaba, 1993; Sarup, 1996)
- Fostering civic pride, a sense of local identity and ownership (DCMS, 1999)
- Awareness of intangible aspects of culture (Mercer, 1991)
- Animation of the cities through culture and creativity (Landry & Bianchini, 1995)
- High 'Creative' and Bohemian' Indices (Florida, 2002)
- Access to public spaces (physical and psychological)
- New, more 'tolerant' spaces for social interaction (Ghilardi, 2001)
- Spiritual and 'sacred' spaces (Sandercock, 1998)
- 'Aesthetics discourse' (Ploger, 2001)
- Space for fantasy (Sandercock, 1998)
- 'Place' and culture inextricably intertwined (Evans, 2001)
- Emphasis on place identity and place marketing (Ploger, 2001)
- Retention of local 'authenticity' (Gibson, 2005)
- Creative approaches to development (Richards & Wilson, 2005)

Although many of these aspects are worthy of further discussion, the remainder of this paper will focus on the increasingly important role played by creativity in the regeneration of cities and the (re)development of tourist spaces.

Differentiation through creativity

The previous table demonstrated that the role of creativity in the development of cities and tourist spaces is of increasing importance. Many destinations can no longer compete simply on the strength of their heritage attractions, especially where repeat visitation is desirable. Many cities (e.g. industrial or global) have relatively few heritage attractions to develop and promote, thus the emphasis on contemporary, experiential and creative tourism becomes of pivotal importance.

Many theorists and practitioners advocate an anthropological or community-based approach to cultural planning, and it is true that an areas' people are often its most unique asset. A sense of place and animation is arguably created through and by the people resident in an area, coupled with the social and cultural programmes that are provided for and supported by them. Public spaces need animation, perhaps through the development of cultural festivals or the presence of public art. Increasingly, areas of high ethnic concentration and cultural diversity are becoming the most popular areas of cities (e.g. see Shaw et al, 2004).

Areas become attractive to creative practitioners because of their unique atmosphere or character (and of course, affordable rents and property!). Florida's (2002) seminal work shows clearly that the most attractive and economically

successful cities tend to be those with the highest concentration of creative and bohemian people.

Sandercock (1998) suggests that spaces for fantasy are essential to a city. Often fear of public dissent leads to conservative approaches to architectural development – but evidence suggests that the long-term benefits of iconic and unique structures far outweigh concerns for 'aesthetics' or social convention. In a competitive market, tourism destinations rely heavily on unique features as selling points. These need not erode a local sense of history or 'authenticity' – they can be complementary juxtapositions.

Rojek (1993) emphasises the importance of 'playfulness' in tourism and leisure. Many tourists enjoy fantastical spaces with high levels of technological interaction (the enduring popularity of theme parks is testimony to that). New global destinations which might be described as 'hyper-real' (e.g. Dubai) are currently some of the most appealing, due to their innovative and creative approaches to architectural and attractions development, and their clear understanding of the 'experience economy' (Pine & Gilmore, 1999).

The following table summarises some of the ways in which creativity can be maximised for existing and new tourism destinations:

Table 2

> **Maximising creativity in regeneration and tourism**
>
> - Focus on social, cultural and ethnic diversity
> - Strengthen aspects that promote a sense of place and unique character
> - Tell multiple stories through interpretation and creative tools (e.g. trails)
> - Develop new and alternative areas of cities (e.g. ethnoscapes)
> - Maximise cultural animation (e.g. through street entertainment, arts programmes)
> - Emphasise the experiential and experimental (e.g. festivals and events)
> - Encourage the development of public art
> - Experiment with innovative and fantastical architecture
> - Build new and unique attractions
> - Create active and interactive experiences for visitors

Sometimes all of this is easier said than done. As stated by Kunzmann (2004) planners are often restricted by legal, financial, and political regulations, as well as social resistance. Selling one's new and original ideas to a cynical public is often a struggle:

> We have to explore how the cultural dimension and creativity can be reintroduced into planning curricula in order to offer new visions for young planners who are tired of being the social conscience of society, and who do not wish to become city priests, regional missionaries or 'early warning' freaks'. (Kunzmann, 2004:400)

Creative cities arguably need creative governments and creative leadership (Florida, 2002). They also need creative communities, who depend on that leadership for encouragement and support.

Conclusion

Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. Csikszentmihalyi (1996:28)

The earlier part of this paper implied that a certain degree of conservatism should be employed when regenerating cities and developing new tourism attractions. However, many of the most successful new destinations are arguably those that have taken risks with their creativity – e.g. in terms of fantastical and iconic architecture, the development of alternative attractions, and experimental cultural programmes. Fears of homogenisation or the erosion of character are not unfounded in many cases, however we need to be clear that today's contemporary developments are tomorrow's heritage. Thus cultural conservatism and purism (often the preoccupation of older generations) often prohibit innovation and fail to enable creativity to flourish. Cultures, cities and tourism are dynamic entities and phenomena – thus there is surely room for risk and experimentation whilst preserving what we already value. Exactly how this should be done is clearly open to debate, therefore this paper should be viewed as more of a starting point than an end!

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Etag

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The European Travel Action Group meets about three times a year to discuss tourism issues related to the European Commission. The meetings also provide an overview of the activities of all major European organisations dealing directly or indirectly with tourism. The last meeting was held in Brussels on the 29th of September 2005.

Its members are from varying organisations such as transport, guides, social tourism, the hotel sector etc. and ATLAS. It should be stressed that apart from ATLAS, all members come from the tourism industry.

The advantage of Etag consists of the possibility of speakingwith one voice to the Commission. Requests or suggestions are easier. Yet, due to recent changes in the Tourism Unit of DG Enterprise, complaints from the different members arise because of the lack of action and reaction from the Commission.

Apparently there is no real follow-up of certain studies launched in recent years, e.g. the list of the organisations involved in tourism recognised in the Networking Study has still not been published and no further action seems to be planned for the moment. On the contrary, the Learning Areas Project has been readapted and is in print with the English version due in November.

Another promising project was the constitution of a 'Sustainable Tourism Group' composed of 40 political representatives, experts, tourism industry professionals and representatives of civil society, such as NGOs. (ATLAS was unfortunately not selected to participate in the group). The STG is supposed to deliver guidelines and recommendations for sustainable tourism management and activities. Even though a member of the Tourism Unit announced recently that a first report will be published in Spring 2005, members of the group did not quite share this optimistic view. They reported that there had been three meetings to date, but it would seem that the Group was not making any progress.

Erasmus for Apprentices

The Secretary reported that the originally proposed pilot scheme for the tourism sector had been dropped in favour of a full scale research project on the subject covering all industry sectors. He had written to the Tourism Unit and the Education Directorate to assure them that the tourism sector was keen to undertake a pilot project as soon as the research project had been completed.

Etag also suggests possible research topics relevant to all members to the Commission, such as Crisis Management in Member States.

Culture and tourism: from antagonism to synergism

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Tourism and culture: a definition of the domain of knowledge

The domain of knowledge Tourism and Culture covers all forms of tourism which have culture as one of the attraction factors. In this context the cultural tourism product (Figure 1) must be interpreted as a composition of:

◊ the core product being the cultural attraction element (museum, historic building, monument, event) and the related specific cultural tourism services, such as information and education

◊ the additional product being the general tourism product elements and the related tourism services consisting of:

  ▪ general tourist facilities and services:
    - tourist organizations and travel intermediaries: tourist information offices, national tourist organizations, tourist associations, travel agencies, tour operators,
    - accommodation suppliers: hotels, holiday parks, camping sites,
    - catering industry and retail business: restaurants, cafés and pubs, shops, banks.
  ▪ transportation infrastructure:
    - accessibility (using your own form of transport or public transport), signposting, parking facilities,
    - private and public transport facilities: car, coach, train, plane, boat or ship, taxi, city bus, underground.
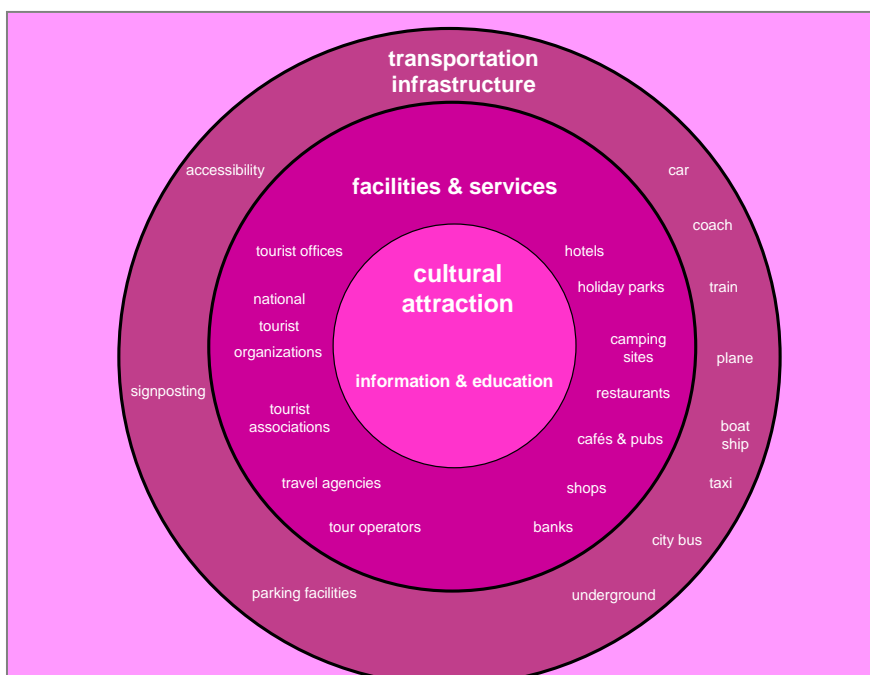

Figure 1. The cultural tourism product

The concept of culture must be interpreted in its broad, descriptive sense as well as in its restricted, normative sense. In its *broad sense* the concept on the one hand covers practical, material matters manufactured by man to make life easier, e.g. houses, clothing, appliances and utensils, and on the other hand traditions and feasts, religion and rituals, expressions of art and language; in short everything that expresses the intellectual and spiritual life of a social group. It is the aspect of culture studied in the history of civilization, cultural anthropology and ethnology. In its *restrictive sense* culture can be defined as the creations of artists, composers and writers: paintings, buildings, operas, stage plays, literary works, films and so on. This area of research is covered by fields of study such as history of art, musicology and literary theory.

Since the beginning of the 1980s a number of trends can be observed which are linked to a growing demand for spending one's leisure time and holidays on cultural activities and on getting to know other cultures. One of the indicators is the increase in number of people visiting the national museums in the past decades. Likewise the annual Heritage Open Days are pleased to experience a great interest both nationally and internationally again and again. The increasing interest in art and culture and the growth of cultural tourism arising from it can be explained in view of socio-cultural and demographic developments, such as:

- the increase in educational level resulting in a stronger demand for educational recreational possibilities and new aesthetic experiences,
- the increasing number of senior citizens whose leisure activities to a large extent are focused on intellectual enrichment,
- the growth of available leisure time causing a boost in short cultural city trips.

All this has resulted in the development and improvement of the cultural tourism product having received more and more attention from the various parties involved in tourism:

- industry: hotel and catering industry, travel agents, tour operators, retail trade,
- tourist organizations: tourist information offices, national tourist organizations, tourist associations,
- governments: local, regional, national, international governing bodies,
- cultural institutes: museums, theatres, services and societies for the preservation of monuments and historic buildings.

Parallel to this the theme of culture and tourism has basked in an increasing interest from scientific circles, judging by the numerous full-day seminars, conferences and academic papers devoted to cultural tourism. In this context the prominent role of Greg Richards deserves to get an honourable mention. In 1991 he took the first step towards the foundation of ATLAS. By specializing in cultural tourism Greg Richards has given a strong impetus to the exploration of an undeveloped field of research. As founding father of the ATLAS Cultural Tourism Research Programme, he was at the cradle of a series of international market researches into cultural tourism which at a certain time were aimed at countries and cities, and at other times at cultural attractions and events. The crop invariably consisted of authoritative publications (2). Its fifth round of research - an image study of cultural tourism destinations world-wide - has been scheduled for 2004 and 2005.

Timeo Danaos...

However, the symbiosis between culture and tourism is complex and not self-evident, because in the first instance culture has not been nor is it created to serve as a tourist attraction. Historic buildings, for instance, have been classified as such in order to be preserved and this starting point could be at right angles to them being opened to the tourist public with all possible detrimental results. Traditionally speaking, there has always been a certain tension between the tourism sector and the parties who aim at perfectly preserving the cultural heritage. The commercialization of cultural properties by way of tourism product development and their preservation by taking protective measures appear to be contradictory and incompatible objectives. What may be good for tourism, is not necessarily good for culture and vice versa. The area of tension between the various influential parties operating in the field of cultural tourism in order to realize their objectives using the appropriate means is a continuous source of discussions between supporters as well as opponents of cultural tourism, in which arguments of cultural, social and commercial-economic nature are exchanged (3). Opening cultural heritage to tourists is often compared to bringing in the Trojan Horse. The list of the wooden horse full of warriors was an idea of the resourceful Odysseus to conquer the city of Troy after years of it being besieged by the Greek. As the Trojan priest Laocoön expresses his suspicion about the horse left behind by the Greek in Virgil's *Aeneid*, in the verse which has turned into a saying "Timeo Danaos et dona ferentes" ("I fear the Greek, though they are bearers of gifts"), thus modern guardians of culture fear tourists as barbarians who often cause damage to cultural properties, yet at the same time form a source of income for culture preservation (4). In the eyes of these prophets of doom stimulating cultural tourism boils down to opening the doors of the temple for the tourism industry, depicted as a horde of greedy merchants and wily money changers who desecrate culture by turning it into their field of activity. A good example of this is the statement by the leading American heritage historian, David Lowenthal: "Tourism needs *heritage*, but not vice versa" (5). The first proposition this antithesis consists of is completely correct: in the preceding paragraphs it has already been shown how much culture has become a part of the tourism product. The second proposition, however, is incorrect and shows signs of constricted vision and an ivory-tower mentality which has blinded this professor emeritus to the actual advantages tourism has for culture.

Anything of value is defenceless...

Of course, culture is extremely vulnerable. Restricting us to recent world history, examples of culture terrorism are all over the place, from the destruction of works of art and the burning of books by the German National-Socialists in their cultural-political battle against *Entartete Kunst to* blowing up centuries-old Buddha statues in Bamiyan by the Afghan Taliban in their role as iconoclasts. "Anything of value is defenceless", the culture-buff will sigh, citing the line of the Dutch poet Lucebert (6). In their condemnation of the behaviour of tourists some guardians of culture go so far as to no longer discriminate between the iconoclastic fury of culture terrorists and tourists who cause material damage to historic monuments, such as vandalism and theft at the Angkor Vat temple complex in Cambodia, where statues were decapitated and *objets d'art* were stolen by tourists and local traders. Even replicas which served as replacements of objects that had disappeared turned out not to be safe for this unbridled rapacity.

However, *comparaison n'est pas raison*. It would go too far to equate cultural tourists with culture terrorists. After all the purpose is different: culture terrorists aim at the determined, radical destruction of tangible and intangible heritage out of ideological motives. Tourists who overindulge in plundering, can be qualified as obsessed souvenir collectors looking for authentic, tangible mementoes of their holidays. As far as impact is concerned the organised mass destruction of cultural properties by dictatorial regimes can likewise not be compared to the occasional thefts by those individuals without any sense of standards. The proverbial saying "pearls before swines" sooner applies to the misconduct of those tourists who do not show respect for culture.

Nevertheless the question remains whether the risk of damage to cultural properties is sufficient ground to drive tourism out of the temple of culture. For reasons of culture preservation it has indeed been decided in a number of cases to switch over to the temporary or permanent closing of historic buildings and monuments and to holding off tourists at certain events. The caves of Lascaux have been closed to the public since 1963, because, due to the lighting and the atmospheric disruption caused by the exhalation of visitors, algae started to attack the prehistoric murals. On archaeological sites such as Stonehenge in Great Britain and Carnac in Brittany the menhirs are cordoned off as the prehistoric megaliths are too vulnerable to cope with millions of tourists a year.

...becomes rich from touchability

In order to find an answer to the question whether such tourist-hostile measures are to solve the problem, we will at first consult Lucebert, the poet cited earlier on. Since the Romantic Movement poets often see themselves after all as visionary spirits, with Victor Hugo's *le mage* ("the seer") in the lead. The fact that Lucebert's line of poetry "anything of value is defenceless" has acquired the force of thesis is clear proof of this seer's gift. The faded verse of Lucebert regains its colours if read in the light of the context. Only men of letters know the following line "becomes rich from touchability", although this line is no less pregnant. This line of verse also links up wonderfully well to the general purport of our argument. To that end *touchability* should not be interpreted literally in the restricted sense of "something that can be touched with one's hands", like ill-mannered tourists tend to do in Angkor Vat. A more open interpretation is required, in which the word is explained in the broader sense of "something one can get in touch with". Within the context of this speech the *touchability* of art and culture can be explained as "accessibility to the tourist", an essential characteristic of the cultural tourism product as it was defined in the preceding passages. For a tourist attraction is by definition *accessible to the public*. It can even be said that the tourism attraction value of the cultural heritage is primarily determined by the physical accessibility and in the second instance only by the characteristics it possesses *sui generis*. The more easily a cultural object or event can be reached and visited, the greater the appeal will be.

If the valuable, yet so defenceless cultural heritage is accessible to the tourist, it will literally be enriched by the tourism revenue which can be used for its preservation. By, for instance, adding a new, tourism purpose to the architectural heritage, the resources generated by hotel and catering activities can be applied to restoration and maintenance. The conservation and extension of museum collections can also

be financed from the sale of entrance tickets, postcards, books, souvenirs, food and refreshments to visiting tourists. In a figurative sense the cultural heritage will also be enriched due to the added tourism attraction value caused by visitors who with their interest keep culture alive. Thus tourism interest has led to the preservation and even revival of historic traditions and folkloristic feasts, such as the country wedding in Joure in the Dutch province of Friesland.

Not only in a material sense can tourism contribute towards heritage being preserved for the future, but it can also do so in a socio-cultural respect as it is a means to make the supply of culture more accessible to the public at large. Tourism stimulates cultural participation and with that historical awareness. Both are prerequisites in order to create public support for the preservation of monuments and historic buildings as well as for museum policies. Moreover, tourism can promote the interest in, as well as the understanding and respect for the culture and history of other peoples. Tourism enables the nations of Europe to get acquainted with each other's country, language and culture. To the Western tourist it offers an opportunity to get in touch with unfamiliar cultures in Third World countries and to gain an insight in the complex issues of developing countries. A condition is that culture administrators, governments, tourist organizations and tourism companies provide adequate advice and information to make the cultural tourist aware of the importance of heritage preservation for future generations and of the part (s)he can perform in this. It needs to be pointed out to the tourist that his/her visit can have positive or negative effects on the condition of the cultural heritage. Thus respect, which lays the foundation for the preservation of tangible and intangible culture by tourists, is inspired.

The enriching effect can be felt even more deeply if the cultural tourism attraction succeeds in *touching the* visitor and, to use the terms of the contemporary *experience economy*, succeeds in enabling the tourist to *experience* culture. In short, the step from transitoriness to permanency as expressed in Lucebert's lines of verse

> anything of value is defenceless
> becomes rich from touchability

can be made if tourists are not seen as barbaric enemies, but as potential allies in the defence of art and culture. As one of the pillars under sustainable cultural tourism *La Bête* can contribute to saving *La Belle*, however paradoxical this statement may sound to some.

In pursuit of balance…

Culture is too fragile for mass tourism. With the development of cultural tourism quality needs to take precedence over quantity. Care for the quality of the culture supply determines the attractiveness of the cultural tourism product and this needs to keep pace with the ever increasing requirements of the modern critical, for widely-travelled, tourist consumer. In order to achieve the required quality level cultural tourism needs to develop in the direction of sustainable tourism. This term has so far been used especially with regard to nature and environmentally-friendly types of tourism, such as eco-tourism. Sustainable tourism is expected to serve the

interests of the local population, nature and the tourism industry. It is a form of socially responsible entrepreneurship which is summed up in the slogan: *people, planet, profit.*

The principles of sustainable tourism are *mutatis mutandis* just as much applicable to tangible and intangible cultural heritage, which, when exposed to negative influences, can be just as vulnerable as certain eco-systems. It is best to use the pursuit of quality tourism as a guideline, characterized by a balance between attracting tourism as a source of new jobs and income on the one hand and protecting the culture, social climate and environment of the local population on the other hand. In other words the objectives of sustainable cultural tourism are characterized by finding a balance between the various forces within the cultural tourism area of tension. Combined in harmony these forces form the cultural tourism sustainability mix, the four Ps of which are: *preservation, population, public* and *profit.* The distinct objectives of these four Ps are as follows:

Preservation
Optimizing preservation of culture. Sustainable cultural tourism is culture-friendly as the preservation of culture is guaranteed, whether it concerns the original condition of a historic building or monument, the authentic character of an event or the historic traditions and customs of the local population.

Population
Maximization of the socio-cultural and economic advantages for the host community. Sustainable cultural tourism just as much implies respect for the environment and cultural identity of the host community as it does its involvement in tourism development.

Public
Optimizing the value of his/her holiday for the tourist by providing him/her with a satisfactory and enriching experience. The rise of the experience economy results in the visiting of a cultural attraction element needing to be an experience in itself in order to satisfy the longing for repeatedly new experiences of the contemporary tourist. Moreover, highly educated cultural tourists lead busy lives, resulting in them considering their leisure time to be quality time. On the other hand the tourist needs to be knowledgeable about art and culture, should (s)he be able to show understanding for their preservation. In marketing strategy terms, this objective implies an orientation on selected target groups interested in culture.

Profit
Maximization of the long-term yield and continuity for the tourism industry. The basic condition for realization of these business objectives is that companies, when operating the cultural tourism market and aiming at a cost-effective development, feel responsible for the preservation of culture and express this understanding to their clients.

For the realization of these strategic objectives there is a range of measures of a technical, environmental, organizational, financial, promotional and educational nature. The choice of measures depends on the type of cultural tourism product and the level of tourist pressure on the area. As part of visitor management you can

apply soft measures, such as advice and information, when the number of visitors or their behaviour does not give any cause for serious concern. Hard measures, such as severe visiting regulation, are required when tourist pressure damages the cultural heritage.

As soon as tourism is in danger of going beyond the physical and/or social capacity of the cultural attraction, one should bear in mind that cultural tourism can only have a future if this negative development can be stopped in time. The limits of tolerability are exceeded when culture becomes a consumer good and application for tourism purposes turns into consumption. After all, tangible or intangible damage does not only pose a threat to the intrinsic value, but certainly also to the tourist attractiveness of the culture supply. If the continued existence of the cultural attraction element is endangered to such an extent that the only solution is keeping the tourists away, it, by definition, loses its function as a place of interest for tourists, and at the same time the *raison d'être* of cultural tourism ceases to be.

This threat cannot only be seen from the supply perspective, but also from the demand perspective. If negative developments make enjoying or exploring culture impossible, this will cause dissatisfaction among the tourists with a serious cultural interest, for they will no longer get what they are looking for. In the worst case, the disappointment about the decline in quality and the commercialization of the culture supply can lead to these target groups staying away and consequently other groups, too. If such a downward spiral is not altered, cultural tourism could become self-destructive in the long-run, with all its consequences - not in the least in a commercial-economic respect! Besides, the tourism industry also benefits from a harmonious development of cultural tourism so that the opportunities which culture can offer are not obstructed and delayed. A purely commercial approach indicates short-term thinking and can lead to unbridled tourism growth which will be at the expense of the attraction elements on which cultural tourism is based. Determining the growth limits of cultural tourism together, is the challenge all parties are faced with. Sustainable tourism implies that the interests of all those concerned are guaranteed in the long run. Close consideration is therefore required between the culture administrators, the tourism industry and the various governments as parties who look after the interests of the host community. The product benefits from cooperation, because it stimulates cohesion and quality. It is the basis for a healthy symbiosis between culture and tourism.

Best practice

The pursuit of sustainable tourism is often laughed off as being a utopian dream, however, the result of the most considerable restoration project carried out in The Netherlands during the 1990s shows that this form of tourism can be a feasible option. It concerns the restoration of the historic country estate of Saint Gerlach, situated in the Geul valley near Houthem-Valkenburg (Limburg) and which comprises a castle, a convent for noblewomen and a tenant farmstead. At the moment the Saint-Gerlach estate is a member of the ChâteauHotels and Restaurants of Camille Oostwegel Holding, a chain which further consists of Erenstein Castle in Kerkrade, the Winseler Hof in Terwinselen, Château Neercanne in Maastricht and, as from the beginning of 2005, the Kruisherenklooster (a former abbey) in the historic centre of Maastricht. When putting this project to the test

against the objectives of sustainable cultural tourism it appears that in practice it is quite possible to find a balance between the diversity of interests represented by the *Ps* of the cultural tourism sustainability mix.

Preservation
The estate owes its name and its existence to the pious hermit Saint Gerlachus. Already quite soon after the hermit died in 1165, his grave in the adjacent baroque church attracted many pilgrims. An abbey was founded in order to offer good lodgings to these pilgrims. This was later turned into a religious retreat for noblewomen. Around 1800 part of the convent was converted into a castle. In the course of the previous century the buildings deteriorated and a foundation was established which devoted itself to the preservation of these historic buildings. And they did so quite successfully, for in 1994 this heritage property was allocated a new tourism use, by virtue of an agreement between the Foundation for the Preservation of Saint Gerlachus, the parish, Camille Oostwegel ChâteauHotels and Restaurants and De Vechtse Slag, a recreational real estate developer. The restoration project resulting from this, in which also the National Society for the preservation of historic buildings, the Province of Limburg and the municipality of Valkenburg participated, was completed in 1997. The castle now contains a restaurant and the farmstead has been turned into a hotel. The convent with its accompanying premises have been converted into a hotel and apartment complex. As far as the exterior architecture is concerned the new block of apartments has been based on the original style of the old premises, yet it has remained modest in size to prevent the protected view of the village from being harmed.

Population
In exchange and showing consideration for the wishes of the Church Board, a number of social and cultural services have been made in addition to these commercial facilities, for the benefit of the religious life of the local population and the pilgrims: a new presbytery, a Saint Gerlachus chapel with a room for catechism instruction and a museum with a Saint Gerlachus treasury in the cloister. In order to prevent hotel guests from disturbing parishioners and pilgrims in their prayers a spatial divider, a so-called "reli(gion)-buffer", has been put up between the church buildings and the hotel and catering premises. Also with the management of these combined premises a harmonious synthesis of the commercial, cultural and religious functions is aimed at. In cooperation with the parish organ recitals are held for the guests in the church. Pilgrims on their way to the Spanish holy place of Santiago de Compostela, are allowed to stay the night in the old sacristy of the Saint Gerlachus church, which has been furnished as a *refugio*. They may also partake of a special pilgrim's meal, which is prepared in the kitchen of Château Saint Gerlachus. Thus religious tourism and cultural tourism can peacefully go hand in hand. Thanks to this joint approach the public support for the project has been firmly secured within the local community. Seen from the view point of Valkenburg aan de Geul's tourism policy the arrival of the castle hotel fits in the municipality's pursuit of upgrading the tourism product by a shift from mass tourism to quality tourism, which at the same time is of benefit to the welfare of the local population.

Public
The culture-loving tourist is in for a good time in every respect, for a stay on the country estate is a guaranteed enriching holiday experience. The historic buildings and rooms provide an authentic setting for dining, staying the night or celebrations, and they meet the increasing demand for unique accommodation with a high experience value, a personal hospitality touch and regional gastronomy, a need which is especially present among the well-to-do and highly-educated cultural tourists.

Planet
Even the objectives of the natural tourism sustainability mix, symbolized by the *P* of *planet,* are met. It is possible to enjoy cultural as well as natural beauty since the farm lands, which became available after the last tenant left, were entrusted to the management of Limburg Landscape Foundation and the Ark Foundation. Ingendael is the name of the new, publicly accessible nature area around the river Geul, where wild breeds of Koniks horses and Galloway cattle roam freely.

Profit
The revenues from the commercial hotel and restaurant operations enable the preservation and maintenance of this cultural tourism property. The characteristic restaurants, accommodation facilities and conference venues equipped with all modern conveniences attract the guests without whom the continuance of the estate would not be guaranteed. As far as attractiveness is concerned Château Saint-Gerlachus is doing well out of the growing popularity of *boutique hotels* (independent hotels with their own particular character) as counterparts of *box hotels* (large-scale standard hotels belonging to international chains).

The Saint Gerlachus restoration project can serve as a model for a strategic cooperation between the various parties in the cultural tourism field. In it the realization of the shared interests guarantee the preservation of both the tangible culture (the estate, historic buildings and church treasures) and the intangible culture (the religious life of the parish community and the pilgrims' experience of faith). As a socially responsible entrepreneur *avant la lettre*, Camille Oostwegel may rightfully call himself a restaurateur-cum-restorer as he has not only succeeded in the culinary sense to create high-class restaurants, but also because in the cultural sense he has successfully restored damaged cultural heritage.

From *mariage de raison* to *mariage d'amour*

So culture and tourism are often condemned to each other or, seen in a more positive light, meant for each other. To refute the words of the heritage historian David Lowenthal: tourism needs *heritage*, but also vice versa. Whether out of sheer necessity or not most culture administrators will permit this *mariage de raison* between culture and commerce. The dowry which tourism invests in this marriage of convenience, is too profitable to reject on principle. However, would it not be so much more enjoyable for both partners to free themselves of the tight chains of this monstrous strategic alliance? Is it not so that her not knowing what *La Bête* - besides revenues - has to offer, makes himself unpopular with *La Belle*? Would it not be possible for the culture sector to grow from this rational union based on self-interest, from this pragmatic win-win situation, from this marriage of convenience into a *mariage d'amour*? That is to say

a marital union in which love comes from both sides, in which it is a matter of reciprocity and giving and taking is based on mutual understanding, respect and empathy with someone else's ideas. In order to effect this synergy the latent love for art and culture should be brought to flourish with the Tourism partner, whilst with the Culture partner understanding for the commercial course of action of the tourism industry should be fostered. It is definitely worth the effort, for the rewards which both parties shall reap of this marriage, shall be high.

Notes

(1) This article is an abridged and adapted version of the inaugural speech delivered by dr. Wil Munsters on assuming the office of Associate Professor of Cultural Tourism at Zuyd University on Friday, 23 April 2004. A free copy of the full text can be requested from the author.
(2) Among other publications *Cultural Tourism in Europe* (1996) and *Cultural Attractions and European Tourism* (2001).
(3) Cf. Munsters, W. (2001), The Bonnefanten Museum, Maastricht. In: Richards, G. (ed) C*ultural Attractions and European Tourism*. Oxon, CAB International, p. 105.
(4) Virgil. *Aeneid*, book 2, verse 49.
(5) *NRC Handelsblad*, 6 December 2002, p. 21.
(6) Lucebert. De zeer oude zingt. In: *Galerie Zuid*, 15 June 1954.

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Institut Keguruan dan Ilmu Pendidikan
  Semarang
Universitas Sahid
Akpar Satya Widya Surabaya
School of Tourism Economics
Universitas Sanata Dharma
Forall-Consult - Research and Study on
  Tourism
Institute of Technology Bandung
PPM Institute of Management
Trisakti Academy of Tourism
Winaya Mukti University
Satya Wacana Christian University
Institute for Indonesia Tourism Studies
Dagjah Mada University (UGM)
Universitas Katolik Indonesia Atma Jaya
Indo.com
LinTas
Pelita Harapan Tourism Academy
Directorate of Environmental Technology
Sahid Tourism Academy
San Tours and Travel
Akademi Pariwisata Yadatepe /
  Yogyakarta
Manajemen Parawisata Indonesia
  (Mapindo)
Universitas Sebelas Maret
Udayana University
Diparda TK II Buleleg
Tourism Academy Triatma Jaya
Hasanuddin University

Iran
Iran Tourism Studies Institute

Ireland
Dundalk Institute of Technology
Limerick Institute of Technology
Tipperary Institute
Athlone Institute of Technology
University of Limerick
Dublin Institute of Technology
Tralee RTC
Cavan Monaghan Rural Development
  Co.
Tourism College

Israel
Zimet Ltd., Advertising Agency

Italy
Università Bocconi Milano
Università degli Studi del Sannio-
  Benevento
University of Bologna
Free University of Bolzano
Universita Ca' Foscari di Venezia
University of Molise
IRAT - Institute for Service Industry
  Research

Japan
Ritsumeikan Asia Pacific University
Surugadai University
Global Development Research Center

Kazakhstan
Kazakh Ablai khan University of Int.
  Relations and World Languages

Kenya
Moi University
Kenya Utalii College
Airfreight & Related Studies Center
Maseno University
Kenya Disabled Development Society
United States International University
  Africa

Korea
GCT Services
Kyonggi University

Latvia
Vidzeme University College

Malawi
Soche Tours and Travel

Malaysia
University of Malaysia Sabah (UMS)
Universiti Kebangsaan Malaysia
Universiti Kebangsaan Malaysia
University of Malaya

Malta
ITIS Malta

University of Malta

Mexico
Universidad de las Américas Puebla

Mongolia
New Civilization College
Institute of Tourism Management
University of the Humanities

Morocco
University of Ibn Zohr

Namibia
Polytechnic of Namibia

Nepal
The Nepal Trust

Netherlands
Hogeschool Drenthe
Wageningen University
Alterra
INHOLLAND University
WICE
University of Amsterdam
SNV
Fontys Hogescholen
University of Tilburg
Hogeschool Zuyd
Erasmus Universiteit Rotterdam
Christelijke Hogeschool Noord-
  Nederland
NHTV
World Wide Travel & Entertainment
  News BV
Vrije Universiteit Amsterdam

New Zealand
University of Otago
Auckland University of Technology
Waiariki Institute of Technology
UNITEC Institute of Technology
Lincoln University

Nigeria
University of Ibadan
Empire Travel Services Ltd.

Norway
University College of Sogn & Fjordane
Lillehammer University College
Harstad University College
Finnmark College

Pakistan
Dawood College of Engenering and
  Technology
Asif Zaidi Tours Pakistan
Ecotourism Society Pakistan
Blue Sky Travels
Gaza Community College

Peru
ESAN (Escuela de Admin. De Negocios
  para Graduados)
Red de Turismo Sostenible (RedTurs)

Poland
Warsaw School of Economics
Academy of Physical Education and
  Sport
University of Lodz

Portugal
ESHTE
Universidade de Aveiro
Instituto Politécnico de Beja
Escola Superior de Tecnologia e Gestão
  de Viana do Castelo
Instituto Politécnico de Coimbra
Universidade de Algarve
UTAD - Universidade de Tras-os-
  Montes e Alto Douro
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  Interpretes

Republic of Mali
Adventure Discovery Mali

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  Economics
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Euro-Asia Foundation
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  Resort Studies
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Geographical Institute "J.Cvijic" SASA
The College of Hotel Management
  Belgrade
College of Tourism
Faculty of Sport and Tourism

Slovakia
Slovak Agricultural University
University of Matej Bel

Slovenia
Turistica - College of Tourism Studies
University of Mariboru

South Africa
University of Pretoria
University of KwaZulu-Natal
Cape Peninsula University of
  Technology
Vista University
University of South Africa (UNISA)
Fair Trade in Tourism South Africa
Tshwane University of Technology
Border Technikon
Living Waters Foundation

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IMI/ITIS Institutes of Hotel and Tourism
  Management
Swiss Hotel Management School
  University Centre

Tanzania
The Professional Tourguide School
Peace Through Tourism Promotion
  Programme

Thailand
Chiang Mai University
Kasetsart University

Turkey
Akdeniz University
Eastern Mediterranean University
Balikesir University
Anadolu University
Istanbul University
Dokuz Eylul University
Bilkent University

Uganda
Jimmy Sekasi Institute of Catering
UCOTA
Makerere University

Ukraine
Institute for Local Development of
  Chernihiv Oblast

United Arab Emirates
Emirates Academy of Hospitality
  Management

United Kingdom
University of Surrey
Coventry University
Oxford Brookes University
Scottish Agricultural College (SAC)
University of West England
University of Brighton
University of Plymouth
Canterbury Christ Church University
  College

Buckinghamshire Chilterns University
  College
University of Hertfordshire
University of Derby
London Metropolitan University
WA Consultants
University of Lincoln
Queen Margaret University College
University of Sunderland
Bournemouth University
Chester College of HE
Leeds Metropolitan University
Manchester Metropolitan University
College of St Mark & St John
Swansea Institute, SIHE
University of Wales Institute Cardiff
St. Martin's College
University of Strathclyde
Napier University Edinburgh
Glasgow Caledonian University
University of Wolverhampton
University of Birmingham
University of Westminster
University of Luton
University of Glamorgan
University of Kent
Birmingham College of Food, Tourism
  and Creative Studies
University of Salford
Nottingham Trent University
University of Greenwich
Sheffield Hallam University
Loughborough University

United States of America
Haworth Press Inc.
VIASINC
Colorado State University
Virginia Tech

Zimbabwe
National University of Science and
  Technology

ATLAS events

ATLAS annual conference 2004

Networking and partnerships in destination development and management

Napels, Italy
4-6 April 2004

Clara S. Petrillo
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The Conference issues

The topic of the 2004 ATLAS Annual Conference is currently one of the most important in tourism and is relevant to tourism destinations throughout the world.

In particular, attention has focussed on the development of networks and partnerships in tourism in response to the changing external and internal environment of the global tourism industry. As we move towards the 'network society', according to Manuel Castells, so the need for tourism enterprises, regions and NGOs to work together will increase significantly. Former competitors are now starting to work together as partners, or at least in 'co-opertition' with each other. We are already seeing a new generation of partnerships between the public sector and the private sector, especially in the field of tourism marketing, but the tourism industry is also increasingly characterised by multi-stakeholder partnerships and networks. The advent of 'networked tourism' raises a number of important issues for all those concerned with tourism development, and particularly those working within tourism destinations. It is easy to create networks, but how can they be sustained? What changes are required in the organisation of tourism in both the private and public sectors to maximise the benefits of networking? Who should lead these networks, and how should they be constituted? How do networks articulate with the local community? Are networks and partnerships always the best answer to the problems facing different destinations?

The conference has been the occasion for academic and research institutions to share ideas, find some answers and illustrate significant case studies. But, overall, to find issues of common interest and give birth to activities of international research that will be developed also by the ATLAS Special Interest Groups.

The introductory speeches of Patricia Barnett, Michael Hall and Claudio Quintano have led to the core of the discussion: the growing importance of networking and partnership for destinations' development and management.

The high number of presentations, the variety of the disciplines involved and the multifaceted case studies discussed make it hard to organize the discussion along main "fil-rouges". And, on the other hand, these are further confirmations of the complexity of the theme and of how much work is still to be done.

The first session was dedicated to networking as a form of **innovation**: firms can react to disadvantages by adopting new products or new ways of production that are based on cooperation and/or partnership. The economic literature has shown the relevance of innovation and innovative capabilities as main factors in explaining the sustainability of the competitive position of firms and/or regions. Thanks to the continuous interactions among local actors and international macro-environment, destination can turn into a Local System of Innovation where knowledge can be created and diffused and thus, the capacity for innovation enhanced (Prats-Planagumà and Guia).

Numerous are the fields for innovation: for example, seasonality can be faced through an incessant process of innovation with the participation of multiple actors in collective alliances and networks (Comas, Guia). The "franchising" organisation can offer important opportunities in the evolution of distribution channels (Fait, Iazzi, Rosato). Dezi and Schiavone have illustrated how the adoption of new territorial co-marketing strategies can generate competitive advantages for firms and an added value for tourists and destinations.

Information & Communication Technologies can be adopted as *enabling resources* in order to improve competitiveness of firms and destinations, by helping and encouraging cooperation and co-production. In particular for SME's, huge potentialities of product innovation arise from ICTs' evolution and their various applications, such as multimedia technologies (Andreottola et al.) or the Internet use (Corfu; Peters).

I.T.'s low costs and easy access guarantee a vast and fast diffusion in all over the world but, on the other hand, many are the risks associated. The lacking of infrastructures, knowledge and reliance could deepen the technology gap among "rich" and "poor" destinations; the disintermediation process is a serious menace for millions of travel agencies who have always had a very low bargaining power (della Corte, Sciarelli).

Quality is another important issue: as Vieira, Ennew and Winklhofer have clearly stated, "the delivery of high quality goods and services is increasingly just a minimum requirement for competitiveness rather than being the source of superior performance". In order to guarantee the quality of tourism product it is essential to ensure the quality of the entire destination and this is much more evident in the case of protected areas where regional and local level stakeholders must perceive local planning as a part of a sustainable tourism development strategy (Cutumisu, Cottrell). This can be obtained only through an active cooperation of all the actors:

first of all, local communities who must actively participate in destination planning and management in such a way to have a greater level of control on the process' effects (Wilson, van Rooyen). Moreover, entrepreneurs and work-forces who must "believe" in and activate the quality process. With an interesting study, Woods and Deegan have proved that there may be a range of factors determining tourism businesses' decisions to become involved with a quality network and that these vary according to the phase of membership.

Quality marks and logos can be very useful to check, guarantee and enhance the high level of the services offered: "Rimini per i congressi" is an interesting example of a quality certification of an entire destination (Travaglini).

From researches' findings, it has emerged that the role of local and national **institutions** has deeply changed over the years: Tourism Bureaus, for example, have turned from a simple tourist information office, into business bureaus, giving services and assistance to small and medium firms in activating and supporting local tourism networks (Cooper, Erfurt).

As Minguzzi and Presenza have stated, local institutions can stimulate, like a "system's integrator", new solutions by promoting the integration of complementary resources for networks' development. Their particular position impose them to assume the role of *meta-managers* – network broker or champion - in the destination network: collaborate to solve situations and problems more complex, activate and rationalise investment flows or, as the cases of Macao (Kilic, Okumus) and of Beypazari (Saleem, Otzin) have demonstrated, contribute in creating new international tourism destinations.

Cooperative networks between Destination Marketing Organizations (DMO) and tourism industry are a strategic framework to overcome rivalries and difficulties (Blumberg) and these organisations become a specific "testimony" to the power of shared learning (Marciszewska).

All institutional actors are actively involved: national governments with specific welfare interventions and policies have important implications in terms of products and service innovations in tourism system (Hjalager). Borges, Devile and Lima have highlighted the numerous advantages that come from partnerships between education and firms systems in a destination, strongly affecting the competitiveness of both systems. The case of lower Silesia has showed how a tourism development strategy could be the result of an active collaboration among Regional Tourist Organizations and University.

A particular form of "imposed" tourism networking is given when destinations' actors must co-operate for the organization of mega-events who completely change their plans and strategies – such as in the case of Sydney Olympic Games (Brown).

The vast discussion emerged during the session "**Destination Development** and Networking" has proved the importance of the theme in local planning. In-depth analysis have been made to set which are the key factors that influence destinations' networking: the degree of infrastructures' development, destination size, social network density, cultural differences are among these (Tinsley, Lynch).

It has been underlined as relational competences are strategic both for the single tourism firm and for the destination network and they are developed when an organization adopt "relationship builders" policies and practices (Buonocore, Metallo).

Studies findings have proved that the success of the destination development rely on the active involvement of all the stakeholders: loyal tourists - because of their deep affection and knowledge of the destination (Anastassova) - inhabitants, private and public parties (Kiráľová). Even "marginal tourism firms" – suppliers of goods and services not exclusively for tourists – can have an active role in destinations' networking (Firth). An interesting case study has showed how a local policy, the Vesuvius Plan of Campania Region, have tried to involve residents and local administrations (Bernasconi, Di Giulio, Luongo). Also important are national infrastructures and services that can help tourism development even in rural hinterlands, as demonstrated in the case of walking trails in Portugal (Kastenholz, Rodrigues).

Another group of key stakeholders are multinational chain hotels who possess competitive advantages and can help tourism destination in 'closing the technology gap and accessing new markets'. Benefits coming from an international presence are numerous and vary from productivity spillovers to market access spillovers (Wong, Baum).

Specific problems are posed by Central Europe destinations which had been closed many years to visitors and are now divided into different states: Böhn, with the case of the Cross Border Area of Latvia, Estonia and Russia, demonstrates how private entrepreneurs could be a driving force to create relationships among actors for an integrated process of development. In these cases international networks are crucial and essential: for example, the Euro-Host Group was formed by Central Europe countries in order to build, organize and manage tourism destinations (Popescu, Rotariu).

An intense debate has been developed about the characteristics and definitions of **Tourism Local Systems** and their similarities/differences with the existing networking models: Clusters, Districts Milieu. Svensson, Flagestad and Nordin have illustrated the relevance of the governance perspective for studying not only partnership processes, but also clusters and innovation systems. Lazzeretti and Capone have extended to tourist industry a methodology of identification already elaborated and applied for Italian industrial districts while the aim of Maulet study's has been to develop a tool of analysis that focussed the features of LTS starting from the industrial district concept.

The TLS case-studies from all over the world have proven that, actually, local economies tend to develop through the intense development of relationships and networking. Sometimes these can completely change the tourism geographies making new destinations and tourism areas grow up, such as the Sicilian cases illustrated by Cusimano and Giannone; or they can be the means by which destinations succeed in overcoming difficulties, such as a peripheral position (Breda, Costa, Costa). But TLS requires a managerial challenge who comprise mobilising

and co-ordinating the other actors' resources and activities. Firms with strong learning capabilities are able to develop faster and profit more from the partnerships they are involved in (Soisalon-Soininen, Lindroth).

Networks and partnerships for **heritage** management present many difficulties because of a significant gap between the government organisations and the private sector in their perceptions and attitudes on the general development. When the object is heritage management, each stakeholder sector persists in its own interests and most of them are reluctant to share their concerns and problems with other group of stakeholder sector (Yee). A clear example of the potential conflicts and trade-offs is the case of the thousands of religious buildings and sites that are visited, at the same time, by faithful and tourists. The risk is the overlapping of interests that could lead to the complete unavailability of the resource for one group or the other.

The case of Venice Association "Chorus" shows how it is possible to successfully co-manage local heritage in order to create a network capable of satisfying both cultural and religious needs and interests (Avallone, De Alfieri). Or to make cultural resources become an element of profitability and a strategic concept for the development of local economies (Simeon, Livigni). An interesting example is given by heritage cities whereas partnerships have the common objective to rehabilitate and enhance the historic centre and, in the meantime, improve the quality of life of inhabitants, as in the case of Faro, Portugal (Ferreira, Costa).

On the other hand, the case of Serbia has demonstrated that the lack of networks and cooperation can be the cause of the exclusion of very important cultural sites from international tourist maps, despite of the high importance of the country's heritage (Tomka).
In other cases – such as the Auschwitz Concentration Camp – partnership between different countries is needed because the site has a symbolic importance for a nation (Israeli) and is an important tourist attraction for another (Poland) (Poria). Moreover, the individuals' perception of the site in relation to their own heritage is highly relevant for heritage management: as a consequence, destination development planning must include the identification of visitors' consumption patterns with their socio-demographic and cultural profiles, perceptions and motivations, needs and behaviours (Domìnguez, Valdez).

The sustainability of tourism development rely on the conscientious respect and enhancement of destinations' **cultures** and traditions: A research reveals that developing social capital – that is one of the most important indicators of the resilience of local communities – is one means of build up a more positive relationship between tourism and culture (Richards, Wilson).

Studies have demonstrated that the differences between entrepreneurs and business norms and values at the tourist destination could have great influence on the ways the destination develops (von Friedrichs Grängsjö, Nilson).

Wearing et al. give an useful outlook on how to develop research tools to support and encourage a multicultural approach to the management of a site – such as an urban park – by incorporating cultural diversity into visitor management.

An unusual framework to make different cultures effectively interact for destination development is the one described by Pellicano and Polese: the Cilento National Park has developed a project whose aim was to actively involve emigrants to U.S.A. and Australia in their role of bearers of both cultures. They tried to take advantage of their strong recalling feeling to their ancestors' land and make them act as a marketing leverage by diffusing Italian life styles and culture.

Culture can also be the means by which neighbouring destinations can create a "brand" by communicating a common and coherent image of the area, enhancing historical aspects or cultural roots (Arlt).

Destination's culture reveals itself also through its typical products, traditional festivals or residents' way of living. Recently, in South Italy local governments are making many efforts for tourism development in internal areas by helping the creation of networking though the exploitation of wine and gastronomic products (Migliaccio). Another success history comes from the case of organic farms presented by McIntosh and Bonnemann who proved that the hosted experience in an organic farm is notably different from that provided at a commercial farm stay: the difference relays in a more genuine and authentic experience of the former, thanks to a major involvement and environmental concern.

Both producers and consumers can construct and deploy cultural and regional knowledges in order to create different typologies of tourism/food and food/leisure networks (Hannam, Henderson):

Moreover, local communities can find new motivations to networking when organising events or festivals: this could be the main driver for the "caring for place" and the celebration of local community identity (Raj, Morpeth). In this view, Bonetti and Simoni have identified the different paths that could lead to the creation of a local tourism network, by starting from the implementation of a particular event. It also emerged the great importance assumed by the ability to organise local resources and by the density of marketing skills in the area.

As Richards and Wilson have noted, tourism can be an exceptional conduit for modernisation, commercialisation and globalisation, with connected high risks of erosion of local culture, tradition and identity. And, none can forget, of sexual exploitation in fragile social environments.

But, on the other hand, it is also true that tourism is a powerful force for global peace, cultural understanding and international unity.

The Asian areas recently destroyed by tsunami:

- Sri Lanka (http://www.mapsofworld.com/world-news/26-12-2004-srilanka.html),
- Malaysia (http://www.mapsofworld.com/world-news/26-12-2004-malaysia.html),
- Thailand (http://www.mapsofworld.com/world-news/26-12-2004-thailand.html),
- Maldives Islands (http://www.mapsofworld.com/world-news/26-12-2004-maldives.html).

are at the top of our holidays' dreams. This has surely been a significant push factor of the most impressive chain of solidarity, completely spontaneous, the world has never carried out. This could be, if needed, another motivation for dedicating our forces and competences to the study of this fascinating theme.

Also in the name of IRAT's staff, I intend to thank ATLAS for having entrusted us the organisation of their Annual Conference. One of the main purposes of ATLAS is to encourage cross-cultural and transnational research collaboration in tourism and leisure and we are confident that the agreeable networking that took place between delegates in Naples will lead to many such projects.

Some people argued that the Conference's success must be attributed to the magnificent location in the wonderful city of Naples or to the interesting theme chosen for the Conference. But the merit certainly goes to the constant and precious assistance of Leontine Onderwater and Jantien Veldman - irreplaceable ATLAS coordinators -; to the precious guidance and exceptional spirit of John Swarbrooke, who supported our continuous requests; to the skill and perseverance of the members of the Scientific Committee, who read hundreds of abstracts; to the relevance of keynote speakers' presentations – Patricia Barnett, Michael Hall and Claudio Quintano -; and, last but first of all, to the enthusiastic and qualified participation of delegates and scholars from all over the world.

The publication
Networking and partnership in destinations and development management: Proceedings of the ATLAS Annual Conference 2004
can now be ordered at
www.atlas-euro.org

ATLAS Africa conference 2004

Leadership, culture and knowledge:
Gateway to sustainable tourism in Africa

29 September – 1 October 2004
Pretoria, South Africa

No report available yet.

ATLAS Asia-Pacific conference 2004

Changing environments in the tourism of the Asia Pacific

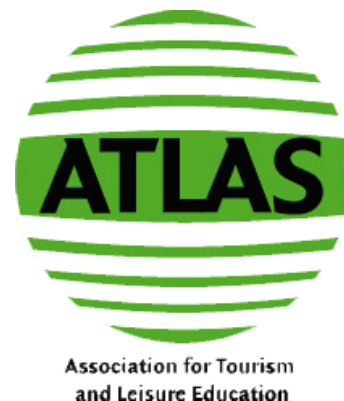**20-21 November 2004**
Beppu, Oita, Japan

No report available yet.

ATLAS annual conference 2005

Tourism, creativity and development

Barcelona, Spain
2-4 November 2005

Introduction

Increasing competition between regions, cities and places for resources to support development is placing increasing emphasis on culture as a source of differentiation, inspiration and narrative. At the same time, widespread use of similar 'cultural economy' strategies poses problems of serial reproduction effects and the growth of identikit cultures. As the basis of competitive advantage shifts from natural to creative assets as a means of injecting dynamism into the local economy, local community and tourism, the creation of difference no longer resides solely in the development of fixed cultural assets or attractions. Creativity is often seen as a strategy for appealing to cultural consumers, as a means of attracting 'creative industries' and as a way of developing 'creative tourism'.

However, implementing creative development strategies based on endogenous creative potential is more difficult. Creativity itself is a complex, footloose and intangible concept, which takes on many different meanings in different contexts. There are also potential problems in trying to tie specific forms of intellectual property to specific locations in order to attract mobile consumers. The analysis of

the relationship between tourism and creativity can also offer potential insights into the role of tourists as stimuli for creativity, or the role of borderlands (both physical and cultural) as sites of creative development. This ATLAS conference will therefore explore the interfaces between tourism, development and creativity, particularly in the context of potential collaboration between the creative and tourism sectors.

Keynote speakers

Lluís Bonet i Agustí, Faculty of Economics, University of Barcelona (Spain)
Paul Cloke, Department of Geography, University of Exeter (UK)
Graeme Evans, Cities Institute, London Metropolitan University (UK)
Francesc Muñoz, Department of Geography, Autonomous University of Barcelona (Spain)
Gerda Priestley, Escola Universitària de Turisme i Direcció Hotelera (EUTDH), Autonomous University of Barcelona (Spain)
Antonio Paolo Russo, European Institute for Comparative Urban Research (EURICUR), Erasmus University Rotterdam (Netherlands)
Walter Santagata, International Center for Research on the Economics of Culture, Institutions and Creativity, University of Turin (Italy)

Conference themes

Realms of creativity in tourism
Social creativity
Economic creativity
Cultural creativity
Spiritual and liminal creativity

Spaces of creativity in tourism
Cultural clusters
Creative enterprises
Creative regions
Creative cities

Flows of creativity in tourism
Cultures of creativity
Innovation, lifestyle entrepreneurialism
Networks
Cultures of tourism
Gastronomy
Governance and planning
Cultural thirdspace, creative borderlands
Creativity and spectacle
Creativity and identity

ATLAS SIG Business Tourism meeting 2005

Pathways and innovation

**Dublin, Ireland
5-6 December 2005**

Conference Objectives

This is Europe 's second conference to be held on the theme of education and training for the Business Tourism industry - a vast sector supporting all of those who participate in conferences, exhibitions, incentive trips and individual business travel. One of the fastest-growing sectors of the global travel and tourism industry, Business Tourism already accounts for approximately one quarter to one third of all earnings from travel and tourism in most developed destinations, and is of considerable importance to many emerging destinations as a source of revenue and job creation.

This ATLAS conference will bring together Business Tourism academics and researchers, along with practitioners from the various sectors of the Business Tourism industry. The academics and researchers will have the opportunity to demonstrate their roles in contributing to the education of the next generation of Business Tourism professionals and to the supply of market intelligence for the Business Tourism sector. The practitioners will be able to articulate their own needs and expectations regarding the part to be played by educational providers active in this vibrant and fast-changing sector.

After the success of the first SIG Business Tourism conference last year in Barcelona, Dublin Institute of Technology are delighted to host this conference at a time of enormous growth in business tourism in Ireland's capital city. A city renowned for its warmth, wit and welcome, Dublin offers delegates the perfect conference location.

Conference themes

- Innovative pedagogical approaches in business tourism education.
- Innovation in marketing and product development in business tourism.

Conference venue

The conference will be held in the School of Hospitality Management and Tourism, Faculty of Tourism and Food at Dublin Institute of Technology. A city centre location, the venue will offer delegates the opportunity to easily walk to the city's numerous attractions.

More information can be found on the ATLAS website www.atlas-euro.org or contact the ATLAS secretariat at admin@atlas-euro.org.

ATLAS Africa conference 2006

Contested landscapes in tourism: culture, conservation and consumption

Mombasa, Kenya
16–18 February 2006

Introduction

ATLAS Africa and Moi University are pleased to host the ATLAS Africa conference in February 2006. The Conference is organised jointly with the International Geographical Union's (IGU) Commission of Tourism, Leisure and Global Change. The conference will be held at the Whitesands Hotel in Mombasa, Kenya.

Tourism constitutes one of the major contemporary forces of spatial transformation modifying and defining landscapes of different parts of the world. Tourism industry and tourists are increasingly using, consuming and changing landscapes, and tourism marketing reproduces powerful images and representations about landscapes. These representations and changes in landscapes are integrated into larger processes such as globalisation, development discourses, identity politics, competition, consumption and nature conservation. In some cases the impacts of tourism in destination regions and communities may have become so profound that destination areas have transformed to tourism landscapes in which tourism dominates the meanings and uses of the land. But this dominance is also often locally contested by multiple counter-narratives. The landscapes of tourism are also defined by traditional and other contemporary uses and meanings of the land, nature

and communities, which creates contested landscapes. These power processes of domination and resistance constitute an arena of socially constructed images of landscapes.

The conquest of African landscape is constantly changing. Tourism industry constantly transforms and defines landscapes and communities through marketing and direct use. In nature conservation remote landscapes have traditionally been treated as spaces without people. In conservation circles of that time, Africans were usually portrayed as potential 'poachers' and a threat to the still existing wildlife populations. However, conservation ideology has changed dramatically and is now geared towards including local communities in conservation efforts, and also tourism industry aims to empower local communities through tourism development. What are the consequences of these shifts in ideology for the way we look at African landscapes in tourism and generally? And how do tourists 'consume' African landscapes and what is the role of local culture and communities between (new) tourism and conservation? Can the model of community-based tourism satisfy the needs and goals of local people, tourism industry and sustainable use of natural and cultural resources?

Conference goals and objectives

The aim of the Conference is to discuss the relationship between tourism and landscapes in African context. The conference will focus on landscapes in tourism and their connection to culture, conservation and consumption in tourism research and management. The general aims of the Conference are:

- Examine the role of landscapes in tourism consumption and production and the impacts of tourism in natural and cultural landscapes.
- Analyse contemporary issues, practices and future changes and challenges in tourism landscapes.
- Discuss the benefits and costs of tourism development in landscapes for communities and nature conservation.
- Explore various and often competing social and physical constructions and ways of consuming and conserving landscapes in Africa.
- Develop new approaches into the social, cultural, economic, political and environmental implications of global-local connections (globalization) in tourism landscapes.
- Provide an open forum for the exchange of views among academics and landscape, community and nature conservation area planners and professionals.

Conference themes

- The role of landscapes in tourism;
- Landscape use and abuse in the context of tourism;
- The role of landscapes in nature conservation and tourism;
- Competing constructions of landscape in tourism;
- Landscape consumption in tourism;
- Landscapes of resistance;
- Changing landscapes in tourism development;
- Landscape, (local) identity and tourism;

- Local-global relations in tourism landscapes;
- Landscape representations and tourism;
- Tourism and landscape planning;
- Landscape and tourism impact assessment;
- Landscapes and tourism in national parks and other conservation areas;
- Landscapes and Community-based tourism.

More information can be found on the ATLAS website
www.atlas-euro.org
or contact the ATLAS secretariat at
admin@atlas-euro.org.

ATLAS annual conference 2006

The transformation of tourism

Lodz, Poland
20-22 September 2006

Association for Tourism
and Leisure Education

Preliminary conference announcement and call for papers

ATLAS and the University of Lodz are pleased to host the ATLAS annual conference in 2006. The conference will be held in the premises of Lodz University in September 2006.

The aim of the conference is to provide an opportunity to exchange opinions and discuss the impacts of systemic and political transformation on tourism, which is taking place in different regions and countries in the beginning of the 21 century. Within the wide scope of the conference, special attention will be paid to geographical and environmental changes in global tourism. Full papers, communications and presentation of works in progress are invited in the following fields:

- Old and new tourist spaces (e.g. transformation of the 3S to a 3E model)
- Spatial consequences of new trends in global tourism
- Tourist development in Central and Eastern Europe

- Consequences for tourism of the EU eastern enlargement in 2004
- Tourism in the rural environment
- Cultural and urban tourism developments and patterns
- Tourist planning and management at local and regional level

These topics do not preclude discussion on other issues linked with the theme. We believe that the above areas of discussion can inspire participants to present their own topics and proposals. The final list of the discussion fields will take into consideration all suggestions and will be closed at the end of 2004.

More information can be found on the ATLAS website www.atlas-euro.org or contact the ATLAS secretariat at admin@atlas-euro.org.

ATLAS Asia-Pacific conference 2006

Tourism After Oil

4-6 December 2006
Dunedin, New Zealand

Call for papers

The theme of the conference stresses the need to take a long-term perspective on current and future issues with respect to tourism in the Asia-Pacific region. Although the conference will provide a specific examination of the implications of rising oil prices and the overall implications of increases in the cost of energy for tourism the conference also invites papers on:

the future of long-distance travel
- changing patterns of international tourism in the Asia-Pacific
- domestic tourism in the Asia-Pacific
- tourism development and impacts
- tourism and the environment in local, regional and global perspective
- tourism and security
- special interest tourism
- tourism and foreign investment

- tourism and border regions
- hospitality management in the Asia-Pacific
- new markets in the Asia-Pacific
- pro-poor tourism in the Asia-Pacific
- special session on tourism in capital cities
- special session(s) on tourism, supranational organization and international trade regimes; co-hosted in conjunction with the ATLAS tourism policy network

The conference will be held in conjunction with the 2006 New Zealand Tourism and Hospitality Research Conference and special rates are available for delegates who attend both conferences.

More information can be found on the ATLAS website www.atlas-euro.org or contact the ATLAS secretariat at admin@atlas-euro.org.

ATLAS regional groups

ATLAS Africa

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Since its official launching in 2000, ATLAS-Africa has undertaken various activities including creations of a global network among academicians and practitioners in the tourism and leisure industry, curricula development, and promotion of professional growth among its membership.

Of particular significance, in the last 4 years, ATLAS-Africa has managed to organise 3 very successful conferences that were held in different African countries. These conferences attracted participants from different parts of the world, with an average attendance of about 100 delegates in each conference.

The first conference was held in December 2000 in Mombasa, Kenya. The theme of that conference was, *cultural tourism in Africa: strategies for the new millennium*. The second conference whose theme was: *community tourism: options for the future*, was held in February 2003 in Arusha, Tanzania. The third conference was held last year (September 2004) in Pretoria, South Africa. The theme of that conference was, *leadership, culture and knowledge: gateway to sustainable tourism in Africa*.

The following general features have been noted as regards to the nature of tourism development in Africa:

First, the development of tourism in Africa is at its incipient stage. However, there is great variation in the level of tourism development in the 53 Africa countries. This level of development ranges from countries such Egypt, South Africa, Morocco and Kenya which have got a, relatively, well developed tourism sector, and countries such as Nigeria, Eritrea, Sierra Leone and Angola where tourism is least developed, not withstanding the latent potential for tourism development.

Second, tourism development in most African countries has, over the years, mainly, focused in the development of a narrow product rage, based on wildlife safari and beach tourism. This is not withstanding the fact that Africa is endowed with diverse tourist resources, particularly the unique indigenous cultures that provide latent comparative advantage for the development of cultural tourism.

Third, in most cases, representatives of local African communities are not well represented in the planning, design, development and management of local resources for tourism. As a consequence, due to lack of proper representation of local communities in the commodification process, ethnic cultures (e.g., Masai in Eastern, and Zulu and San in Southern Africa) are usually presented to tourists in a manner that the people themselves may not like to be presented to the outside world.

Within this broad context of African tourism, ATLAS-Africa is currently playing a critical role in creating a network, and bringing together academicians, practitioners and policy-makers in the global tourism and leisure industry. Through this global network, there has been a rich exchange of ideas, awareness creation, capacity-building, and dissemination of knowledge on critical issues and practical problems that are confronting the development of tourism in Africa. Furthermore, ATLAS-Africa provides a unique venue for sharing of information on innovative strategies that can assist ameliorate the social, cultural, economic and environmental problems facing the development of the tourism and leisure industry in Africa.

Also, ATLAS-Africa is involved in coordination research initiatives, curricula and professional development in tourism and leisure studies through the existing international network that have been established, over the years, within the umbrella ATLAS linkages. Through these global linkages, there is currently a rich exchange of innovative ideas in the teaching, epistemology and pedagogue of tourism as a field of study, in intermediary and tertiary training institutions in Africa, Europe, Asia, North America, and the rest of the world.

It is also important to note that a unique feature of all ATLAS-Africa conferences is the participation of delegates in intra and post conference tours. Thus, participation in ATLAS-Africa conference, usually, entails going beyond the making of speeches and the giving of academic presentations in conference rooms. Side by side with conference activities, delegates are encouraged to partake in short excursions and trips to various touristic and recreational sites in selected locations with the town and/or country where the conference is being held.

In this regard, I would like to take this opportunity to invite all those who are interested to attend the forthcoming ATLAS-Africa conference that will be held in Mombasa, Kenya from 16th –18th, February 2006. The theme of this conference is, *contested landscapes in tourism: culture, conservation and consumption*. The conference is jointed being organised by the ATLAS Secretariat, International Goegraphical Union (IGU) and Moi University. For more information concerning this conference visit the ATLAS Website: www.atlas-euro.org.

ATLAS Europe

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It has been an interesting year for ATLAS Europe. We have watched the accession process with curiosity, as well as the various (and sometimes surprising!) responses to the proposed Constitution, not to mention the growing disillusionment in some countries with the EURO. Our response has been to underake a major project in the form of an edited publication entitled *Tourism in the New Europe: The Challenges and Opportunities of EU Enlargement,* which will be published by CABI in 2006 and launched at the ATLAS conference in Lodz, Poland next year. The editors are Derek Hall, Barbara Marciszewska, and myself (Melanie Smith), with the collaboration of some twenty authors, most of whom are ATLAS members. The publication offers a country-by-country analysis of tourism development, focusing in particular on the implications of accession into the EU. It also offers views and observations from neighbouring countries and regions further afield, as well as discussing more broadly the structures and frameworks of the EU. It has been an exciting project and we thank the authors very much for their contributions.

Some of our ways of keeping up-to-date with European issues have been the attendance of various seminars in Brussels and London, as well as the European Tourism Forum in Budapest. Following a useful meeting with Bill Richards from ETAG (The European Travel and Tourism Action Group - see http://www.etc-corporate.org/2005/page0019.htm) in 2004 in London, it was decided that Anya Diekmann from the Université Libre de Bruxelles would attend regular meetings of ETAG in Brussels, in order to give ATLAS a 'voice' and to investigate opportunities for funding bids, research projects and networking. ETAG has been focusing this year on a number of projects supported by the European Commission's Tourism Unit, including:

- A study looking at networking and partnership in the Economic and Social Committee (ECOSOC),
- A handbook on creating tourism learning areas in the European Union,
- Research into sustainable transport and tourism in Europe.

Thank you to Anya for her dedication to this mission, and to Bill Richards for giving us such an important opportunity to represent ATLAS at this level.

The European Tourism Forum in Budapest, Hungary 15 -16 October 2004 was attended by several ATLAS members, and provided an excellent networking

opportunity, as well as a chance to update ourselves on current European initiatives. Workshops focused on the following three themes:

1. Internal market for services in EU 25.
2. Employment and training in the tourism industry.
3. New trends in tourism.

It was gratifying to note that the work of ATLAS and its members is, in many cases, quite far ahead of those of other European tourism organisations and researchers. Ideally, we need to find new ways of disseminating our work more widely outside the network, especially to policy-makers and practitioners at a European level.

A series of seminars were also organised in London by EUCLID (UK's Cultural Contact Point for the Culture 2000 funding programme), and some ATLAS members were able to attend or even give talks (e.g. in the case of Greg Richards). These were the themes that were focused on:

- Cultural Policy as a Tool for Change,
- European Co-operation: Case Studies,
- The new Structural Funds 2007-2013,
- Citizenship and the new Europe,
- The European Union Approach to Culture.

The seminars were well-organised and the debates were interesting, informative and timely. In particular, members were keen to gain some information about the forthcoming Culture 2007 round of EU funding, which follows the Culture 2000 programme. The main emphasis is on the following objectives and there is an estimated budget of 408m EUROS:

- Mobility between European countries for everyone working in the EU cultural sector,
- The circulation of works of art and cultural/artistic products throughout Europe,
- Intercultural dialogue.

As always, many ATLAS members have been involved in the writing of funding bids for tourism and related research projects. For example, at least three different groups from ATLAS recently submitted a bid for a project which would measure the economic and spcial impacts of sporting and cultural events, and they are currently awaiting the outcome.
We are always interested in hearing from members who have an idea for a research project, and more importantly, can identify a funding source! Some of the recent discussions amongst members has been about projects that focus on cultural regeneration (e.g. in Britain, Hungary and Poland) as a possible area for collaboration. Given that this links very closely to the theme of the conference in Barcelona, there should be ample time to discuss possibilites. But other suggestions are also most welcome.

We are very much looking forward to the forthcoming European conference in Barcelona. John Swarbrooke, Leontine Onderwater and myself also recently enjoyed the hospitality of the Lodz members, who are hosting the next ATLAS conference in 2006. Thank you very much for this wonderful opportunity to visit and for your kind hospitality.

ATLAS Asia-Pacific

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No report available yet.

ATLAS Americas

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In the last year the foundation of ATLAS Americas has made little progress. The American chapter was discussed at the ATLAS Conference in Naples with (new) American ATLAS members and the existing committee members. It was felt that a joint research proposal and inaugural conference would speed up developments.

However, the preparation of a project proposal within the EU-framework of ALFA (academic cooperation programme between European Union and Latin America) was unsuccessful, as the EU temporarily ended this programme due to financial reasons.

Stu Cottrell (Colorado State University) presented the ATLAS Americas idea at the ISSRM conference in June 2004. Six US-based universities expressed their interest to cooperate. ATLAS is also communicating with CONPEHT (see www.conpeht.net) to sign a Memorandum of Understanding and jointly organise an inaugural conference in 2006 or 2007.

ATLAS Special Interest Groups

Cultural Tourism Research Group

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The Cultural Tourism Research Group is the oldest Special Interest Group in the ATLAS network, having been operating since its initial meeting in Germany in 1992. The group now has 62 members from 23 countries.

In 2004/05 the group has been busy with a fourth round of data for its cultural tourism research project. Having started with the (then) 12 member states of the EU in 1992, the latest research involved 35 members from 25 countries. This time there was considerably more participation from outside Europe, with Africa and Latin America being notable additions to the research.

The fieldwork yielded a total of over 13,000 completed visitor questionnaires at different types of cultural sites. The project was ably supported by Celia Queiros, a graduate of the Polytechnic Institute of Viana do Castelo in Portugal. She worked extremely hard during 2004 to develop a centralized management and data collection systems for the project, using the website www.geocities.com/atlasproject2004. This site contains all the different language versions of the questionnaires used in the surveys as well as full implementation instructions. This allowed the different participants to work more or less independently and vastly increased the amount of data that could be processed.

The results of the 2004 surveys indicate that the general structure of the cultural tourism market has changed relatively little over the past decade. The cultural visitors tend to be highly educated, relatively wealthy individuals with a high level of cultural capital. Because of rising education levels, cultural holidays seem to be more important for this particular group. One of the key changes in the market, particularly in Europe, has been the increasingly important role of budget airlines in driving the growth of city breaks. This has also raised the use of Internet to book both travel and accommodation.

Information sources consulted before departure
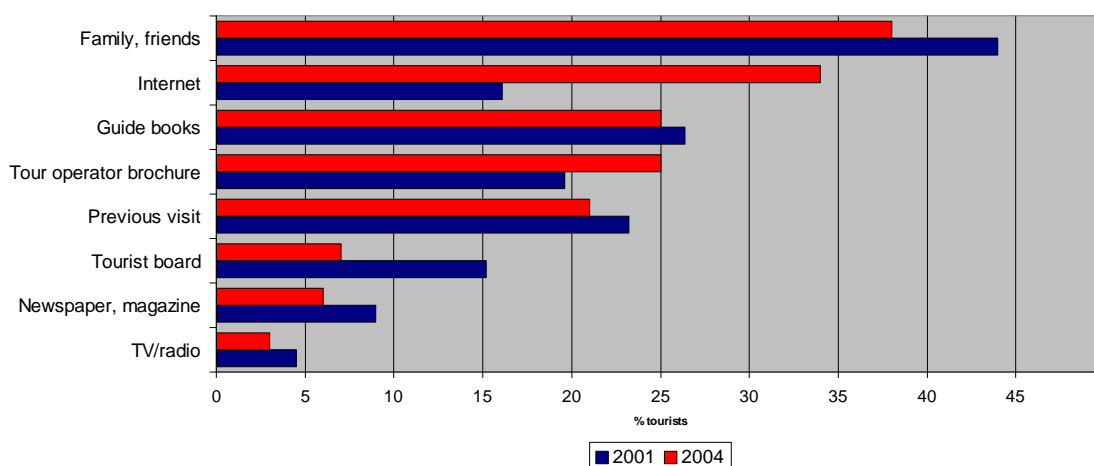
Due to its wide coverage and longitudinal comparisons, the ATLAS surveys have now become one of the most important sources of cultural tourism research information. Each project participant received a complete set of the global data, allowing them to produce comparative studies. The latest CTRG publication, Cultural Tourism: Global and Local Perspectives was also completed. This will be published by Haworth Press in 2007.

Gastronomy and Tourism Research Group

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Introduction

The Gastronomy and Tourism Research Group was established at the expert meeting held in Portugal in March 2001, which was attended by 10 ATLAS members who made presentations to the International Gastronomy Conference organised by the Regional Tourist Board for the Alto Minho. The next meetings of the group took place respectively in Sondrio, Northern Italy (2002) and in Massignac, France (2003). During both meetings ways of developing research into the relationship between tourism and gastronomy were considered and the group resources for funding were discussed. The group has since then grown steadily.

Overall purpose

- To provide a network for critical discourse on tourism and gastronomy

Main aims

- To stimulate interest in the subject,
- To identify specific strands for research in the subject,
- To provide a platform for discussion of the subject between active researchers,
- To promote collaborative research.

Overarching themes

- tourism and the sustainability of regional cuisine,
- regional identity, gastronomy and tourism,
- regional economic development through tourism and gastronomy,
- (tourist) consumer behaviour, gastronomy and tourism.

Activities

This year the annual T&G meeting is linked to the annual ATLAS conference, where the venue for the 2006 conference will be discussed.

Most members of this group are involved in research in this subject in their local area. However during the meetings we aim to discuss our current research and to identify

possibilities for co-operative research. One such a plan is to produce a handbook on sustainable gastronomy routes; a conceptual framework to assist in the identification and the management of sustainable gastronomy tourist routes. For more information about the group and its meetings please contact Jetske van Westering (J.Van-Westering@surrey.ac.uk)

Publications

A.M. Hjalager and G. Richards (2001), Tourism and Gastronomy. London: Routledge

Policy Research Group

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No report available yet.

Backpackers Research Group

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The *Backpacker Research Group* has grown from only a few members in 2001 (since it was established) to more than 35 researchers across 15 countries in 2005. The first expert meeting of group members was held in Bangkok, at the Kasetsart University in July of 2002 to report on existing body of research and discuss future research directions. The keynote speaker at the meeting was Professor Eric Cohen, a sociologist who produced in 1970s seminal works on 'drifters', recognised to be predecessors of contemporary backpackers. A great range of around 15 international research papers based in Israel, UK, Germany, Thailand, India, Malaysia, Australia and New Zealand revealed the complexity of phenomenon and raised many issues that need further investigation. The meeting has resulted in an edited volume by Greg Richards and Julie Wilson (2004), *The Global Nomad: Backpacker Travel in Theory and Practice*. Clevedon: Channel View Publications.

The second expert meeting was held in September 2005 in the same venue of the Kasetsart University, Bangkok, gathering almost double number of more than 30 delegates. The keynote speaker was Professor Phillip Pearce, a social psychologist who in early 1990s introduced the term backpacker to tourism studies literature. In comparison to the first meeting which mostly served to scope the existing body of dispersed backpacker literature, this symposium has revealed a significant move in terms of recognising two distinctive theoretical trajectories in backpacker studies: 1) industry driven and business oriented approaches; and 2) social science and critical theory informed studies. Whilst many gaps identified at 2002 meeting have been addressed, the Eurocentric perspective and the empirical dominance of Asia and Australasia remain strong. Two key outputs will be produced out of this meeting.

One is special issue of Tourism Recreation Research, edited by Cohen, E. and Pearce, P. *Backpacker Tourism.* Another one will be an edited volume of *Global Nomad II,* by Hannam, K. Ateljevic, I. and Jarvis, J. (Channel View Publications).

The contact person for this research group is: Irena Ateljevic, Assistant Professor in Socio-Spatial Analysis, Wageningen University, the Netherlands.

N.B. At the last meeting it was also agreed that the coordinating role of Irena Ateljevic would pass in 2006 to Jeff Jarvis, form Monash University, Melbourne, Australia (he has kindly volunteered to take over).

Tourism SME Research Group

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It is now almost three years since the SIG was established. The purpose of the SIG is to:

- Provide a forum for those with an interest in teaching, research and development programmes associated with SMEs,
- Enhance connections between the academic community and tourism SMEs, perhaps via their representative associations,
- Seek funding for research projects that may draw on the collective expertise of Network members as a means of informing the development of appropriate policy measures.

During the time since our establishment, we have made significant progress. Notably, ATLAS published a booklet entitled 'SMEs in Tourism: An International Review' which was edited by Alison Morrison and Rhodri Thomas, and had contributions from colleagues in nine countries. This has proved to be a useful resource for many members. In addition, we have projects on tourism SMEs in the 'new' Europe, and lifestyle entrepreneurship. Progress on our attempt to create a database of SME publications and research is proving more challenging at the moment. Please see ATLAS web site for further details of these activities.

As we look to the future, colleagues are encouraged to suggest means of advancing our aims. In particular, we have paid little attention so far to addressing the second and third bullet points above. Our intention is to discuss these matters at the ATLAS conference in Barcelona. If you are not able to attend but would like to participate in helping to build the work of the network, please contact us.

Religious Tourism and Pilgrimage Research Group

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1st meeting of the Group
The Religious Tourism and Pilgrimage Special Interest Group was launched by ATLAS and hosted by the Polytechnic Institute of Viana do Castelo (Portugal) with the sponsorship of the Tourism Board of Leiria-Fátima. One of the aims was to increase the relatively little research that has been done in the relationship between cultural tourism, spiritual tourism, and religious tourism.

The 1st Expert Meeting was held at one of the world´s most renowned religious and pilgrimage sites—Fátima, Portugal. Papers on issues relating to the conference theme were presented and proceedings were published and are available through ATLAS.

2nd meeting of the Group
At the last meeting of the ATLAS Religious Tourism and Pilgrimage Special Interest Group in Naples, a number of ideas were put forward for future research in activities of the group. The discussion was wide ranging and not only extended the ideas put forward by the different contributors but also included new thoughts and suggestions. There was general agreement that the topics listed below would require investigation and research:

1. Exploration and refinement of the Sacred – Profane continuum.
2. Understanding the demand for religious space.
3. Character profiles of the populations choosing to visit religious space.
4. The motivations for visitors / tourists to seek out these spaces.
5. The nature of the experience different individuals take away from their time in religious space.
6. Further investigating the proposed concept of 'Spiritual' Tourism exploring the effect / changes which some visitors / tourists claim are a result of their tourist activity in spiritual space. (Schneiders 1989 analysis was proposed as an appropriate starting point).
7. Welcoming tourists as a pastoral function of the church.
8. The degradation of sacred space, e.g. loss of a 'sense of place'
9. The interaction of the 'Church', private sector interests and public authorities at major religious sites (e.g. Shrine, Hotelier, Regional Tourist Board) such as Fatima or Lourdes.

Compile a religious tourism and pilgrimage bibliography
A suggested activity was to begin compiling a religious tourism and pilgrimage bibliography among group members. An initial list of sources was sent to all group members in order to contribute with new references. The Laboratory of Tourism at the Polytechnic Institute of Viana do Castelo, Portugal, would compile the list.

This bibliography should summarize studies on religious tourism and pilgrimage in all languages, and cover such topics as planning and development, marketing,

sustainable development, economic and other effects of tourism. Material should be drawn from a wide range of academic disciplines, including economics, planning, geography, and history. Sources should be accompanied by a 3-4 line summary.

Researching alternative uses for religious buildings
John Winton from the Churches Tourism Network Wales presented a paper at the Barcelona 2004 Cultural Tourism Conference on "Researching Alternative Uses for Religious Buildings". Since then John Winton has been active in the group and has agreed to cooperate with this group if it decides to use the methodology on which he based his study to conduct similar research elsewhere. The approach is similar to initiatives being taken in Italy and presented by Clara Petrillo at the initial meeting in Fátima.

Synergy with the ATLAS Cultural Tourism Special Interest Group
In 2004, the ATLAS Cultural Tourism Special Interest Group conducted visitor interviews at a range of different cultural sites and attractions around the world, including religious ones. It was proposed to work closely with this group and possibly analyse the data to maintain an overview of the relationship between tourism, culture and religious space for (1) understanding the demand for religious space, (2) character profiles of the populations choosing to visit religious space and (3) the motivations for visitors / tourists to seek out these spaces.

The questionnaire has questions applicable to religious tourism and pilgrimage contexts, including if respondents visited or planned to visit certain cultural attractions or cultural events in this area. One of the options was religious sites.

The questionnaire is available on the web: www.geocities.com/atlasproject2004

3rd Meeting of the Group
The experience at the Naples meeting showed that the group has a fair amount to discuss and that a brief meeting during the ATLAS conference is not really enough to do it all. It was suggested that the next meeting not be held in 2005 but rather in 2006. This would give members time to conduct the case study research. The meeting should probably be much like the format of the initial meeting in Fatima—12 to 15 participants meeting for two days with presentations and enough time devoted to discussion.

However, since then several members of the group have suggested that a meeting take place during the ATLAS Conference in Barcelona. As a result, ATLAS Secretariat was contacted to include the meeting on the conference programme. The meeting will be scheduled parallel to workshop sessions, in which papers may be presented, followed by a short meeting in which a new coordinator will be elected. In the previous meeting it had been decided that the coordination of this group would be on a rotating basis. Nominations are being accepted. The new coordinator will prepare the 4th meeting of the group, possibly in 2006.

Discussion list
The ATLAS Religious Tourism and Pilgrimage Special Interest Group discussion list is active (religious@atlas-euro.org). Only subscribers of this list can send and receive messages send to this address.

Tourism and Socio Cultural Identities Research Group

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Social Identity

The tourism and social identities group have been discussing a range of issues that came up from the conference at Eastbourne last year. We all agreed that at first glance, the notion of 'social identity' is an easy concept to understand. Leaving aside for the moment the idea that our movements in and out of various groups might be quite fluid, according to will and situations, it can mean simply that we belong to a group from which we draw a sense of 'who we are': our identity. The corollary is that we also derive this group identity by comparisons with those not in our group, but who belong to other groups: the so-called 'out-groups' interrogated by Henri Tajfel and John Turner (1986) in their work on inter-group discrimination. Tajfel and Turner were interested in a range of interconnected aspects of behavioural psychology that centred on how individuals identified with social groupings, how loyalty to that group is expressed by aggression to out-groups and so on. In a sense, the system can be summarised as 'us' versus 'them' or 'self' versus 'Other' (Said 1974) and in more recent times Roger Scruton's 'The West and the Rest' (2002). Underpinning Tajfel and Turner's work is that of 'social comparison' (Festinger 1954) in which we judge our sense of worthwhileness (positive self-perception) by comparing ourselves against others. Examples to illustrate these points can come from almost any direction. At the English seaside resorts of Clacton, Brighton, Hastings and Margate public disorder in the form of riots broke out in the summers of 1964 and 1965 between two different social groups of youths with diametrically opposed attitudes towards dress, music and lifestyles: Mods and Rockers. In that case trouble flared up, probably encouraged by the sensation seeking print media, into scuffles and broken shop windows and not much more. However, it caused something of a moral panic and suddenly these groups of youths were seen as representing a disobedient and dark side of society: unruly youths who had never had the discipline of military service or the hardships of war that their parents and previous generations had endured. It was over in a flash and was simply an illustration of inter-generational misunderstanding.

However, the same cannot be said of a parallel phenomenon which has lasted much longer and which has been the subject/ object of sustained study: football hooligans. Here, group identity, rigidly enforced by extremes of loyalty towards each other and their club, modes of dress and attitudes towards out-groups (sometimes underpinned by right-wing fascist political ideology) has led to serious and violent confrontation across national borders. The football example is useful because it introduces the idea of national identity into the discussion. Where national borders are disputed, shows of nationalism and national identity veer towards the extreme. Examples can be seen in Northern Ireland, Basque regions of Spain, the deconstructed former Yugoslavia and so on. In the Kashmir region of South Asia, on the Wagah border between India and Pakistan, highly ritualised military ceremonies take place each sunset as the border is closed for the night. The aggressive performance, which includes exaggerated marching, eyeball staring and barking of

orders provides an extraordinary visual manifestation of the troubles in that region and seems somehow to act as a surrogate battle egged on by enthusiastic crowds including tourists. The irony is that the whole ceremony, 'Beating the Retreat' has its roots in the Colonial era and British army occupation.

These proxy battles draw us through the paradoxes of social identity vs. national identity and into ethnocentrism, a concept that frames the debate about ethnicity, inter-ethnic relations, and similar social issues. The most common use of the term is as a descriptor for 'thinking your own group's ways as being superior to others' and 'judging other groups as inferior to your own'. The difficulty of course is that ethnocentrism seems to be a common trait, almost nature, amongst most peoples of the world. It does not take much imagination to see the Greeks or Southern Italians smiling at a British academic's obsession with timekeeping at a conference. Or that same British academic feeling completely out of character when being invited out for an evening meal at 10pm. These are light-hearted feelings of difference and mild superiority. But of course things can become more serious when groups believe that they are morally or intellectually superior: therein lies the roots of racism and inter-group violence.

With growing sophistication in market segmentation and the rise of both consumerism and green awareness, there is recognition that tourists themselves are not a particularly homogeneous group and may drift in and out of various touristic social identities (one time at play, another as serious sightseer, clubber etc.) during the course of their vacation.

The complexity of tourism's social and economic dynamic relationship with the host destination, both as performance and impact, means that it should not be perceived as an integrated, harmonious and cohesive 'whole.' Understanding the cultural systems and structures that make meaning between visitors and the visited possible is important for at least three reasons. First, culture (especially culture that is understood to be unique or unusual by actors including marketing specialists and planners) can be seen as a commercial resource, an attraction. Second, and arising from this is the idea that an understanding of the complexities and integrity of social identities might help deflect or ameliorate simplistic images of a host culture occurring through the act of receiving tourists. Finally, Tourism literature rarely acknowledges the world as a system of relations wherein the properties of a 'thing' (in this case, culture) derives meaning from its internal and external relations.

These three items are reflected in Wood's (1993) finely tuned perspective on the issue of tourism, identity and impacts. In discussing tourist and development discourses, his analysis of culture and tourism relies on identifying and understanding systems. He argues that 'The central questions to be asked are about process, and about the complex ways tourism enters and becomes part of an already on-going process of symbolic meaning and appropriation' (Wood, 1993:66).

Insofar as looking for an analytical tool for tourism, Wood's 'process' and 'systems' discussed by Burns (1999a) are synonymous. While Wood (1993) gives a generalised account of cultural impact systems, Greenwood (1989) offers a more specific sense of the cultural problematic encountered by those who study tourism:

Logically, anything that is for sale must have been produced by combining the factors of production (land, labor, or capital [and enterprise?]). This offers no problem when the subject is razor blades, transistor radios, or hotel accommodations. It is not so clear when the buyers are attracted to a place by some feature of local culture, such as an exotic festival (Greenwood 1989:172).

Underpinning Greenwood's insights on local culture is the notion that place and space are inexorable elements of culture, and thus identity, that cannot be separated from the local environment where it develops (though this local environment will have global perspectives). If Greenwood's central concern, the commoditisation of culture for tourism, is to be addressed then a deeper analysis becomes essential. Proponents of 'Tourism First[x] (cf. Burns, 1999b) tend to see culture from a supply-side point of view framed by the notion of social identity as an attraction. Thus while attractions may vary (an obvious point) for many destinations cultural elements, including social identities, will almost certainly be included as part of the 'product mix' (Ritchie and Zins, 1978:257). The extent to which these components of culture are adapted by the local population and offered to tourists for consumption is likely to be framed by at least two factors. First, the relative difference and thus the relative novelty between cultural components of the visitors and the visited, and secondly, by the type and number of visitors.

Conclusion

The matters raised above, in-groups and out-groups, social identity, nationalism, ethnocentrism, postmodernism, culture etc. have great resonance for ATLAS members and their research on both sides of the 'host' – 'guest' equation.

That tourism is a profoundly important economic sector for most countries and regions of the world is widely accepted even if some of the detail remains controversial (how readily we accept that it is the world's largest industry, or that it accounts for ten per cent of the global job market!). However, as tourism matures as a subject, the theories underpinning it necessarily need to be more sophisticated; tourism cannot be simply 'read' as a business proposition with a series of impacts. Wider questions of power and identity need to be articulated, investigated and answered. The making and consuming of tourism takes place within a complex social milieu, with competing actors drawing into the 'product' peoples' history, culture and lifestyles. Culture and people thus become part of the tourism product. The implications are not fully understood, though the literature ranges the arguments along a continuum with culture on the one hand being described as vulnerable and fixed, waiting to be 'impacted' by tourism (Turner and Ash, 1975), while on the other hand it has been seen as vibrant and perfectly well capable of dealing with whatever changes globalization and modernity are likely to throw at it. The answers of course are far more nuanced than each end the spectrum can provide and are likely to focus around ideas of social identities.

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Business Tourism Research Group

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The Business Tourism SIG held its inaugural conference from November 29 – 02 December 2004 in the Fira Gran Via conference and exhibition centre in Barcelona. The event was held in parallel with the EIBTM trade show, whose organizers, Reed Travel Exhibitions, partly sponsored this ATLAS conference.

35 academics specializing in teaching and researching business tourism were joined by a number of business tourism practitioners and journalists who took time out from visiting the trade show to attend sessions of the conference. The academics came from eight different countries: Australia, Finland, Germany, Ireland, Italy, Portugal, Spain and the UK, and 16 papers were presented, on topics ranging from business tourism curriculum development to research into methods of encouraging conference delegates to extend their visits, for leisure purposes.

Prior to the official conference, an open meeting of the ATLAS Business Tourism SIG was held to discuss issues related to the development of business tourism education and research in European universities. 12 members of the SIG attended, and it was agreed that members of the group would undertake the following tasks:

- Create an inventory of all existing business tourism-related education courses in European universities
- Create an inventory of all higher education textbooks on business tourism-related topics published in European countries.
- Create an inventory of all postgraduate-level students' theses being undertaken on business tourism-related themes.

Progress in these matters will be reviewed at the second ATLAS Business Tourism conference, which will be hosted in Dublin by the Dublin Institute of Technology, and will run from 05 – 06 December 2005.

Details are available on: www.magictouch.ie/atlas

Membership of the ATLAS Business Tourism SIG has grown throughout the past 12 months, as an increasing number of European universities have launched courses in business tourism and conference management. The SIG now has over 50 members.

The next ATLAS SIG meeting Business Tourism will be organised in Dublin at 5-6 December 2005. Please read more about it in this Reflections under the heading ATLAS events, and on the ATLAS website at www.atlas-euro.org.

Cultural Festivals Group

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No report available yet.

ATLAS new publications

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Clara S. Petrillo, John Swarbrooke (ed) (2005)
Networking and partnership in destinations and development management:
Proceedings of the ATLAS Annual Conference 2004.
Naples: IRAT, 2 issues, total of 775 pp.
ISBN 88-89677-03-1

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