



chic
cultural heritage international curriculum

7. LEISURE, TOURISAM AND EVENTS

LEARNING OUTCOMES

THE STUDENT SHOULD, AFTER COMPLETING THE COURSE, BE ABLE TO:

- Demonstrate an in-depth knowledge of the theory and practice related to tourism and events.
- Think critically about the urban environment and tourism's role therein.
- Research, structure and present their own arguments and methodological positions independently
- Indicate the various touristic uses of heritage dealt with in practical case study.

TEACHER-LED LEARNING

CONTENT:

1. Tourism: introduction
2. Heritage tourism
3. Urban and creative tourism
4. Creativity and tourist experience

ON-LINE LEARNING

VIDEO 1

Generation of leisure experience in cities: managing welfare, wellbeing and change

VIDEO 2

Eventful cities: definition, characteristics, typologies

VIDEO 3

Leisure: dimensions and characteristics

VIDEO 4

The transformation of leisure experience in music festivals and its relation to heritage

VIDEO 5

The demand for urban tourism (managing urban tourism)

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7. LEISURE, TOURISM AND EVENTS

(DRAFT)

Authors: June Calvo-Soraluze, Geana de Miranda Leschko

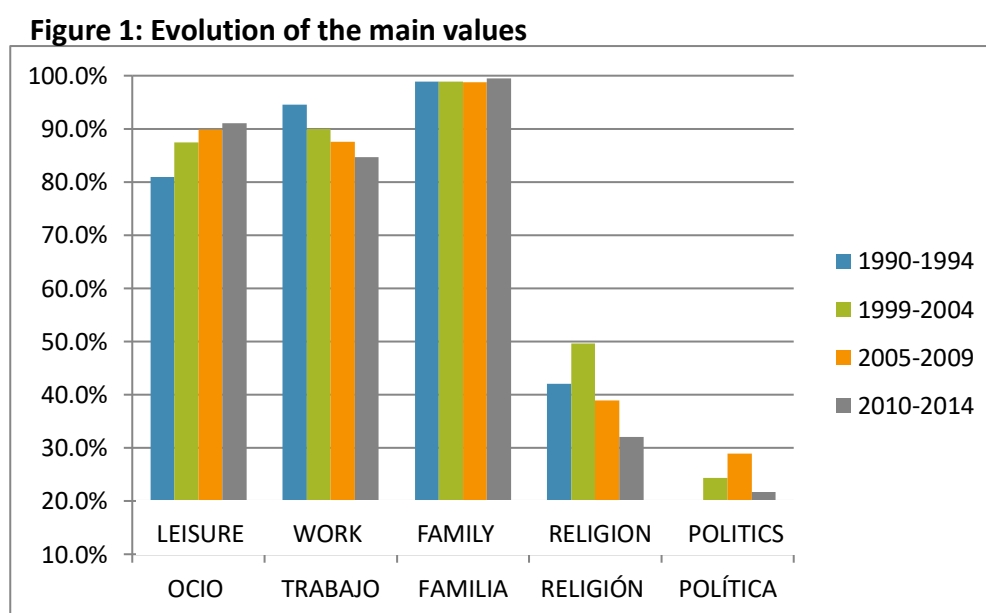
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1. THE VALUE OF LEISURE EXPERIENCES

Leisure today is for many synonymous with freedom, enjoyment, joy, fun, rest... that is, synonymous with a time for oneself where you decide what to do. This feeling of freedom and doing what motivates oneself in life is becoming one of the most important things in the 21st century, more than in any other past century. Therefore, leisure is becoming an upward value especially for citizens of more developed countries where basic needs are covered. This increase in the value of leisure and the positive perception of it shows the transformation of values that have taken place over time. Nowadays, a series of aspects that were not valued in the past are valued and others, on the other hand, have gone to the background. In fact, that is what can be seen through the results of the World Values Survey conducted by a network of social scientists around the world through representative national surveys.

If Europe is taken as an example, it is observed that while aspects such as work and religion have lost importance, leisure, on the other hand, has greatly increased its value.



Source: World Values Survey (WVS)

Figure 1 shows that while in the 90-94 years 80.9% of the population surveyed considered leisure as very or quite important, in the period 1999-2004 almost 10% more of the population considered of importance leisure in his life and in the surge from 2010 to 2014 increased its value more than 10% compared to the 90s. That is, the value of leisure has been increasing from 1990 to the present (2014) when 91.1 % of the population surveyed rate it as very or quite important. The most significant

change is seen before entering the 21st century when work was considered more important than leisure. On the other hand, in the period of 2005-2009 this fact has changed, leaving work below leisure. This trend is not only something specific to Spain, but it is a worldwide trend, especially noticeable in developed countries. Considering all the countries surveyed by the World Values Survey, before the 21st century (years between 1980 and 1999) 64.4% of the population surveyed considered leisure as very or quite important, instead from the 21st century (years between 2005 and 2008) it was already given a 10% higher importance reaching a 74.5% valuation ahead even of the religion that only 67.6% of the population attributes the same importance.

This change of values in turn implies a change in lifestyles, where leisure is increasingly important in contemporary societies having a great temporal, personal, economic, political and social impact. Through its various fields: culture, tourism, sports and recreation, this impact can be seen in more detail.

1.1. LEISURE: DIMENSIONS AND CHARACTERISTICS

As the objective is to deepen the concept of leisure, this section introduces the dimensions that define the phenomenon. A dimension is understood as each of the magnitudes of a set that serve to define a phenomenon. Therefore, each dimension of leisure is an aspect that it configures.

All dimensions that are considered to be analysable are the following ones: **creative, ludic, festive, environmental-ecological, solidary, productive, preventive, therapeutic, consumptive, alienating, absent and harmful**. This differentiation of each of the dimensions is of special interest and utility to approach a more concrete and real knowledge of the phenomenon of leisure and, consequently, more operational.

Each of the dimensions is characterized by the personal and social processes that it generates, the prototypical activities in which it manifests itself, the times and the spaces in which it materializes (San Salvador, 2000). The taxonomy proposed is not shown as closed and inflexible, since some of the dimensions proposed may change over time or new ones may be included in the near future. In addition, it should be noted that the presence of a dimension in the observed reality does not exclude the possible coexistence with the others. However, its observation has led to the identification of processes, activities, times and spaces around those that are considered more defined in its current profile (see table 1 and 2). Below are each of these dimensions:

Table 1: Dimensions of leisure experience (I)

DIMENSIONS OF LEISURE (Autotelic)	ASPECTS	PERSONAL AND SOCIAL PROCESSES	PROTOTYPICAL ACTIVITIES
CREATIVE	Creation	Personal development Self-affirmation Introspection Reflection	Arts Alternative tourism New sports and adventure sports Hobbies
	Re-creation		
LUDIC	Game	Rest Enjoyment	Game Cultural practice Traditional tourism Sports practice Walk / Social gathering
	Ludic action		
FESTIVE	Personal/Communal	Collective affirmation Hetero-finding Openness to others Socialisation Breaking ordinariness Sense of belonging	Party, folklore Heritage Cultural tourism Sport performance Events/Festivals Theme Parks Amusement Parks
	Sacred/Secular		
ENVIRONMENTAL- ECOLOGICAL	Space	Relationship with the space Admiration capacity Contemplation	Outdoor recreation Urban and rural tourism Street Art Ecotourism Outdoors sports
	Human environment		
SOLIDARY	Humanitarian	Experience of the other Associative participation Gratuity Willfulness	Communal leisure Sociocultural animation Tourist entertainment Social tourism Sports for all Associationism Education free time
	Focused on Leisure		

Table 2: Dimensions of leisure experience (II)

DIMENSIONS OF LEISURE (No autotelic)	PERSONAL AND SOCIAL PROCESSES	PROTOTYPICAL ACTIVITIES
PRODUCTIVE	Wellfare Utility Professionalisation	Cultural Industries Tourism Sector Professional Sports Recreative establishment Game and Betting Leisure-Health services Capital and Consumer Goods
EDUCATIVE	Educative development Learning	Any type of educative activity
DISTINTIVE	Distinction Differentiation	Leisure related to the upper social class (golf, horse riding etc.)
CONSUMPTIVE	Consumption and Mercantilization	Purchase of tourism, cultural, sports and recreational products, goods and services
PREVENTIVE	Prevention Caution	Preventive leisure Education for health Preventive programs
THERAPEUTIC	Recovery Quality of life	Therapeutic Leisure Leisure and Health
ALIENATING	Alienation	Any activity
ABSENT	Boredom and Disinterest	Inactivity
HARMFUL	Abusive practices Exogenous dependence	Leisure-pathies Compulsive Gambling

Source: Author's own elaboration from San Salvador (2000: 61)

In addition to the dimensions of leisure, what does it mean when we talk about the experience of leisure? What are the main characteristics?

Although there are different definitions of leisure, if all the meanings are observed, it can be said that the common denominator of all of them is the idea of experience. The experience is ascribed to the person because it is born from their experiences, from what has happened to them, felt, known, witnessed or provoked themselves (Monteagudo, 2008: 85). For this, it is essential to know the common and essential features of any leisure experience. Elias and Dunning in "Leisure in the Spectrum of Leisure Time" cite seven (1988: 117-156). To these are added the contributions that have subsequently been developed by the Institute of Leisure Studies and complete the characteristics of all experience. They are the following:

1. **The frame of reference is the person.** The key to understanding the leisure experience is the subject that experiences it.
2. **Interdependence.** It is necessary to complement and balance between non-leisure as a routine of life and leisure as the de-routinization so as not to fall into human impoverishment. Leisure experiences are always a field of deep personal enjoyment that favors the person to relax and defy the strict regulation of routine life, without jeopardizing their subsistence or social position.
3. **They are emotional activities.** A greater importance is attached to emotion and fantasy than in ordinary life, since the social structure of leisure is characterized by offering a pleasant stimulation (emotion).
4. **Control of emotions.** All recreational activities involve a controlled de-control of the restrictions imposed on emotions.
5. **Socially pre-constituted activities.** Leisure would be incomprehensible if it was not understood that individual leisure activities are social, even those that take the form of solo activity.
6. **Interdisciplinary area.** It is not possible to understand leisure within the framework of a specific human science, you need all of them for your understanding.
7. **Do not demand any commitment, at least mandatory.** In other words, "the experience is not justified in duty" (Cuenca, 2009), since leisure experience is what 'I like to do', not 'what I should do'.

To these seven characteristics developed by Elias and Dunning (1988), Cuenca (2009) adds the following that are linked to the humanistic leisure experience:

- 8. Three-dimensional temporality.** The leisure experience sets its reality in the present, but it is enriched to the extent that it significantly incorporates the past - since it allows us to live with enthusiasm and hope the attractiveness of the future - and the future - the time to remember what was lived, the feeling that allows you to relive a past experience - that corresponds to you.
- 9. Integrated into values and ways of life.** Leisure is a value in itself, but also a value subordinate to broader ones such as happiness or self-realization of the person. Therefore, leisure is an ideal environment and space for the development and experience of values in its multiple fields.
- 10. Requires training.** Training facilitates the process to live a substantial or serious leisure, since the continued effort, overcoming unforeseen situations and the rise towards stages of achievement, involvement and perseverance allows the development of leisure values, attitudes and skills thus improving quality of people's lives.
- 11. Experience according to intensity levels.** The leisure experience can range from the mere acquisition and acceptance of the experience to the receptive and contemplative immersion, capable of providing us with an intense, unforgettable, cathartic experience.
- 12. It is a field of human development.** Leisure is considered an area of human development to the extent that it provides satisfaction, experience of freedom and autotelism, that is, non-utilitarian or productivity-related experiences.

1.2. GENERATION OF EXPERIENCIES: WELFARE-WELLBEING BINOMINAL

Any leisure experience, regardless of the meaning, significance, or intensity that it has for the person who lives it, is structured around different parameters that configure its objective and subjective coordinates, and whose interaction conditions the experience of leisure in terms of more or less full experience (San Salvador, 2000, 2004, 2006; Monteagudo, 2008, 2011).

Therefore, we can approach the issue of leisure through two different paths: the objective and the subjective approaches. Both round off the leisure experience (San Salvador 2011; Cuenca 2011). However, the leisure experience involves diverse experience in different people and diverse experiences through our personal life itinerary (Kleiber 1999; Monteagudo 2008). So what are the objective and subjective conditions that make up each one?

Objective coordinate, generator of WELFARE

All the objective conditions of leisure experience are oriented to achieving welfare (Stiglitz e al. 2013). The convergence between individual or group practices, activities, time budgets uses of space and resources form objective conditions in order to produce diverse experiences. Those factors are

related to the object itself and therefore, they are independent of each person's own way of thinking or feeling. These factors are easier to measure.

The activity provides the experience with a specific type of content, coming from one of the leisure areas (culture, sport, tourism or recreation). The choice of one activity or another confers on the experience a series of characteristics, possibilities and limitations that define the starting point of the potential experience (Monteagudo, 2011). The activity becomes, in short, an exercise in thematization of the experience. The activity answers the question what or which.

Leisure **activities** offer an endless range of possibilities and they promote diverse opportunities for the person involved in them (Cushman et al. 2005). People participate in leisure activities for experiences that are enjoyable and personally satisfying (Kabanoff 1982), to relax and escape from the stresses of everyday life, and to improve their health (Iso-Ahola 1997). It has also been claimed that leisure is related to self-esteem, feelings of control, lifestyle and self-identity (Iso-Ahola 1980; Cuenca 2009; Kleiber et al. 2011).

Time is another essential parameter part of welfare that helps to configure the activity and define it within an objective, but changing framework. The way time is organized makes it easier or harder to get welfare (Gershuny, 2003). There is more or less time depending on age, gender, family structure, work or residence. There is more or less time depending on working days or non-working days, weeks, seasons, years etc. Time answers the question When is the activity done and how long will it last. The duration of the activity itself is objective, although the time spent for it, the experience as a whole, is subjective and therefore difficult to measure.

Space is, along with time, an element that contextualizes the activity. Traditionally, it defines the type of physical space in which the practice takes place: indoor or outdoor spaces (artistic-cultural facilities, auditoriums, squares, parks, etc.), environment in which it takes place (water, land, air), ownership of the facilities used (public, private etc.). Consequently, the space provides the activity with the scenario in which it takes place, constitutes an exercise of location and therefore, answers the question Where. The importance of the space is reflected in the impressive improvement of infrastructure and leisure facilities of the last decades: museums, sports facilities, natural parks, cultural centers/heritage, shopping centers, tourist centers, pedestrian areas, libraries etc. On the other hand, the technological advances of recent years leave the space, open to new possibilities that link leisure practices to the virtual world, a complex and interconnected space with the capacity to generate flows of social interaction and new ways of experiencing the leisure (San Salvador, 2000; Monteagudo, 2011).

Resources are also essential when we try to complete leisure experience welfare (Tribe 1999). Economic resources guarantee enough income to pay for leisure consumption; educational skills make it easier to enjoy cultural leisure supply and social skills allow us to share leisure experiences with others. Nowadays, new technological resources allow us to experience leisure in another way. The Internet, social media (e.g. Facebook, Twitter, Instagram), mobile phone applications or tablets are useful tools and valuable resources that are increasingly present in leisure, changing the variables of welfare (activities, time and space) and the way we experience things.

Until now, we have only examined the objective approach to leisure experience with regard to individual and group practices, the active/passive activities carried out, the personal time budget, the leisure spaces used and the resources and skills available making up leisure experience welfare. Nevertheless, a great number of subjective aspects influence leisure experiences well-being. What are the subjective conditions that comprise it?

Subjective coordinate, generator of WELLBEING

Subjective well-being is an umbrella term which captures factors such as how satisfied people are with their life and how happy people feel. It focuses on what people think and how they feel about their own wellbeing, so it includes both emotional reactions and cognitive judgement. In the current context, consumers are not looking just for physical wellbeing, so it is not enough to pay attention to those elements that are going to satisfy the consumer welfare, but also the aspects that satisfy consumers mentally and spiritually. In fact, emotions and feelings are what people remember most (Torralba 2010). In order to offer meaningful experience, experiences that people will never forget, there is a need to pay attention to more subjective aspects like emotions, values, motivations, benefits and needs of the customers (San Salvador, 2011). These factors are related to people's way of thinking or feeling and although more difficult to measure, are key to understanding how they condition the experience itself.

Motivations (Neulinger, 1981; Iso-Ahola, 1980; Nicholson and Pierce 2000, 2001; Monteagudo, 2008) are push factors in the creation of leisure experiences. Investigations often reveal only a small part of the motivational factors shaping leisure behaviors and preferences (Kleiber et al. 2011; Nimrod and Adoni, 2012). Anyway, it seems that factors such as interest in the topic, the need for peer appreciation and socialization influences participation in leisure activities.

Needs are the known and unknown reasons that condition leisure decisions (Dower 1981; Monteagudo 2008; Cuenca 2009). All the objective elements of leisure experiences are more or less

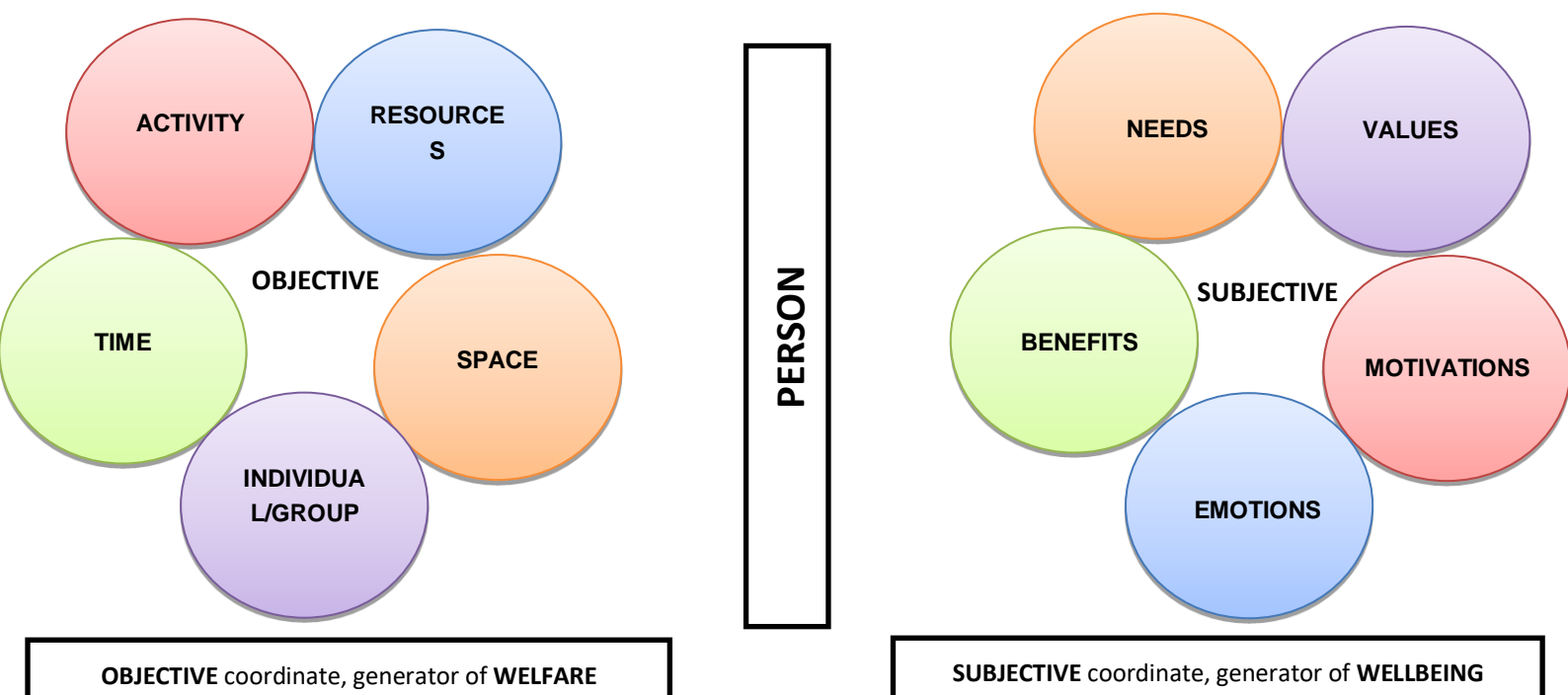
linked to personal needs that satisfy inner dreams, desires, wants, material necessities and social recognition (Dower 1981).

Values are the pull-factors of leisure experience well-being and seem to be essential in future developments of the leisure experience decision process (Academy of Leisure Studies 1983; Monteagudo, 2008; Stebbins 2008). At the same time, freedom, family, equality or work are also important. The prevalence of the values of freedom or equality creates two different leisure paradigms. First, creativity and free movement will be preserved, away from the pressure of institutional bodies, let by strong social nonprofit initiatives. Second, the solidarity and equality of opportunities will be promoted, away from the market (Stebbins and Graham 2004), guided by social movements.

Besides motivations, needs, emotions and values, the feeling of wellbeing is influenced by the benefits attained. They refer to the desired and expected future conditions. People expect to obtain economic, social, cultural and environmental benefits as a result of our leisure activities (Driver et al. 1991).

It is essential to know the motivations, needs, values, emotions and benefits of the people in order to design leisure experiences according to their needs. If participation, experiences and creativity are what the current citizens value most, leisure need to know how to use them in order to create wellbeing.

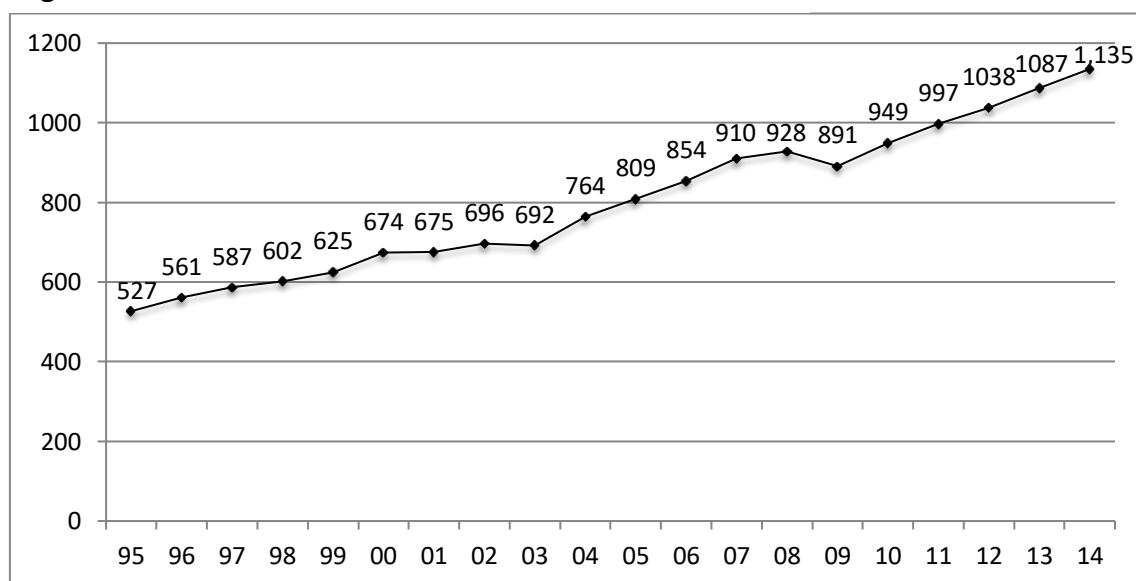
Figure 2: Welfare-wellbeing leisure experience model



2. TOURISM AS LEISURE EXPERIENCE GENERATOR

One of the areas in which leisure is manifested is tourism. The significant growth in tourism activity clearly marks tourism as one of the most notable phenomena of the last century, both economically and socially. During the last six decades, tourism has undergone a permanent expansion and diversification, becoming one of the most important and fastest growing economic sectors worldwide. Many new destinations have emerged alongside the traditional destinations of Europe and North America. We only need to refer to the published data of the World Tourism Organization (UNWTO) to see that tourism has grown almost without interruptions in international tourist arrivals, as can be seen in figure 3.

Figure 3: Annual evolution of tourists worldwide



Tourism is defined as the act of traveling for recreation and as an industry has become a big part of global economy and, according to WTO tourism now accounts for 10% of global GDP and 1 of 11 jobs in the world.

Urban Tourism has, in one form or other, been with us since Mesopotamia and Sumeria were spawning the phenomenon of urbanization. People with the means and inclination to do so have been drawn to towns and cities just to visit and experience a multiplicity of things to see and do. Towns and cities were the melting pots of national culture, art, music, literature and of course magnificent architecture and urban design: “it was the concentration, variety and quality of these activities and attributes... that created their attraction and put certain towns and cities on the tourism map...” (Karski 1990, p15).

In the early 20th century, cities started to be aware of themselves as tourist attractions; those that reacted to this phenomenon enjoyed an economic boost thanks to the activities they provided to visitors. Urban Tourism becomes an area of interest during the 80s; we can increasingly find more research and publications related to urban tourism, which also identify this as a complex phenomenon affecting many stakeholders in the value chain.

The birth of low-cost airlines has also brought an increased interest in cities and their development in terms of tourism, for example European cities had to adapt their marketing activities to attract a new type of product: city breaks. In Europe, especially, city break travel has become one of the key drivers of outbound tourism growth in recent years. According to IPK International's European Travel Monitor, European city tourism grew by 20% in 2005, compared to an increase of just 3% in sun and beach holidays (Freitag, 2006). This growth has helped to popularise and regenerate several European cities and has assisted in offsetting the seasonality problems encountered by many urban destinations.

Sixty years ago, as tourism began to emerge as a global economic sector, few could have predicted the speed and strength of its development, both in terms of the number of people crossing borders and its economic impact as a generator of foreign exchange, and employment opportunities. International tourist arrivals reached 25 million in 1950. In 2011, this number rose to 980 million and is expected to reach 1.8 billion by 2030. International tourism receipts in 1950 totaled US\$ 2.1 billion. By the year 2010, the volume of receipts had increased to US\$ 919 billion.

There has been a tendency to treat heritage as a recent phenomenon – a product of the last quarter of the twentieth century – but the relationships between peoples and their pasts are much older than is sometimes recognized (Harvey, 2001). This is certainly the case for heritage tourism, since human societies have long sought otherness and difference in the foreign country of the past (Edensor, 1997). The earliest examples of this activity can be identified in the visits made by affluent Romans to the ruins of ancient Greece (Lowenthal, 1985).

- 'Grand Tour' (XVII century)– a form of secular travel whereby young European aristocrats travelled to southern Europe to visit the remains of Classical antiquity – did much to construct historic places as the focus of the tourist gaze.
- Romantic movement- turned attention to remote natural landscapes, but also saw the emergence of ruins as places to be celebrated, venerated and consumed.

2.1. HERITAGE TOURISM

In its early days, heritage tourism was confined to a social elite, but there was increasing democratization of the activity during the nineteenth century. The expanding middle classes were able to follow in the footsteps of the Grand and Romantic tourists, through the tours developed by, among others, Thomas Cook. The dramatic growth of museums – the first museums boom – also allowed increasing numbers access to the past, albeit one that was framed in terms of nation, class and empire. Moreover, from the nineteenth century onwards the public has been actively encouraged to visit heritage sites within nation-building projects aimed at promoting knowledge of places and land-scapes of significance for national history (Franklin, 2003). The emergence at this time of what Smith (2006) has termed the authorized heritage discourse –the elite and expert judgments that construct particular objects, buildings and landscapes as ‘heritage’ – also stimulated the public to visit and engage with heritage places.

Heritage tourism continued to grow in steady, if unspectacular, fashion during the early twentieth century. However, from the 1970s onwards there was a significant increase in popular interest in the past, and heritage tourism expanded dramatically “although to varying degrees” in almost all Western societies. The reasons for this growth are complex and multifaceted, and almost certainly include factors that are specific to countries. At a more general level, it can certainly be argued that the growth of heritage tourism was one element of the global expansion of the tourism industry after the Second World War, itself linked to the broader leisure explosion of the post-war decades. Other explanations situate heritage tourism specifically within the context of late modernity. One such argument, for example, suggests that the alienation, uncertainty and upheaval that characterize contemporary life generate a reaction against the modern (Franklin, 2003), which, in turn, generates nostalgia for an idealized and imagined past and a search for order and stability in that past (Lowenthal, 1985; MacCannell, 1989).

At the same time, the nature of tourism itself was changing. In particular, the global shift in the nature of capitalism from Fordism (characterized by mass production and mass consumption) to post-Fordism (characterized by flexible production for increasingly differentiated markets) was mirrored in the tourism industry by a shift from mass tourism (characterized by relatively homogeneous demand) towards more flexible and differentiated forms of tourist consumption (Urry, 1990; Meethan, 2001). The outcome was an explosion of ‘new’ forms of tourism (sometimes termed niche tourism or post-mass tourism) catering for the needs of the “new middle class” (Urry, 1990; Munt, 1994). Considered in this context, heritage tourism can be identified as one of the earliest forms of post-mass tourism.

Some countries embraced heritage tourism with especial enthusiasm, with the UK being perhaps the best example. Between 1971 and 1987, the number of museums in England alone doubled (Urry and Larsen, 2011), and by the 1980s a new museum was reportedly opening every fortnight (Hewison, 1987). There have been various explanations for what became known as the 'heritage boom'. For some, such as Hewison (1987), heritage was the response to a collective identity crisis in the face of post-war national decline which generated a national mood of pessimism and nostalgia, as argued above. Other explanations situate the heritage boom in the context of Thatcherism in the 1980s, arguing that the Thatcher government's restructuring of nationalized industries directly resulted in industrial closures and rising unemployment. Local governments responded by attempting to exploit their industrial past for heritage tourism, so much so that the 1980s witnessed a palpable increase in the number of industrial museums that underpinned the second museums boom. At the same time, Thatcher's enterprise culture enabled the country to respond swiftly to the increasing popular interest in the past (Corner and Harvey, 1991). As such, the heritage boom can be interpreted as a sign of vigor and innovation rather than national decline (Lumley, 2014).

Ultimately, the explosion of heritage tourism in the 1980s proved to be unsustainable. Rapid growth led to an over-supply of heritage attractions (many offering broadly similar experiences) so that contraction was inevitable (Middleton, 1990; Hewison, 1991). Consequently, increasing numbers of heritage attractions closed during the 1990s. At around the same time, heritage tourism started to slip out of fashion, particularly as other forms of niche tourism emerged.

2.2. URBAN AND CREATIVE TOURISM

The growing synergy of tourism and culture has been one of the major themes in tourism development and marketing in recent years. Tourism destinations seeking to distinguish themselves from their increasingly numerous competitors have turned to culture as a means of distinction, and culture has increasingly been linked to tourism as a means of generating income and jobs (Richards 2007). The growth of 'cultural tourism' has been one of the major trends in global tourism in the past three decades and is still seen as one of the major growth areas for the future (European Travel Commission/World Tourism Organization 2005).

Glasgow, Barcelona, Singapore, Bilbao and Sydney are some of the cities which have employed culture in their restructuring strategies. In many cases, the development of culture and tourism went hand-in-hand, as cultural facilities became important flagships which attracted tourism, and tourists contributed the money which supported the expansion of culture. The apparently flawless symmetry

of this couplet led many other cities and regions to adopt the culture-led or culture and tourism-led regeneration model.

Cultural tourism arguably became a 'good' form of tourism, widely viewed as sustainable and supporting local culture (Richards 2007). Cultural tourism also became equated with 'quality tourism'; a factor increasingly important in areas which are experiencing decreasing returns from traditional forms of mass tourism (see Russo and Arias Sans, Chapter 10). The expanded role for culture in tourism development mirrored the growth of culture as a factor of development in general. Zukin (1995) showed how the growth of culture-led development was tied to the workings of the symbolic economy. Culture provided the symbols, such as museums, art galleries and iconic architecture, which could be used to increase land values and stimulate business activity. This growth in turn supported employment in the cultural sector, strengthening its lobbying for more investment in culture. This produced powerful arguments to preserve the heritage of the past and expand contemporary culture in order to maximize the 'real cultural capital' of places. Culture has therefore come to play an important role in distinguishing places from each other. This is increasingly essential in a globalizing world where place competition is fierce, and cities and regions strive to create distinctive images for themselves (Richards and Wilson 2004).

The combination of creative hardware, orgware and software can be used by cities and regions to develop a range of experiences for tourists as well as residents. Richards and Wilson (2006) summarize these combinations into three basic types of creative tourism experience:

- Creative spectacles. Creative and innovative activities which then form the basis of more passive tourist experiences as spectacles (i.e. production of creative experiences for passive consumption by tourists).
- Creative spaces. Creative enclaves populated by cultural creatives to attract visitors (often informally at first) due to the vibrant atmosphere that such areas often exude (e.g. Down Under Manhattan Bridge Overpass – DUMBO – in Brooklyn).
- Creative tourism. Active participation by tourists in creative activities, skill development and/or creative challenge can form the basis of tourist experiences, which can also imply a convergence of creative spectacles and creative space.

The development of creative strategies in cities is also closely linked to narratives of design and architecture in the contemporary city. As we have seen in the case of Barcelona, architecture, design and creativity are positively linked in the minds of visitors as part of the 'creative landscape' of the city. This linkage can be positively stimulated by the creation of events and attractions. For example,

during the Gaudí Year in Barcelona (2002), a number of new attractions and itineraries related to the Catalan architect were opened in the city. This in turn tended to attract people interested in architecture and design, and the appreciation of visitors for the architectural elements of the city increased as a result (Turisme de Barcelona 2003).

2.3. CREATIVITY AND TOURISM EXPERIENCES

The apparent success of culture-led or cultural development strategies has encouraged more cities, regions and nations to use the combination of culture and tourism. Richards (2007) shows that the supply of cultural attractions grew faster than cultural demand during the 1990s. This has led to growing competition between destinations for cultural consumers, stimulating the creation of more distinctive and more impressive cultural developments. There is an increasing problem of 'serial reproduction' (Harvey 1989; Richards and Wilson 2006) or 'McGuggenheimization' (Honigsbaum 2001) of culture, and it can be argued that cultural development alone is no longer sufficient to create distinction between destinations.

One of the problems inherent in cultural distinction strategies is that many places adopt similar strategies (often copying or 'borrowing' ideas from one another), and therefore even 'culture' begins to lack distinction. The growth of 'serial reproduction' of culture epitomized by McGuggenheimization (Honigsbaum 2001) and the spread of signature architecture to cities around the world makes it harder and more expensive to use material culture to distinguish places (Richards and Wilson 2006).

The idea that the tourist as well as the destination can be creative in their use of the basic building blocks of tourism experience also opens up new perspectives on the nature of tourism itself; in particular on two fundamental concepts in tourism studies – the concept of the tourist 'gaze' and the centrality of authenticity in tourism experiences. The use of staging in the tourism literature generally has negative connotations, because it suggests 'staged authenticity' (MacCannell 1976), which is seen as devaluing the 'authentic' experience. In creative development, however, placing or staging can become a creative act, which also allows new meanings to be developed. Allowing for multiple meanings in the tourism experience also leaves room for the creativity of the tourist to interact with the placing and staging by producers in the role of performer.

A creative tour of a wine-producing region can become more than just a series of wine tastings, by offering opportunities for learning about wines and their relationship to a specific region, a people and series of cultural practices (Hjalager and Richards 2002). In some wine regions, tourists are even offered the opportunity to make their own wine and bottle it. The fact that the vineyard then offers to store their wine until it is ready to drink can ensure a stream of repeat visits from wine enthusiasts.

In the development of different aspects of tourist experience, Prentice and Andersen (2007) go beyond Pine and Gilmore's (1999) concept of the experience economy, because they add a symbolic dimension to the utility and experience values of the 'experience economy'. The investment required to 'do' creative tourism and 'become' a different person means that tourists look for a wider range of benefits – not just having an experience (such as edutainment or immersion in the moment) but also a longer term investment in transformation of self, or the creation of a new identity. Although Pine and Gilmore (1999) see such 'transformations' as a further stage in the development of the experience economy, they fail to deal with the symbolic values of experiences highlighted by Prentice and Creativities in tourism development, who instead prefer to talk about 'engaged creative tourism'. The ability of the tourist to act creatively also throws new light on the development of tourist performance, or perhaps more accurately the development of tourist consumption skills (Richards 1996).

3. EVENTS AS ENHANCEMENT OF TOURISM EXPERIENCES

An important trend throughout the world during the 1990s was the growth and expansion of the event industry. After having become an industry in itself in the 1990s, the sector continued to grow, driven by economic growth and increased leisure spending in most Western countries (Allen et al., 2005). At present, events have become an essential element of contemporary life, inseparably linked to tourism promotion, government strategies and corporate marketing (Richards and Palmer 2010). The number of events listed by tourism organizations and entertainment directories, compared to ten years ago indicates the growth and magnitude of an exponential increase. This development of the sector makes it difficult to quantify in a concrete way the event industry. Among the **reasons for the virtual explosion of the event industry** in the 1990s are (Allen et al., 2005):

- The increasing levels of disposable income, together with an increase in the pressure of time, giving rise to the demand for structured and high quality leisure experiences.
- Increased government awareness of the benefits of tourism and the economic benefit of events, which lead to further development.
- Increased corporate awareness of the marketing power of events, leading to greater use of events both for the training of internal staff and moral construction and for marketing and communication tools.

- Increased awareness of event management as a discipline consistent with the ability to focus resources and achieve specific objectives.

3.1. EVENTS, WHERE CULTURE AND TOURISM MEET

Nowadays, events are key for the magnetism of a city and a strong way to enhance tourism experiences, especially the ones related to culture and heritage. These cultural events are key for several reasons.

One of them is the ability to democratize culture (Klaic, 2014). A cultural event offers a much simpler introduction to the arts and cultural heritage than those cultural institutions that are overlooked every day and never entered due to, for example, lack of information, ticket prices, cultural barriers or fear of "Not belong to that world". In a cultural event or festival, however, the public is willing to take risks. This is especially the case of festivals held outdoors, where people take advantage of their summer and vacation spirit by making friends, carrying out activities with other people or flirting. All this in a space where music, art, heritage and culture are accessible and where the public can easily mix with musicians and artists across the city.

Second, the celebration of a cultural event means a way of forging new social relationships and reinforcing the sense of local identity (Klaic, 2014). The festival can be a balm that heals social wounds, it can lead to new friendships with neighbors or a mixture of different groups, if only for a moment. A cultural event can also shape a shared desire for identity, whether from a community, a neighborhood or a professional environment.

The third reason, and surely the most recent and successful one, is the idea that a cultural event offers a good economic opportunity (Rivera, Hara and Kock, 2008). During the last fifteen years, there have been many studies of economic impact that have convinced not only politicians, but also local merchants and businesses, that an event is, in general, a positive force in most economic sectors. The service sector is a good example: hotels, restaurants, coffee shops, parking lots, souvenir shops, travel agencies etc. All of them can benefit from the celebration of cultural events.

Along with the economic benefits, a cultural event brings visibility to any city or community that hosts it, an image that could not be achieved by other means. Therefore, a festival is often a key part of local tourism policy that can extend well beyond the festival period (Klaic, 2014). A city can also gain

long-term prestige for only a fraction of what it would have to do to achieve a similar result through advertising and promotion in the media. In fact, a good cultural event can create much greater media coverage for much less expense than any advertising campaign.

There is a fifth and final reason for the existence of festivals, which in fact is the most important: the cultural events have a unique artistic and cultural value (Klaic, 2014).

On the one hand, artistic value in the sense that if a festival has the desire and the means to really generate creativity, it will encourage its musicians and artists to dare to change their habits and spaces, allowing them to reinvent themselves and free themselves from conventional modes of representation and artistic production. A festival should always create a space so that risks can be taken. Today, with the innumerable number of festivals of all kinds that exist in Europe, the best cultural events are distinguished by being committed to development, especially in relation to their musical or artistic discipline and innovation within it. Likewise, those who show a commitment to the promotion of young talent and the development of audiences are also differentiated. In a broader sense, festivals can be seen as pioneers, innovators and researchers in contemporary cultural practices of production, presentation and dissemination; as well as cultural agents that due to their special condition and their intensive nature of short duration tend to take more risks than the cultural institutions that operate or program in a stable manner (Klaic, 2014). The fact is that music festivals retain their legitimacy, as long as they strive to support musical and artistic creativity, especially internationally. The true role of a festival is to encourage musicians and artists to dare and undertake projects that they would not risk carrying out in more permanent institutions.

On the other, the cultural value of a festival lies in the fact that they represent an opportunity for the public so that they can discover new things (like the artist, the audience also takes greater risks), the opportunity to learn and discuss with people of related ideas. Festivals are occasions conducive to debate, whether formally or informally. In a festival, words, rumors and reputation fly. Most cultural events are spaces where different aesthetics and disciplines come together and face each other on an international scale. They also provide a unique opportunity for artists to meet their audience.

CONCLUSIONS

Heritage tourism is today one of the most significant forms of special interest tourism around the globe, and almost all countries use their past in some way for domestic and/or international tourism. The exploitation of the past in this way is a significant economic activity in many countries, and the

presentation, interpretation and management of heritage places for visitors is a highly professionalized activity. Although there has been a tendency to treat heritage tourism as a uniform activity, it is important to recognize (and engage with) the heterogeneity of the heritage industry (Prentice, 1993). Heritage tourism comprises a huge diversity of historic sites, which differ in form, appearance, significance and ownership. Moreover, the resources that under-pin heritage tourism are constantly changing, reflecting changing evaluations of what is (and is not) significant from the past. Thus, new heritages are constantly appearing and are embraced by the heritage tourism industry. At the same time, as tastes change, particular forms of heritage may come into, and go out of, fashion. For example, in the UK, industrial heritage enjoyed a boom during the 1980s but now seems to be slipping out of fashion, while sporting heritage and seaside heritage are increasingly in vogue. This demonstrates how the appropriation of the past for the purposes of tourism is a fluid and dynamic activity. The heritage industry of today is significantly different from that of 30 years ago.

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