

Cultural Tourism in Globalised World: Problematising the Interlinkages between Tourism and Culture

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Abstract

Culture and tourism have been linked to each other, various cultural sights, heritage, events, have been attracting tourists for long. Tourism has been considered to be a flourishing industry for many countries which attracts large amount of revenues. It has used as tool for economic development. Globalised world tourists are constantly in touch with other cultures and experience the uniqueness of each and common characteristics of all. It has led to marketing of cultural cities, evolution of museum to reflect historical experiences, promote diversification. The article aims to explore the problems that emerge with tourism finding its inroads in culture. Package tours, mass tours often do not aim at understanding and interacting with cultures of countries visited rather they often bring about a disconnect between locals and tourism development bodies, often tourism deprive the indigenous people to exercise right over their own culture under the pressure of tourism. The paper engages with the changing socio-economic linkages between tourism and culture. It addresses questions like how culture emerges to be a fruitful tourist product. Does commercialization of culture rob culture of its value or does it give culture a new meaning? Is authenticity of culture given or negotiable?

Key words: *tourism, culture, economy, development, globalisation*

Introduction

In the era of globalisation, cultural tourism is not just merely about economic globalisation but also about the cultural globalisation where the local culture with its authenticity finds it increasingly necessary to assert its identity worldwide and get recognition. The locals assert their distinctiveness to draw their own niche and also attract tourists to increase the investments in tourism industry. Cultural globalisation implies: 'an acceleration in the exchange of cultural symbols among people around the world, to such an extent that it leads to changes in local popular cultures and identities'. This exchange of cultural symbols is supported by an extension of particular consumption systems (such as cultural tourism), and accelerated by mass communication such as Internet as well as mass tourism. This consumption involves not just material commodities, but also ideas, values and information, or in other words, culture (Nijman 1999). Culture is multifaceted, complicated with varied meanings and has been a subject of study for sociologists and anthropologists. Culture is not just about identity, ideas, values, symbols but it also gives meaning to variety of phenomenon including practices, devices, techniques, conduct, experiences and relations (Geertz, 1973). It plays an important role in framing our social, political and economic practices, used to interpret the contested meaning of social practices and miscellaneous ways in which it can be used. In the tourism industry, culture has a significant role to play where it can act as a commodity; a product for marketing and encourage booming tourism market in phase of globalization. Connecting culture and tourism enable us to analyse the idea of culture from the point of view of marketing, production and sale when culture becomes a tourist product (Robinson, 1999). This symbiotic combination which generates cultural products help us to understand how culture is used, packaged for the consumption by tourists and promotion by sellers of culture for tourism markets. Tourism can affect culture in many ways since both are multidimensional, heterogeneous and fluid categories that have significant impact on each other. Both become sites and objects of political and economic struggle (Gotham, 2010). Since globalised world tourists are constantly in touch with other cultures which has increased the level of travelling across the world to know about different places, people and sites that has led to marketing of cultural cities, promoting diversification and commercialization of heritage sites, galleries, art,

music, rituals, and festivals. It becomes crucial to study the significance of cultural tourism in the backdrop of contemporary culturally globalised world.

In most of the literature on cultural tourism there has been description of how the culture has been used as a fruitful product for tourism industry but it fails to capture the fuzziness of the concept of cultural tourism, the entire politics of commodification of culture and its depiction before the world. The power of tourism for communicating culture, representations of destinations have direct influences on the people who are being presented, represented and misrepresented, as well as on indigenous groups who are absent from such representations. When a culture gets 'tourisimised' it is either trapped in the museum, art and architecture, dependent on the local tour guides who are showcasing the culture to earn more revenues. In this article the concept of cultural tourism will be problematized and an analysis of the developments which are taking place in the globalised world today such as the city branding, heritage cities, cultural cities which are becoming significant in the arena of cultural tourism. Before delving into this it is essential to understand and delineate the scholarly fields which studies the concept of culture and tourism, reviewing the key ideas of cultural tourism.

While writing this article, one of the major challenges was availability of few resources to provide a comprehensive look at key issues in cultural tourism development. The literature available consists primarily of academic journal articles and chapters in books, OECD reports and UNWTO reports, most of which focus on cultural tourism development in specific destinations. The literature used in this article is drawn from a variety of academic and tourism industry sources. The important authors who have provided me the starting point for my understanding of the topic as well as dependable guidance to additional important sources are scholars include: Urry (1997), Raymond Williams (1983), Erik Cohen (1979, 1988a, 1995), whose work on authenticity and commoditization proved to be very useful; Greg Richards (1996), works are instrumental in highlighting the scope and significance of cultural tourism and provided a number of useful case studies to examine; The seminal works of Dean MacCannell (1973, 1976, 1992), John Uny (1990, 1995) and Valene Smith (1989) were also consulted throughout the research process. In addition, several major organizations that are committed to travel and tourism, such as the World Tourism Organization, the World Travel and Tourism Council and UNESCO, proved essential sources for providing valuable information on international tourism projects, various new tourist centres, trends and statistics.

The paper is divided into four sections: *First section* conceptualizes the terms culture and tourism, studying the myriad definitions. The *second section* looks at the significance of studying the nexus between the two and the development in contemporary era, to explore the term cultural tourism, the objectives, research gaps, *thirdly* it examines the commodification of culture in tourism market and the consequences of it, *lastly* a critical analysis is made of how cultural tourism discourses resonate with the reality. The concluding section reflects on how the complex challenges revealed by cultural tourism could be turned into opportunities for sustainable tourism making tourism nor culture as static or given rather an evolving concept. At the interface between global and local, a sustainable approach with benefits to the local community needs to be emphasised.

I. Conceptualising Culture and Tourism: Capturing the Definitional Issues

The diverse approach to culture and tourism have generated problems of definition in this field. Culture is not just a symbolic representation but its multiple meanings and interpretations, its tangibility and intangibility can be used to satisfy needs of the consumers while it being a unit of society (Eaglen, 2009). In various literatures, culture in broad definitional sense produces over generalization, it can be defined in various ways. Culture Raymond Williams (1983) comments that culture is the most complicated word in English producing different meanings. He categories culture in three broad segments: as a process of intellectual, spiritual and aesthetic development; indicator of particular way of life and. practices of artistic activity. Culture has undergone several changes overtime in terms of culture as a process, a code of conduct embedded in the society and culture as a product. Jenks (1995) defines culture as an element of integration for people of a society through symbolic representations adopted and recognized by social groups though not genetically transmitted (Eagleton, 2000). As Clarke (1990) had opined culture designates a social means of

production and process through which people make sense of themselves and others. Culture has been also defined in terms of high culture and low culture (Storey, 1996). Former refers to different expressions of classical literature, philosophy, arts, high human intellect and development whereas low culture or popular culture signifies everyday practices, and beliefs of group of people that distinguishes a social group or members from others (Hall, 1997). Both these high and low cultures are motivators drawing tourists to visit different places to learn and interact with vivid cultural practices and sites. In fact the most important innovation of the modern capitalist system has been to recreate symbolic meaning of culture. Culture in its widest sense provides with a set of meanings and resources that can be mobilized and supplied (Rojek and Urry, 1997) which has facilitated growth and participation in the process of development.

Culture as a process is transformed via tourism into culture as a product. Culture can include not just art, architecture, history and heritage but also gastronomy, festivals, creative industries. In many cases creative industries and cultural industries become a part of tourism sector. Tourism leads to cultural manifestation especially for tourist consumption. Culture, cultural products and cultural marketing are all used in context of tourism. (Maccannell, 1976; Cohen, 1988). Valene Smith (1972) identifies fivefold typology of tourism: recreational; environmental; historical; ethnic; cultural. According to Urry (1995), tourism is cultural in its practices and structures and the definition of tourism is both conceptual and technical (Smith, 1998). The technical definition of tourism enables the value and volume of tourism that can be measured. As per Bukhart and Medrik (1981) a detailed definition of tourism must include following aspects: purpose of visit; time element; particular situation. So technical definition of tourism is that it represents various forms of short term travel and visits and is the variously defined for particular purposes. They suggest that conceptually tourism has essential characteristics which distinguishes it from travel. Tourism is defined as temporary stay or movement from one's own place of destination to another outside their normal work or places, activities which are enjoyed during their stay to cater to their needs (Matheison and Wales in Theobald, 1998:8). The Tourism Society in U.K. defines tourism as temporary short term movement of people to the destination it includes movement for all purposes, as well as day visits and excursions (Halloway, 1985:2-3 in Richard, 1996). The World Tourism Organization (1993) defines tourism as the activities of person during their travel and stay in place outside their usual place of residence for a continuous period for less than one for the purpose of leisure, business. WTO definition also distinguishes between excursionist who travel for less than 24 hours and tourist who will stay at least for a day. Maccannell (1976) identified tourism as an ideal arena to locate the notion of cultural production. The concept of cultural tourism derives from this concept. The section of the paper analyses the nexus between tourism and culture.

Tourism as a highly complex set of institutions also has varied meanings and interpretations as that of culture. It involves a set of institutions and social relation that involve capitalist markets, cultural forms and people. In a conventional sense it is a set of discrete economic activities, a mode of consumption or spatially bounded locality or destination that is subjected to the external forces. Historically tourism developed in nineteenth century with industrial revolution with economic and social changes that created a set of elite middle class. It was only in twentieth century that it exploded into mass scale (Richard, 1996). Tourism as an expression and experience of culture helps us to understand role of practices that revolve around the pragmatics of the society (Gotham, 2010). It helps to understand form of culture and practices. Cultural tourism as explained by European Association for Tourism and Leisure Education (ATLAS) in 1991 in conceptual and technical terms- the former is the movement of persons to cultural attractions away from their normal place of residence to new places for satisfying their cultural needs and the latter refers to all movements of persons to specific cultural attractions such as heritage sites, artistic and cultural manifestation, arts and drama.

The next section studies the nexus between culture and tourism thereby probing into the question ***how culture emerges to be a fruitful tourist product?***

II. Developments in Cultural Tourism: Examining the Synergy in Globalised World

Cultural tourism is one of the most ancient types of tourism which has continued even today in the globalised world. In recent decades with cultural tourism one of the largest and fastest growing global

tourism markets though the estimates vary, depending largely on the definition of cultural tourism used, figures from the World Tourism Organisation (UNWTO) suggest that 40% of tourism can be attributed to cultural tourism. In France, cultural tourism was estimated to create over 100 000 jobs and EUR 15 billion in revenue prior to the pandemic. In the UK, spending by tourists attending live music events contributed GBP 4.7 billion to the UK economy in 2019 – up 6% from GBP 4.5 billion in 2018. Overseas cultural tourists are also estimated to stay longer and spend more than other tourists. For example, international visitors that took part in a cultural activity during their visit to Australia have been estimated to stay 25% longer and spend 20% more than other visitors. Culture and creative sectors provide a unique tourism offering and can be used to create distinctiveness in a crowded global marketplace. While key cultural institutions in large cities are an obvious draw for tourists, developing social and cultural networks are increasingly recognised as offering a more sustainable basis for place distinction. Moreover, strengthening and promoting cultural and creative sectors in smaller urban and rural areas can support local development and regeneration through cultural and creative tourism as well as reducing congestion in traditional tourism centres. For example, as part of their European Commission supported National Recovery and Resilience Plans (NRRPs), several EU countries are designating funds towards creating cultural tourism routes that target rural and disadvantaged areas (OECD Report 2009).

This extension of consumption systems is part of what Ritzer (1999) has termed 'the new means of consumption', which he argues have replaced the means of production as the defining aspect of economic and cultural systems in modern capitalist economies. The new means of consumption involves the production of an 'almost dizzying proliferation of settings that allow, encourage, and even compel us to consume', such as shopping malls, theme parks and festival marketplaces. These can be seen as the 'cathedrals of consumption' – that is, they have an enchanted, sometimes even sacred, religious character for many people. In order to attract ever-larger numbers of consumers, such cathedrals of consumption need to offer, or at least appear to offer, increasingly magical, fantastic, and enchanted settings in which to consume. The new means of consumption create spectacles not as ends in themselves but in order to bring in large numbers of people to buy more goods and services. Places compete to attract greater numbers of shoppers, tourists and investors to keep the consumption system going, in the same way that they used to try and attract industries to create jobs. In doing so, they have to connect themselves with the global economic and cultural system what Castells (1996) has termed the 'space of flows' and anchor these flows into the local economy and culture 'the space of places'. This produces a process of 'glocalised' production and consumption for tourism, as for other sectors of the economy. Glocalisation has meant that: More places are using culture as a means of distinguishing themselves in global markets. It emphasizes on the artifacts rather than on concrete activities. It is not just about movement but rather the interest of people to experience the ways of life, social customs, cultural heritage with which they may be unfamiliar. Culture has been linked through attraction by the destination's rich historical and cultural legacy. This trend of traveling for the purpose of gaining knowledge about the culture of other places dated back to seventeenth century when Grand Tours were attributed to visited places by the aristocrats which well known for their classical culture. This soon changed into Romantic Grand Tours with attention to urban and rural locales and they got involved in exotic pleasure and emphasis tour shifted from educational purpose towards culture as a source of pleasure for entertainment. Grand tourist over the period of time were collecting cultural experiences across Europe, cultural artifacts from all corners of globe.

Tourists do not see culture as something value neutral but rather subjected to extracting meanings form them through the knowledge that is gained in process of tourism packages and socialization (Robinson, 2005).Tourism and cultural consumption is not co incidental but subjected to economic and social changes. The consumption and experiencing of culture is organized by tourism and cultural industry. The changes in modes of production have created new kind of attraction and inter mediatories who supply culture for tourist consumption. Gotham (2010) uses the term touristic culture in which culture and tourism share similar themes, symbols, discourses and interpretative

system. Culture of tourism shows culture as tool to attract tourists; a touristic culture blurs the boundary between tourism and culture. It is instead a process by which tourist visualizes and experiences local culture, identity, collective memory and authenticity. As Shelly and Urry (2006) states culture and places are not inert but embedded in complex societal networks where culture adopts new meanings and produces new performances, ideologies and solidarities. This enables us to explore the relation between tourism and culture and how it leads to commercialization of culture in the next section.

III. Tourism and Commodification of Culture: Problematising the Interface

Debates on commodification and authenticity have permeated the literature of tourism and cultural interface since Dean MacCannell had got his influential text *The Tourist* published in 1976. This is a qualitative study, guided by the theoretical approach (Bryant & Charmaz, 2007), whereby descriptive research leading to the development of some meaningful theories. It critically analyzes how well the generally accepted cultural tourism principles, the rising influence of tourism industry, the greater easiness in traveling and widening arena of tourist places have intensified the urgency of debates regarding the impact of tourism on the authenticity of cultures, their experience of places and culture, impact of tourists on the culture of the hosts, the nature of relationship between the host and guest and on the manufacturing of cultural objects and events consumed by tourists mostly (MacLeod in Robinson and Smith, 2005). Expansion of markets have led to the commodification of everything which had otherwise being protected from commodification (Appadurai, 1986). It is visible in case of cultural tourism where local culture, custom, costume, rituals, folk art become victim of commodification (Cohen, 1988). This often lead to tarnishing of the traditional culture and the inauthentic culture is consumed by the tourist which has negative connotation for the local culture. This commodification of culture leads to an inaccurate representation of culture of host country. The tourism market often uses the local people and their culture for the promotion and marketing which can capture tourist gaze (Whittaker, 1999:34).

The important question to address here is does commercialisation of culture rob its original meaning or give it a new meaning? So, as I have already discussed culture has been used directly or indirectly for the purpose of economic benefits. This exploitation of culture for commercial needs specially for tourism industry has led to the debates around a process called commodification or commoditization. As stated by Medina (2003:2) commodification is the offering of cultural products and practices for money. It is understood as a process whereby ways of life, traditions and their complex symbolism are transformed and showcased into saleable products (Robinson, 1999:11). Culture therefore is to be seen as both tangible and intangible concept. This materialization of culture has enabled the generation of revenues by countries by preserving their traditions, customs which can used for sale. Often religious practices, festivals, handicrafts, food are used as popular modes of cultural commodification. As Mayan culture is exposed to the world by selling handicrafts with the help of tourism industry, Canada make use of the French Arcadian culture as Unique Selling Proposition (MacDonald and Joliffe, 2003 in Maccarrone-Eaglen 2009). Commodification of culture is considered to be depriving of its meaning and identification which it provides to the people. In case of historical sites and art attracting tourists does not deprive them of their value but in case of habits, rituals which are valuable for the locals are devalued when transformed into objects of sale. Culture as a saleable product means that it can assume the role a product subjected to exploitation (Maccarrone-Eaglen, 2009). For Middleton and Clarke (2001) culture as a part of tourism product is depended on the environment in which these products are to be consumed and promoted. In fact as Bourdieu (1996) in Richards (1996) mentions that the consumer of culture must have the knowledge to appreciate the cultural product otherwise insufficient knowledge can affect the product and meaning of culture (Mckercher et.al, 2004 in Eaglen, 2009). Little knowledge of culture can hamper the marketing efforts and it can strip off the original meaning of their indigenous culture. As MacLeod (2006) writes that

culture as products can be purchased either in form of souvenirs which is not buying the culture directly and also outside the production environment as in case of traditional ethnic clothing, handicrafts which are sold internationally. Armstrong and Kotler (2008) identify real product of the commodity culture where marketing activity is essential to influence consumer behavior. The marketers have to sell what is there in places-sites, monuments or the local culture which then becomes the culture products or elements of culture (Kim, 2005; Macleod, 2006; Richards, 1996b in Eaglen, 2009). As Eaglen (2009) writes special qualities distinguish culture from other products: culture has symbolic representation, both tangible and intangible elements. Its consumption is related not the ownership but rather to the knowledge of the individual tourist regarding the culture. Culture is symbolic hence representation of culture needs to be closest to the product represented with accuracy and information thereby satisfying the need of the consumers. This often leads to difficulty in understanding what exactly the consumers want to consume. Promotion of the cultural product becomes important for the marketers to reach different sets of consumers. Marketing of product culture is different from rest of the products given the uniqueness and complexities of culture specially when used as a product for marketing in tourism industry (Eaglen, 2009).

The crucial issue here is that commodification has led to the changes in the meaning of cultural products and of human relations, making them meaningless: "We already know from world-wide experience that local culture . . . is altered and often destroyed by the treatment of it as a touristic attraction. It is made meaningless to the people who once believed in it..." (Greenwood 1977:131 in Cohen, 1988). Furthermore, according to Greenwood the indigenous people hardly have control over the tourism development and local culture are exploited and destroyed in this process. E.g. in Ghana there are many beaches, rain forest, festivals, rituals and old castles of Elmina and Cape Coast. The Ministry of Tourism, UNDP and World Tourism Organisation had developed all resources to promote tourism with exclusive focus on castles. The transformation of castles into tourist attraction had drawn resentment from the local community (Teye et.al, 2002 in Macdonald, 1999). Greenwood (1977 in Cohen 1988), who was one among the first to study the commoditization of culture through tourism, had written that the culture in the process of becoming cultural products or a tourist commodity lose their intrinsic meaning and significance for the local people, who are also no longer interested in producing them.. Greenwood cites an example of public ritual of the *Alarde* in the Spanish-Basque town of Fuenterrabia which became a major touristic attraction, and the authorities declared that it should be performed twice on the same day to accommodate the large number of visitors, and in this rush for gaining tourist attraction the local participants lost interest in it. The ritual became nothing but a cultural commodity performed to make money. In the same way culture is also deprived of its meaning and vitality when they are marketed as part of entire city tourism policy where cities are branded and used as a tool to attract tourists and give showcase them a slice of culture. In this context city branding becomes an important concept of cultural tourism.

a. The idea of city branding and cultural tourism:

"What is city but the people,"- Sicinius in Shakespeare's *Coriolanus*, Act III, Scene I Cities are more important than ever to the economic performance of nations as engines of competitiveness based on knowledge and business/social networks. New opportunities and paths for success are emerging and cities have more choices to differentiate. Just as the nation requires branding for playing role in the world politics, in the similar manner cities are also branded for attracting tourists, business, big companies for investment, better quality of life(Dinnie 2011). While branding has always been used as consumer products for decades, the concept of strategically branding countries, cities and regions have been a part of city diplomacy which has gained gained currency in the recent past. City branding as the name suggests act as a powerful image-building strategy undertaken by the state to increase the marketing environment. City branding is not just about merely promoting a place, to rebuild and redefine their image (Kavaratzis, 2005; Anholt, 2007). City Branding is therefore an act made by any particular place to the external world about how it wants to be visualised and considered, as per an inside-out approach (Morgan at al., 2007). As Urry(1990) pointed out when people visit a certain city/place they are imaginig something, they are experiencing their dream, they are gazing at a place, monument, events, so both tourists and the city which they are visiting rather to say any tourist place

are manipulated by social media, tour guides, stories, newspapers, promotional guides, magazines, websites, blogs, tourism packages. Cities donot have to provide anything authentic to the tourists, it's created and city branding becomes a very a constructive tool to create that tourist gaze. This concept of city branding and tourist gaze has faced several criticisms from various scholars but needless to say when tourists visit certain cities they leave a mark on the minds of the tourists for example foreign tourists visiting Indian cities like New Delhi, Mumbai, Jaipur,Udaipur, Ahmedabad, Surat, Kolkata, Gangtok, Shillong, Guwahati, Puri, Bhubaneshwar, Bengaluru, Chennai, Tiruvanthapuram, to name a few, each cities have their own identity, their definite culture which help the foreign tourists to understand the diversity of the nation and the city branding is done to attract more and more of tourists both domestic and foreign to experience the uniqueness. For the tourists each cities have their own landmarks, their specialities, edges which help to create an image in mind of the tourists that they can remember, recognise and cherish throughout their life.

City branding has become an important phenomenon as tourism industry has development over the period. Here culture is presented for tourist consumption, promoted for economic benefits rather than cultural ends. The salient example of commoditification of cultural products are reflected in the concept of "tourist arts" (Appadurai 1986:47; Cohen 1983; Graburn ed. 1976 in Cohen, 1988). Richards (1996) gives example of Glasgow city of culture where the city was used for economic purpose and image building rather than for cultural manifestation. The locals complained that events which were of international and commercial in nature were simply not an expression of culture of Glasgow. Rituals, ceremonies, costumes, and folk arts are all subjected to commoditification. Since the process of cultural commoditification is initiated by culture brokers and tourism entrepreneurs who are outsiders not only disturb the local association with their culture but have a negative impact on the cultural products themselves. Since the culture has to be performed before the tourists or an "external public" (Boorstin, 1964:103 in Cohen, 1988) rituals are often shortened, overstated, or adopted to their tastes. Art, handicraft products are also modified in form, materials, or colors (Cohen, 1988) just to suit the needs of the consumers. (Appadurai 1986:47in Cohen, 1988). In the next section I have discussed the concept of staged authenticity that follows the commodification of culture.

b. 'Staged Authenticity' in cultural tourism: Is authenticity negotiable?

"Authenticity" is actually a socially constructed concept and its social connotation is, therefore, not given, but rather negotiable. For a tourist who wants to experience the sanctity and naturalness of place, culture and its religious practices and rituals of the community, buying authentic craft items, knowing the local people are essential for the tourists. On other hand the experience of tourists in theme park based vacation is different because here the tourist consumes the events and products which are created artificially for the tourist market which is exclusively for financial purposes. The process of commodification has therefore brought about a destruction of authenticity of local cultural products and relationships with hosts. This had led to the 'staged' authenticity or faked experiences which are created specially for external consumers (MacCannell, 1976). MacCannell (1976) captured the role and experience of the tourists within the expanding tourist setting. In his concept of "staged authenticity" real events, culture is hidden from the tourist's eye and instead artificial experiences are staged for their consumption. McLeod as well as Cornet argue that, in order to be acceptable as authentic, the product should not be manufactured "specifically for the market" (Cornet, 1975: 52). Cohen (1988) believes that it is the expansion of tourism which has led to increasing consumption of inauthentic cultural products. The consumption of authentic cultural products are either genuine needs of the tourists or irrelevant for the holiday makers. These are products of global tourism industry. As Kevin Meethan(2002:5) suggests that the process of cultural commodification is the very essence of tourism industry. Tourism is one aspect of globalization rather than a self-contained system. Cultural events, products and other cultural markers are often used for place promotion and serve as tourist entertainment. Lafant (1995) argued that once heritage is transformed into tourist spot its cultural value is also transformed into a commercial value which fuel the reinvention of the past leading to a new form of cultural production that has past as its theme (Kirshenblatt-Gimblett, 1998:149 in Shepherd, 2002).

However tourism always does not have a negative connotation for culture and need not always create resentment among the indigenous people with tourism developers. In contrast to Greenwood's idea that commodification leads to loss of meaning for the culture counter-examples can be also easily found. For instance, folk musicians, who play for money to an external audience as popular in state of Rajasthan where every five star hotel organizes folk songs and traditional dances for the tourists do not necessarily mean that their culture is lost in the process or has become meaningless for the artists because they have been commercialized, in fact they may be excited by the opportunity to present their art and culture and proud to display that. Similarly taking the issue of authenticity which is yet again a debatable concept in understanding tourism and culture a new cultural product can also become with time widely accepted as authentic the term used by Cohen(1988) "emergent authenticity" whereby it can through commodification, acquire a new meaning for its producers as well as consumers. This new meaning can be additive where new meanings can be added to old ones. According to McKean (1976:241-3 in Cohen, 1988) Balinese ritual performances have three separate audiences, a divine, a local, and a touristic. The touristic does not necessarily spoil the meaning of the performance for the two others. "The touristic audience is appreciated for the economic assets it can bring . . . but its presence has not diminished the importance of performing competently for the other two audiences, the villagers and the divine realm" (McKean, 1976:244). Moreover, if Balinese performances are staged specifically for tourists, ". . . the funds, as well as the increased skills and equipment available have enriched the possibility that the indigenous performances will be done with more elegance, in effect conserving culture" (McKean,1976:244). Often tourism market helps to rejuvenate a declining culture and preservation of cultural tradition as in case of many Third World countries which had died with penetration of Western culture but was salvaged due to the tourism market.

Commodification is rather understood as a social fact. So instead of merely lamenting on what is lost and what is no longer authentic we need to focus on the fact that authenticity is negotiable, mutable whose meaning varies over time, the concept of "emergent authenticity" by Cohen (1988). All products are being re-invented and consumed within the sphere of existing social relations, as how people are making meaning of their lives in world of tourism (Shepherd, 2002).

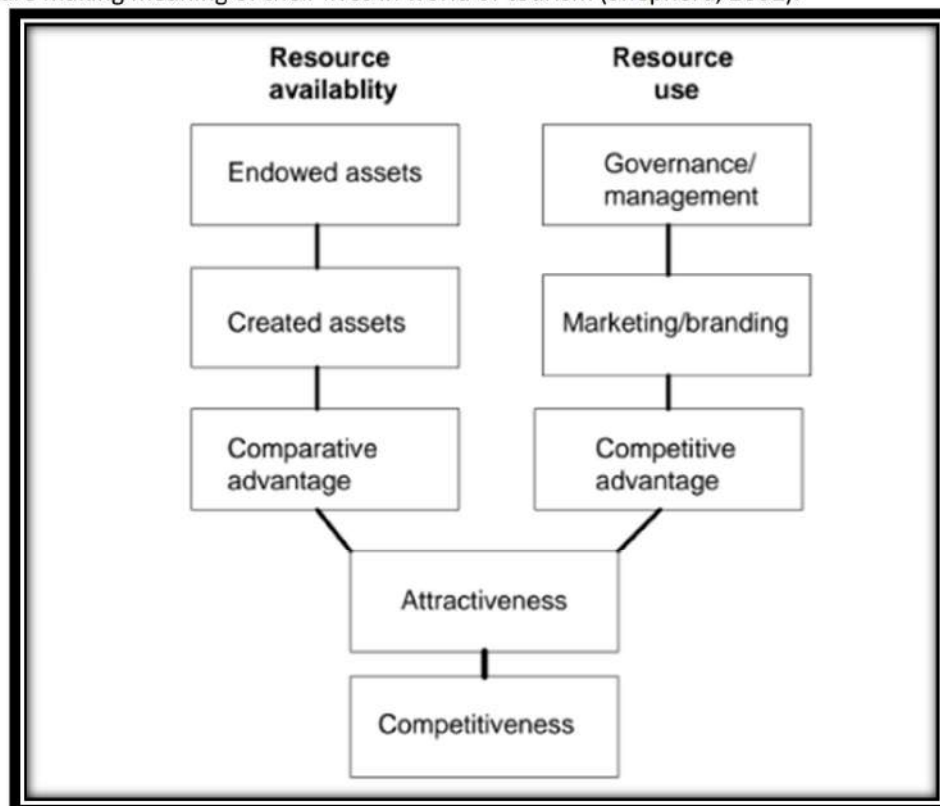


Fig 1: model showing the relation between culture, tourism, attractiveness and competitiveness (OECD 2022: 30)

The above figure shows that how the resources are managed, marketed and branded to make tourism competitive. The growth of communication, intensification of transnational flows of goods and people have also expanded the market for tourism which has contributed to globalization of tourism, economy and culture. The globalised tourist market is keen to look out for specialized, niche tourist experience and pulling more parts of the world into the tourist market offering attractive holiday packages to pristine, remote locations and unique, colorful cultures of different landscapes (MacLeod in Smith and Robinson, 2005).

Concluding Observations:

Cultural tourism can be considered to be a double-edged sword, capable of reaping benefits for the communities while also simultaneously having the capacity to destroy the cultural assets that create the tourism product. Cultural tourism has been seen to impact quality of life at four different levels of community: neighborhood, local, national and international. It can enhance good quality of life by providing a whole range of economic benefits, through conservation, preservation and adaptive usages of heritage assets, bringing out new provision of leisure and recreational facilities. These benefits need to be balanced against the costs that is over-use, overtourism, and misuse of tourism assets. It needs to be kept in mind that there is a fine line between marketing cultural tourism products in a manner that facilitates quick consumption and the over commodification of culture alienates the communities and cause a loss of authenticity. The concept of 'glocalization,' becomes crucial here because as this article refers to globalised era where people are mobile and have the eagerness to travel and know the world, thinking globally but acting locally, is the new age mantra. It provides an opportunity for communities to be engaged in cultural globalisation and enhance cultural exchanges. Thinking of cultural tourism assets as products means that assets need to be managed in the same way as other products henceforth a good marketing management approach is required for managing cultural assets. In fact what is also very essential in ensuring the benefits of cultural tourism is the local level participation which can ensure a sustainable of cultural tourism and tourism policy planning needs to examine the complex inter relations between local and global as well as the power relations between various stakeholders. Here the local tour guides also become very important players as they are constantly representing the culture, heritage and communicating them to the tourists. So if the local tour guides belong to the indigenous groups, the same community and familiar to the place then they can do justice to the marketing of the cultural tourism and also make it beneficial for the local. Essentially cultural tourism can open avenues to for innovations, job creation, and creative industries, knowledge and skill development thereby generating a value added tourism.

As per the G20 reports, cultural and creative sectors are vital economic drivers and they generate jobs and income. Several benefits that are brought from the cultural economy helps to reach the goal of sustainable development and it has been recognised in various international agendas such as UN New Urban Agenda, and the European Union policy framework for culture. So cultural tourism is also in co-existence with sustainable tourism which can lead to contribution to many SDGs as the culture has transformative role to play. It can be said that the linkages between tourism and culture is ever changing. Globalisation has encouraged proliferation of new modes of consumption of local culture through tourism. Touristic culture involves enhanced spatial flows of people, capital, commodities and culture. Tourism practices create, construct and deconstruct culture. It has acted both as empowering and disempowering agent. With times place assertion, cultural uniqueness, distinctiveness calls for responsible and knowledgeable tourist. Tourism as an industry necessitates mobilization of heroic images, collective identities, theming spaces and movement of people so that they can consume cultures of different places. "Tourism is about selling dreams... Tourism is about experiencing beyond the ordinary, to step out of the daily treadmill into a more wonderful, exciting

and challenging world," (Shouten in Smith and Robinson, 2005:203). Culture plays an important role in facilitating this process by allowing tourism to bring people out of their mundane life.

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