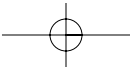
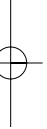
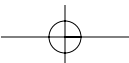
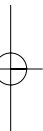
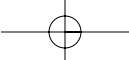


## Part One

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# Overview of Heritage and Cultural Tourism and Products





C H A P T E R 1

Heritage and cultural  
tourism: a marketing-  
focused approach

Evangelos Christou

## Introduction

As an industry, tourism is highly service driven. Tourism provides products and services for people participating in activities in places other than their residence. According to Leiper (1979), the tourism industry consists of all those firms, organizations and facilities that are intended to serve the specific needs and wants of tourism. A more explicit way of describing tourism is to consider it as '... representing the sum of those industrial and commercial activities producing goods and services wholly or mainly consumed by foreign visitors or by domestic tourists' (Ritchie and Goeldner, 1994, p. 72). However, tourism has unique characteristics that differentiate it from other industries. Unlike other industries, which have their own distinct products or services, tourism usually contains multiple products or services, and these often involve the co-operation of several suppliers. For example, a vacation package may include services provided by travel agents, airlines, hotels, restaurants and other related services. Although each of these individual businesses contributes to developing the tourism product – namely, a vacation – an individual business could not provide the product on its own. As Seaton and Bennett (1996, p. 4) noted: 'Tourism is not a homogeneous market like that, say, for breakfast cereals, cars or cat food. It is a heterogeneous sector which consists of several product fields, albeit ones which have a degree of linkage'.

The word 'heritage' in its broader meaning is frequently associated with the word 'inheritance', that is, something transferred from one generation to another. The role of heritage as a carrier of historical value from the past means that it is seen as part of the cultural tradition of society. The concept of 'tourism', in contrast, is a form of modern consciousness: 'Tourism's fundamental nature is dynamic, and its interaction with heritage often results in a reinterpretation of heritage. In its essence, the relationship between heritage and tourism parallels the debate that takes place within a society's culture between tradition and modernity' (Nuryanti, 1996, p. 250). During the past three decades, heritage and tourism have become inextricably linked throughout the world. Tourism is used as an economic justification for heritage preservation. Tourism also serves to preserve artefacts found in many parts of the world; indeed, historical artefacts and their associations have always been one of the tourism industry's most marketable commodities (Timothy, 1997). It can be argued that the early twentieth century's 'grand tour' around historical sites in search of educational or cultural knowledge was, along with

the tradition of the religious pilgrimage, one of the oldest motives for travel (Burkhart and Medlik, 1974).

The definition of heritage tourism is by no means a simple and clear issue. Balcar and Pearce (1996, p. 203) suggested that: '... heritage tourism is at present largely characterised by an expanding range of concepts and definitions, by a mix of individual case studies and more general discourses. Little specific agreement exists on what heritage tourism is, if indeed it is a separate phenomenon or how it should best be studied'. As with tourism, there are no widely agreed-upon definitions when referring to heritage tourism or to cultural tourism; in fact, there have been lively discussions (and in some cases strong disagreements) among researchers trying to distinguish cultural tourism from heritage tourism. A review of the best known definitions for heritage tourism and for cultural tourism is presented in the next pages of this chapter. However, for the purpose of this book, and in accordance with other researchers' views (Stewart et al., 1998), it can be stated at this point that the term 'heritage tourism' will be used to refer to historic sites and buildings and the experiences which people seek to have in them. In this context, the quality of the interpretative experience, the site's collection of antiquities, the environment surrounding the site and the site facilities will all be part of the 'heritage tourism' experience.

## Overview of heritage and cultural tourism

The term 'heritage and cultural tourism' refers to that segment of the tourism industry that places special emphasis on heritage and cultural attractions. These attractions are varied, and include performances, museums, displays, archaeological sites and the like. In developed areas, heritage and cultural attractions include art museums, plays, and orchestral and other musical performances. Tourists may travel to specific sites to see a famous museum or to hear a special musical performance. In less developed areas, heritage and cultural attractions may include traditional religious practices, handicrafts and cultural performances.

As stated above, there is no single agreed definition of the term 'heritage and cultural tourism'. Masberg and Silverman (1996, p. 20) expressed the problem in the following terms: '... despite the growing interest in heritage tourism, there is a surprising lack of understanding of how visitors define a heritage site and what the activity of visiting a heritage site means to them'. Below follows a summary of definitions found in the

current literature on heritage and culture tourism. This review of the various suggested definitions lends support to the definition of heritage tourism as proposed for use in this book (historic sites and buildings and the experiences that people seek to have in them).

## Exploring definitions for cultural tourism

The term 'cultural tourism' has been used interchangeably with 'heritage tourism'. However, a number of researchers have tried to define cultural tourism by approaching it through a number of alternative ways. One of the best known conceptual definitions of cultural tourism has been provided by Richards (1997, p. 24), who stated that cultural tourism is 'the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs'. However, Richards (1997, p. 24) provided also a technical definition of cultural tourism, stating that cultural tourism includes 'all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence'. According to Silberberg (1995, p. 361), cultural tourism is defined as 'visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution'. Fridgen (1991, p. 221) also described cultural tourism from the visitors' perspective, stating that '... for outsiders, the culture of an area can represent an attraction in and of itself. This is sometimes called cultural tourism'. Therefore, tourists interested in culture may seek exposure to local behaviours and traditions, to different ways of life or to vestiges of a vanishing lifestyle. Yet tourism permits only selective exposure to other cultures. However, Fridgen (1991, p. 221) also identified the partiality that cultural tourists experience and went on to note that '... frequently, an area's culture is displayed through stage presentations often for pay. Because tourists generally stay in an area for a short time, what the tourist actually sees is just a faint reflection of the true culture'.

Tighe (1991) examined three components of cultural tourism: travel, the tourist and the sites. In particular, in terms of travel he stated that 'cultural tourism is travel undertaken with historic sites, museums, the visual arts, and/or the performing arts as significant elements' (Tighe, 1991, p. 387). In relation to

the cultural tourist, Tighe (1990, p. 11) argued that he is '... one who experiences historic sites, monuments, and buildings; visits museums and galleries; attends concerts and the performing arts; and is interested in experiencing the culture of the destination'. However, in his earlier work Tighe (1986, p. 2) noted that the term 'cultural tourism' refers to '... historical and heritage sites, arts and crafts fairs and festivals, museums, the performing and visual arts; and is interested in experiencing the culture of the destination'. Hall and Zeppel (1990, p. 54) defined cultural tourism from an experiential approach, stating that cultural tourism is an experience '... based on being involved in and stimulated by the performing arts, visual arts, and festivals'. In addition, Hall and Zeppel (1990) observed a significant common element between cultural tourism and heritage tourism, namely the experiential element, and went on to note that heritage tourism, whether in the form of visiting preferred landscapes, historic sites, buildings or monuments, is also experiential tourism '... in the sense of seeking an encounter with nature or feeling part of the history of the place' (Hall and Zeppel, 1990, p. 54). \*\*1

Finally, the World Tourism Organization has provided a definition of cultural tourism as well, focusing on the travel motivations of tourist: 'Cultural tourism includes movements of persons for essentially cultural motivations such as study tours, performing arts and other cultural tours, travel to festivals and other cultural events, visit to sites and monuments, travel to study nature, folklore or art or pilgrimages' (World Tourism Organization, 1985, p. 131).

## Exploring definitions for heritage tourism

A recent definition of heritage tourism was provided by Poria et al. (2001), focusing primarily on the tourists' motivations and not on the heritage product. According to Poria et al. (2001, p. 1048) 'Heritage tourism is a phenomenon based on tourists' motivations and perceptions rather than on specific site attributes ... Heritage tourism is a subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage'.

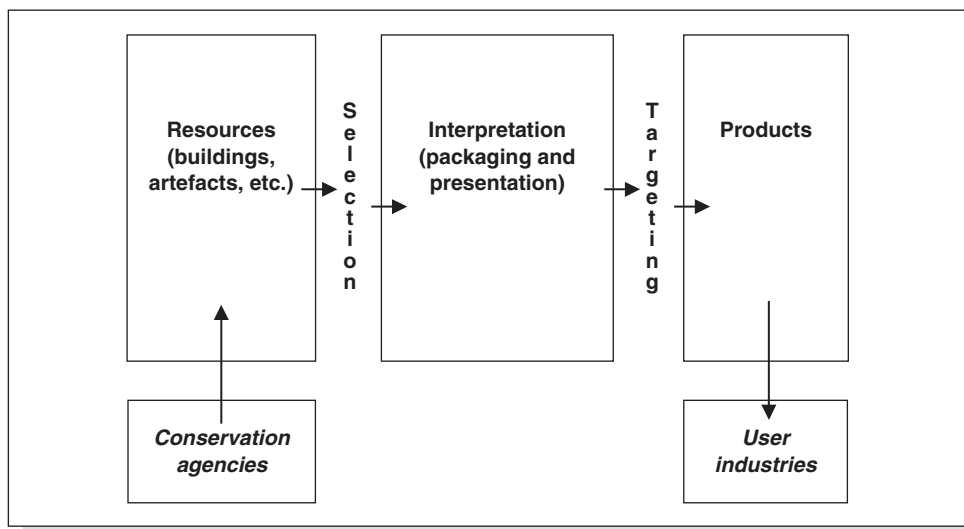
Another approach, mainly focusing on the past and on nostalgia, has been adopted by some other well-known researchers in heritage tourism; according to this view, heritage tourism is a form of special tourism that offers opportunities to portray the past in the present. Nuryanti (1996, p. 257) suggested

that heritage tourism '... is characterized by two seemingly contradictory phenomena: the unique and the universal. Each heritage site has unique attributes; but heritage, although its meaning and significance may be contested, reinterpreted and even recreated, is shared by all'. In the same vein, Peterson (1994, p. 121) stated that 'we think of heritage tourism as visiting or areas, which make the visitor think of an earlier time'. Zeppel and Hall (1992, p. 78) also supported the concepts of 'nostalgia' and of 'special form of tourism', noting that 'heritage tourism is a broad field of speciality travel, based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms'. In the same vein, Ashworth and Goodall (1990, p. 162) argued that 'heritage tourism is an idea compounded of many different emotions, including nostalgia, romanticism, aesthetic pleasure and a sense of belonging in time and space'. Sharpley (1993, p. 132) provided an earlier (though broader) definition in the same approach, noting that 'heritage is literally defined as what we have inherited from our past. Over the last decade, however, it has become more broadly applied and now the term is used to describe virtually everything associated with a nation's history, culture, wildlife and landscape'. Two years earlier, Yale (1991, p. 21) also adopted the 'inheritance' approach, suggesting that 'heritage tourism is tourism centred on what we have inherited, which can mean anything from historic buildings, to art works, to beautiful scenery'. \*\*2

A more technocratic approach was adopted by Prentice (1993), who focused on the 'product element' of heritage tourism. Prentice (1993, p. 36) suggested that 'essentially in tourism, the term "heritage" has come to mean not only landscapes, natural history, buildings, artefacts, cultural traditions and the like which are literally or metaphorically passed on from one generation to the other, but those among these things which can be portrayed for promotion as tourism products ... heritage sites should be differentiated in terms of types of heritage: built, natural, and cultural heritage'.

## The heritage tourism industry

The emergence of heritage tourism has spawned a large number of studies dedicated to the analysis of the heritage industry phenomenon and the reasons for its spectacular growth (Prentice, 1993; Silberberg, 1995; Richards, 1997; Pritchard and Morgan, 2001). The fundamental assumption is that heritage is an *industry*, in the sense of modern activity, consciously controlled and planned, with the purpose of producing a

**Figure 1.1**

Components of the heritage industry (adapted from Ashworth, 1994)

marketable product. The process can be simplified into its basic components (see Figure 1.1). The resources in the model include the raw materials from which the heritage product is derived. These include events, relics, mythologies, artefacts, archaeological sites, legends, and so on. The interpretation process entails the transformation of resources into products through interpretation (Johnson and Thomas, 1995), and involves the selection of the resources and how they are packaged. This is a function of tourism demand, while the heritage product is the end result. This product can differ, based on the market it intends to attract; there is no one set national heritage product. According to Ashworth (1994, p. 27): '... the important point is that different products, for quite different markets can be created from the same set of raw materials by varying the interpretation process'.

The term 'heritage tourism products' refers to institutions, lifestyle-heritage opportunities, artefacts, heritage sites and events. These heritage products can be linked. Indeed, it is possible, and even likely, for heritage institutions located in a heritage or themed district to become the focal point for community festivals and special events (Richards, 1993). According to Silberberg (1995) there is, rather, a continuum of heritage products. The ability of heritage products to attract tourists is related to the eight points listed below (Silberberg, 1995),

which serve as a type of 'checklist' to evaluate cultural products:

- perceived quality of the product
- awareness
- customer service attitude
- sustainability
- extent to which product is perceived to be unique or special
- convenience
- community support and involvement
- management commitment and capability.

The characteristics of the visitors of heritage sites are also of great interest both for academics and for researchers in the field. According to Peterson (1994) there are four different types of heritage-tourism visitors. They fall on a continuum, with aficionados being the most involved and casual visitors being the least involved. The following four categories have been defined: (1) 'aficionados' are considered to be preservationists and perhaps very professional in their study of history; (2) 'event visitors' visit sites on special occasions (e.g. festivals); (3) 'tourists' are away from home and visiting historic sites; and (4) 'casual visitors' visit the site because it is a convenient green place (Peterson, 1994). Prentice (1993) stated that heritage tourists and visitors could be divided into five predominant groups: (1) educated visitors; (2) professionals; (3) families or groups; (4) schoolchildren; and (5) nostalgia seekers. However, Chen's (1996) research found that there was a highly insignificant relationship between educational attainment and reason for visiting a heritage site. Indeed, Chen stated that: '... Prentice's proposition is merely based on value judgements without any support from inferential statistic analyses' (Chen, 1996, p. 134).

### **Service quality, heritage and cultural tourism experience and visitor satisfaction**

Service quality is a major issue in service industries and has become the centre of attention in all sectors of tourism. Service is the essence of services marketing, and service quality is the foundation of services marketing (Berry and Parasuraman, 1991). The main reason for the attention given to improving service quality in all organizations is that service leaders believe that high quality pays off. Zeithaml et al. (1990, p. 9) observed that: '... excellent service pays off because it creates true customers – customers who are glad they selected a firm

after the service experience, customers who will use the firm again and sing the firm's praises to others'. In the commercial sectors of tourism, the ultimate goal of a tourism enterprise is to increase profits. As competition increases in the tourism industry, organizations and management have found that mere improvement in the technical aspects of tourist goods and services is no longer enough. Service quality is also an important issue for non-profit organizations and public-sector agencies involved in the tourism industry, despite the fact that they are not profit orientated. Crompton and Lamb (1986) explained that, in the public sector, the ultimate goal is to satisfy the needs and wants of participants. To do so, public organizations and agencies require a marketing orientation. This is because people spend their resources of money, time and energy in the expectation of receiving specific benefits, and not for the delivery of services themselves. In public heritage tourism authorities and organizations, the satisfaction of visitors through high-quality services has been identified as an essential element (MacKay and Crompton, 1988).

Although heritage tourists spend money, time and other resources on a trip or a visit, there is no tangible return on their investment. What tourists receive from their investment is an experience that provides mainly psychological benefits (Kozak, 2001). Hence, the heritage tourist product is not a measurable or quantifiable good. Rather, it is an experience or *un point de vue* ('a point of view') (Mathieson and Wall, 1982). This experience is based on the subjective personal reactions and feelings experienced by consumers when they consume a tourism service (Otto and Ritchie, 1996). Thus, although service quality is important from the perspective of the heritage tourism business, the experience that tourists or visitors derive from interacting with the service is also an important factor. Happy and satisfied customers are more likely to return, and more likely to say positive things about the service they have experienced.

Visitor satisfaction is the goal that both private and public heritage tourism organizations strive to achieve. This means that heritage tourism organizations should pay attention not only to improving the quality of service attributes, but also to improving the emotional and psychological reactions that visitors obtain from the service experience. As Otto and Ritchie (1996, p. 165) noted: '... the intimate, hands-on nature of the service encounter itself affords many opportunities for affective responses; it has long been acknowledged that human interaction itself is an emotionally charged process'. For example, an extended interaction with a tour guide or other service provider can also lead to experiential reactions. In other cases,

as in purely recreational activities, the experiential benefits will be ends in themselves. Thus, if a heritage tourism provider ignores the psychological environment of the heritage tourism service experience, the result will be an incomplete understanding of the core tourism experience.

Both service quality and visitor satisfaction are critical aspects of a heritage tourism service. The goal of tourism marketers is therefore to improve both service quality and the level of visitor satisfaction. However, it has been recognized that service quality is an elusive concept for researchers and heritage-tourism practitioners to understand. Crompton and Love (1995, p. 11) argued that '... this elusiveness is manifested in the array of different ways in which it has been conceptualised and operationalised in the tourism, leisure and marketing literatures, and by the continued confusion about its relationship to satisfaction'. Heritage tourism organizations have not been given consistent guidance by the international literature as to the relationship between these two constructs. Although some managers have viewed satisfaction to be a measure of quality and management effectiveness, others have considered satisfaction to be synonymous with benefits. Many practitioners and researchers have treated service quality and satisfaction as being synonymous constructs and have used them interchangeably (Howat et al., 1996). This confusion between service quality and visitor satisfaction originated in the conceptual development of the two constructs. Both are derived from the expectancy–disconfirmation paradigm, and both involve visitors engaging in a comparison between the perceived performance and the visitors' prior expectations of the tourism service. Hence, the relationship between service quality and visitor satisfaction is an important issue in heritage tourism marketing. Understanding the relationship between them is likely to assist heritage tourism organizations in determining those aspects of a service that should be measured, which procedures should be used in such measurement, and which factors are most likely best to predict the behaviours of the visitors of heritage sites.

## The case studies

In the following pages three very interesting case studies are presented. These cases provide real-life examples and empirical knowledge focusing on three relevant themes: the marketing of cultural tourism attractions, the examination of culture as a component of the hospitality product, and the use of destination management systems for enhancing cultural tourism packages. The different approaches taken by the authors serve

well to illustrate and develop many of the main points made above. In particular, they analyse product marketing strategies or tactics that have been or could be adopted by specific cultural attractions, they present the most important consumer trends observed and outline the major characteristics of cultural tourist behaviour, they describe the relationship between the cultural tourism product and the hospitality product, and they explore potentials and opportunities for the use of smart cards for cultural tourism packaging.

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