Tourism and Intangible Cultural Heritage
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Bibliography
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The present UNWTO study provides the first comprehensive baseline research of the Organization on the links between tourism and intangible cultural heritage (ICH). Besides exploring major challenges, risks and opportunities for tourism development related to ICH, it further discusses practical steps for the elaboration, management and marketing of intangible cultural heritage-based tourism products.

Intangible cultural heritage is embodied in those practices, expressions, knowledge, and skills, as well as in associated objects and cultural spaces, that communities and individuals recognise as part of their cultural heritage. Transmitted through generations and constantly recreated, it provides humanity with a sense of identity and continuity.\(^1\)

Through an extensive compendium of case studies and good practices drawn from across five continents, this report offers in-depth information on, and analysis of, government-led actions, public-private partnerships and community initiatives. These practical examples feature tourism development projects related to six pivotal areas: handicrafts and the visual arts; gastronomy; social practices; rituals and festive events; music and the performing arts; oral traditions and expressions; and knowledge and practices concerning nature and the universe.

Highlighting innovative forms of policy-making, the first UNWTO study on Tourism and Intangible Cultural Heritage focuses on key issues which draw special attention to community development, planning, training and empowerment, the limits of acceptable change of cultural assets and traditional lifestyles in light of tourism development, as well as funding schemes and government support. It further recommends specific actions to stakeholders, in order to foster the sustainable and responsible development of tourism by safeguarding and incorporating intangible cultural assets into their policies and business operations.

Fostering the responsible use of this living heritage for tourism purposes can provide new employment opportunities, help alleviate poverty, curb rural flight migration among the young and marginally-employed, and nurture a sense of pride amongst community members. Tourism also offers a powerful incentive for preserving and enhancing intangible cultural heritage, since the revenue it generates can be channelled back into initiatives to aid its long-term survival.

At times extremely fragile, intangible cultural heritage must be thoughtfully managed if it is to survive in an increasingly globalised world. True partnerships between communities and the tourism and heritage sectors can only occur if all sides develop a genuine appreciation for each other’s aspirations and values. As such, tourism interests need to acquire an awareness of cultural heritage management concepts, ideals and practices, while heritage managers must endeavour to comprehend the complex phenomenon of tourism and its modus operandi. Through mutual understanding, both can build on their shared interest in intangible cultural heritage, in close consultation with local communities which are the ultimate bearers of mankind’s intangible cultural legacy.

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1 Based on the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).
Chapter 1

Tourism and Intangible Cultural Heritage: Concepts and Definitions

1.1 Intangible Cultural Heritage

“Intangible cultural heritage” is defined in the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003)\(^1\) as the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals, recognise as part of their cultural heritage.

Enjoying intangible heritage assets by travellers is generally part of the cultural tourism experience, which can be also manifested in combination with other types of tourism (i.e. ecotourism, educational tourism, etc.). Even though UNWTO does not have an official definition of cultural tourism, in this chapter, and for the purpose of this particular study, a short outline of different approaches in defining this term is being provided below.

Cultural tourism is considered as one of the most significant and diverse phenomena of modern-age tourism. It has proven open to continuous innovation and the creation of new products, in response to demands for new experiences by tourists and the evolution of cultural management research. Four broad thematic categories may be identified to define and explain cultural tourism: tourism-derived, motivational, experiential, and operational. These approaches can be placed at opposite ends of two axes, as shown in figure 1.1 below\(^2\).

Figure 1.1 Division of definitions of cultural tourism

<table>
<thead>
<tr>
<th>Tourism-derived/ resource based (Supply)</th>
<th>Experiential/conceptual (Meaning)</th>
<th>Motivational (Demand)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operational (Management)</td>
<td></td>
</tr>
</tbody>
</table>

One end of the vertical axis indicates the nature and meaning of the cultural tourism experience. The operational definition at the opposite end identifies the cultural tourist and measures the scope of the cultural tourism activity. The horizontal axis relates to supply and demand: the tourism-derived definitions look at cultural tourism from the perspective of the tourism sector in general, whereas the motivational definitions denote the demands of cultural tourists and their motivations for travel.

As tourism moves increasingly towards adopting an experience economy, the tourist experience is becoming the focal point of innovative tourism business activity. Hence, an experiential definition of cultural tourism appears the most useful when studying the relationship between tourism and intangible cultural heritage. This definition holds that tourists typically seek some form of cultural experience and that this desire is central to their choice of tourism products.

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1 The Convention has been adopted by 139 states, according to data published by UNESCO in November 2011.
1.2 About the UNWTO Study on Tourism and Intangible Cultural Heritage (T&ICH)

As a specialised agency of the United Nations and the leading international organisation in the field of tourism, UNWTO commissioned this study on Tourism and Intangible Cultural Heritage (T&ICH) to encompass comprehensive research and suggest innovative forms of policy-making in terms of intangible heritage management related to tourism.

Its key objectives are to:

- provide baseline research on interlinkages between tourism and intangible cultural heritage, including risks and opportunities;
- investigate government-led actions, public-private partnerships and community initiatives in terms of tourism development and intangible heritage;
- discuss practical steps for the elaboration, management and marketing of intangible cultural heritage-based tourism products;
- present relevant case studies and good practices;³ and
- recommend guidelines to tourism policy makers and other stakeholders to foster tourism development through the promotion of intangible cultural heritage.

The first part of the publication explains the nature of heritage assets and key issues of their integration into tourism product development based on ICH. The second section contains an extensive compendium of case studies and good practices from different regions that have the potential to address these important issues.

The preparation of the study has been based on desk research, interviews, surveys, as well as valuable technical inputs and extensive information received from contributions received from governments, destination management organizations (DMOs), academic and heritage institutions, non-governmental organizations, the tourism industry and individual experts in the field of tourism and intangible cultural heritage.

In order to collect information from secondary sources, two questionnaires (see annex IV) have been circulated. The first one was posted in the newsletters of significant heritage organisations concerned with cultural tourism. The survey covered questions regarding challenges, risks, opportunities, key issues, policies, good practice examples, and partnerships for successful and sustainable cultural tourism based on intangible cultural heritage assets. The findings are featured in section 2.1.

The second questionnaire was circulated by UNWTO to its Member States in order to gather relevant information on their activities and priorities in the field of promotion and management of ICH assets through tourism, as well as to obtain examples of good practices in the field. The findings have been summarized in section 2.3.

1.3 Categories of Intangible Cultural Heritage

Intangible cultural heritage is transmitted from generation to generation and is constantly recreated by groups in response to their environment, their interactions with nature and their history, providing them with a sense of identity and continuity. In this study, prime consideration is given to those examples of intangible cultural heritage which promote mutual respect among communities, groups and individuals as well as the principles of responsible and sustainable development.

³ The main difference between the case studies and good practices featured in the study is that the former feature in-depth technical information and analysis of the processes that contributed to the project’s success, while the latter focus on general and brief descriptions of representative initiatives.
UNESCO uses the term “safeguard” rather than the word “preserve” to describe how stakeholders should deal with ICH. Safeguarding entails ensuring that intangible heritage stays dynamic and remains an integral part of life for social groups, and one which they will be able to pass on to future generations. Safeguarding measures recommended by UNESCO consequently aim at ensuring the viability, the continuous recreation and the transmission of ICH. Initiatives might include identifying and documenting heritage, research, preservation, promotion, enhancement, transmission – particularly through formal and non-formal education – and revitalisation.

Intangible cultural heritage is manifested inter alia in the following domains:

1. Handicrafts and visual arts that demonstrate traditional craftsmanship
2. Gastronomy and culinary practices
3. Social practices, rituals and festive events
4. Music and the performing arts
5. Oral traditions and expressions, including language as a vehicle of intangible cultural heritage
6. Knowledge and practices concerning nature and the universe

The category of gastronomy is not mentioned directly in the 2003 UNESCO Convention. However, it is a major part of cultural tourism activity in many countries and thus has been separated, for the purposes of this study, from the “social practices” category. Tourists may be deeply interested in a particular category or they may only want to experience it as part of a broader visit to the living culture of a destination. Accordingly, some of the outlined case studies and good practice examples feature more than one category, as their developers have tried to widen their appeal or are keen to comprehensively showcase their culture.

1.3.1 Handicrafts and Visual Arts that Demonstrate Traditional Craftsmanship

Traditional handicrafts and visual arts are the mainstay of the material culture of communities. These form the majority of souvenirs purchased by travellers, especially in new destinations before the advent of mass produced goods, which tend to be less expensive or easily available.

Many of the pro-poor tourism projects featured in this study deal with how to make handicrafts an attractive and economically viable way for communities to become involved in tourism. For example, in the Okavango Delta project in Botswana (section 3.2.1), baskets are produced and sold by local women in the Delta and through retail outlets elsewhere. In West Bengal (section 3.2.1), the revival of some of the most expressive and intricate techniques of scroll-painting in disadvantaged rural areas was accompanied by increased tourist visits, women’s empowerment and poverty alleviation. Good practices are visible in the Arts D’Angkor Artisans workshop in Cambodia (section 3.2.1), conceived to provide training and opportunities to local artisans while presenting their work to tourists within the workshop and in shops around the Angkor World Heritage Site, where these souvenirs have started to replace black-market originals as more appealing to tourists. Such practices are also evident in the case of the ritual masks used in dance performances by the Dogon people in Mali (section 3.1.5), where villages now make alternative products to sell as souvenirs in order to retain originals for rituals.

In some cases, the sale of handicrafts constitutes one of the few sources of income for indigenous communities with barter economies, enabling them to begin to make investment decisions. The tourism income earned by the Uros people of Lake Titikaka in Peru (section 3.2.3) is used to purchase supplies from local markets so as to continue handicraft production. In developed economies, handicrafts tend to be displayed at fairs and specially-designed markets, as their major tourist appeal makes them excellent occasions for craftsmen to promote and sell their products. The Kaziukas Fair in Lithuania (section 3.2.1) is a 200 year-old event which illustrates this practice.
1.3.2 Gastronomy and Culinary Practices

This category includes all foods and beverages that have special significance for cultural groups or are associated with certain geographical places. As a popular category with tourists, gastronomic heritage has put many places on the tourist map, especially in Europe and increasingly in Latin America and Asia. Examples include wine and gastronomic routes such as Hungary’s Villany-Siklos themed wine route (section 3.2.2), or the Cheese and Cider Trail in Asturias, Spain (section 3.2.2), both of which contribute to rural development.

Food festivals, such as Gorski Kotar, part of the Lužijana Historic Tourist Route in Croatia (section 3.2.2), feature complimentary activities from cooking workshops to collecting and processing local forest fruits and medicinal herbs. Such examples indicate that, like all major events, food festivals require full-time management by a team of professionals to ensure the event’s sustainability and quality on a long-term basis.

Edible souvenirs such as the “wife biscuits” and Portuguese tarts made and packaged in Macau, China (section 3.2.2), especially for Asian tourists are similarly notable. Such instances illustrate that opportunities exist to feature the culture behind gastronomic delicacies more prominently in the future.

1.3.3 Social Practices, Rituals and Festive Events

Among the broadest and most vibrant ICH categories, this covers the secular and sacred, every day and extraordinary. How much of it has market appeal or should be commodified for tourism is often a major contention. Most festivals featured in this study have some performing arts or gastronomic focus, combined with other ICH categories. They include displays of century-old customs at well-established events like Gangneung Danoje Festival in the Republic of Korea and the Processional Effigies of Giants and Dragons in Belgium and France (section 3.2.3), which face the challenge of maintaining authenticity and managing tourist numbers.

The new and growing Kozara Ethno Festival in Bosnia and Herzegovina (section 3.2.3) is focused on involving the rural population in the preservation of local traditions, while developing homestays for tourists. Other events, such as the Silk and Spices Festival in Bukhara, Uzbekistan (section 3.2.3), are concerned with reviving the traditions of the ancient Silk Road, while promoting international participation and alleviating cross-border issues for tourists. The case of the indigenous community of Llachon, Peru (section 3.2.3) demonstrates how small-scale initiatives can be successful when initiated by reputable local figures considered reliable both by community members and those public and private institutions which provide funding.

What tourists desire from their experience of the ICH in this category depends on their motivations for travel. In pilgrimage routes such as the Way of St James (Camino de Santiago) (section 2.13.5), both pilgrims and religious tourists should be given due consideration as different categories of visitors, as the latter may not necessarily complete a route from beginning to end on foot as pilgrims have done for centuries. The specific motivation of Chinese Diaspora tourists in Australia to visit sites related to the history of Chinese gold miners has helped to develop the Golden Dragon Chinese Heritage Precinct (section 3.1.5.2).

1.3.4 Music and the Performing Arts

This category includes cultural expressions such as music, dance, theatre, and others. Examples of good practices include the Guća Trumpet Festival in Serbia (section 2.13.6), notable for highlighting a particular musical instrument, and the New Orleans Jazz National Historical Park in the United States of America (section 3.1.4), a cultural space created specifically to present the history and experience of jazz. These are considered good practices as they have improved their management and appeal over the years to attract greater numbers of tourists, and, in the case of the Jazz Park, have survived and prospered after major natural disasters.
Examples celebrating traditional instruments combined with folklore include the International Folklore and Percussion Festival in Louga, Senegal (section 3.2.4), the Hakka Music and Folklore Festival in China (section 3.2.4), and the Patiala and Kapurthala Music Festivals in India (section 3.2.4), which aim at making performing arts an engine of economic and social development. Well-branded dances such as tango can be the stronghold of national tourism promotion while contributing to the local economy of cities as in the case of Buenos Aires, Argentina (section 3.2.4), which hosts the International Tango Festival and the World Championship of Tango. Finally, theatre plays can revive historic cities and create new trails, as illustrated by Mexico's Theatrical Trail Queretaro and its legends (section 3.2.4).

1.3.5 Oral Traditions and Expressions, including Language as a Vehicle of Intangible Cultural Heritage

This category includes tales, legends, myths, epic songs and poems, prayers, chants and other elements that are orally transmitted from generation to generation. Language itself contains much that embodies a community's history and cultural identity. Showcasing this form of ICH in the context of tourism is sometimes problematic as it entails an intensive level of cultural exchange.

In response to concern over the documentation and revitalisation of endangered languages, UNESCO addressed this issue in the 2003 Convention on Intangible Cultural Heritage in order to foster national and community-based projects. The revolution in global communications has also affected how oral traditions are passed on or altered. This trend has developed since the advent of printing and has affected the tradition of assigning certain community members to orally recount stories to successive generations.

The examples included in this study demonstrate links between tourism, language and educational experiences, as in the case of Shakespeare's Globe Theatre in the United Kingdom (section 2.13.3), traditional storytelling, as in the Souk Okaz Festival of Saudi Arabia and the tours of Robben Island World Heritage Site in South Africa, as well as volunteer tourism projects, such as Andaman Discoveries in Thailand and the Aang Serian Volunteering Program in Tanzania (see section 3.2.5).

1.3.6 Knowledge and Practices Concerning Nature and the Universe

This category includes beliefs about the workings of the physical universe, land use, traditional farming practices and maintaining harmony with nature. One illustrative example from Australia involves the Anangu Aboriginal community associated with the Uluru Tourist Centre (section 3.2.6). The cultural centre and walking tracks invite tourists to learn about Anangu culture and beliefs regarding their land and its custodianship. A community-based approach to this category often works best, as in the case of the Dessano Indians’ Cosmology Tours in Brazil (section 3.2.6), where village authorities oversee much of the initiative’s coordination and management.

This study will also look at historical agricultural and eco-friendly traditional practices of interest or with educational value for tourists, such as that showcased by San guides at the !Kwa ttu Education Centre in South Africa. Roi Mata Cultural Tours in Vanuatu, moreover, prove that selective sharing of a community’s spiritual beliefs and cosmovision can contribute to their preservation in an increasingly globalised world. The display of traditional astronomical knowledge at the Ibn Battuta Shopping Mall Scientific Exhibition in Dubai, United Arab Emirates (see section 3.2.6), demonstrates that heritage can be showcased in innovative settings.