



*Tourism in Heritage  
and Nature sites as a  
transnational  
learning process*

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# World heritage

What?

- Key issue is the management of natural and cultural heritage
  - a brand that should tell the uniqueness of sites included in the World Heritage list

To whom?

- World Heritage also “belongs to all the peoples of the world, irrespective of the territory on which they are located

Why?

- The main idea behind the World Heritage is the protection of the sites included in the list but also the transmission of the universal values.
  - A tourist should also learn about culture and nature while visiting on site – education
- Economical impacts of tourism

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# Cultural consumption

- General process of intellectual, spiritual and aesthetic development
- Indicative of a particular “way of life”
- Works and practices of intellectual and artistic activity.

OR

- Culture as process
- Culture as product (Williams 1976)



## World Heritage

- Cultural attractions defined as “museums and art galleries; zoos and aquariums; historic/history/heritage buildings, sites and monuments; parks and gardens”, and cultural events
- Nature sites

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# Trends in Heritage Tourism (Chhabra 2011)

- Demand is increasing
- Increasing competition
- Wide range of activities rather than devote time on a few
- Meaning of authenticity
- Ethical consumption and volunteering
- Heritage is a political phenomenon – selective memory
- Experience-based economy
- Multiculturalism

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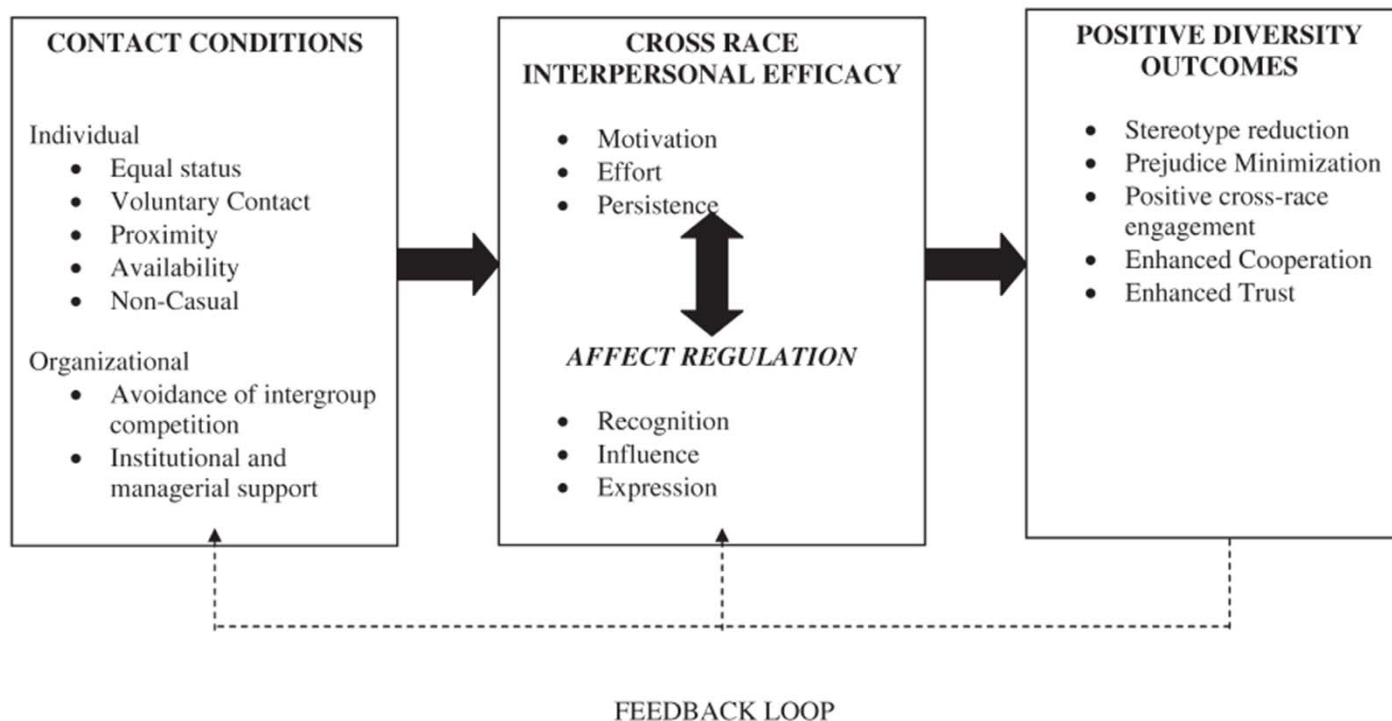
# Authenticity

- Objective Authenticity
  - authenticity of originals
  - endorsed by heritage authorities
  - undistorted standard to determine what is or is not authentic
- Constructed Authenticity
  - Tourists' perceptions of authenticity
  - Authenticity is modified to suit the needs of the audience
- Existentialist Authenticity
  - be triggered by tourism
  - referred as activity-related authenticity
  - *not because the toured objects are authentic, but rather because they [tourists] are engaging in non-everyday activities, free from the constraints of daily life (Wang 2000)*

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# Contact theory

- The frequency of contacts between minority and majority group members lead to improved relational outcomes (Allport, 1954)
  - the nature of encounters



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# Edutainment

- Forms of entertainment that also educate
  - Games, films, drama, show
- Danger
  - Fun and enjoyment at the expense of educational content





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# Interpretation

- Process that explains to visitors the significance of the place visited (Moscardo & Woods 1998)
- Educational activity that communicates meaning and relationships through hands-on experience and instructional media (Tilden 1977)





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## Interpretation

- Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
- Information, as such, is not interpretation. Interpretation is revelation based upon information.
- Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural.
- The chief aim of interpretation is not instruction, but provocation.
- Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
- Interpretation addressed to children should not be a dilution of the presentation to adults, but should follow a fundamentally different approach

(Tilden 1977)

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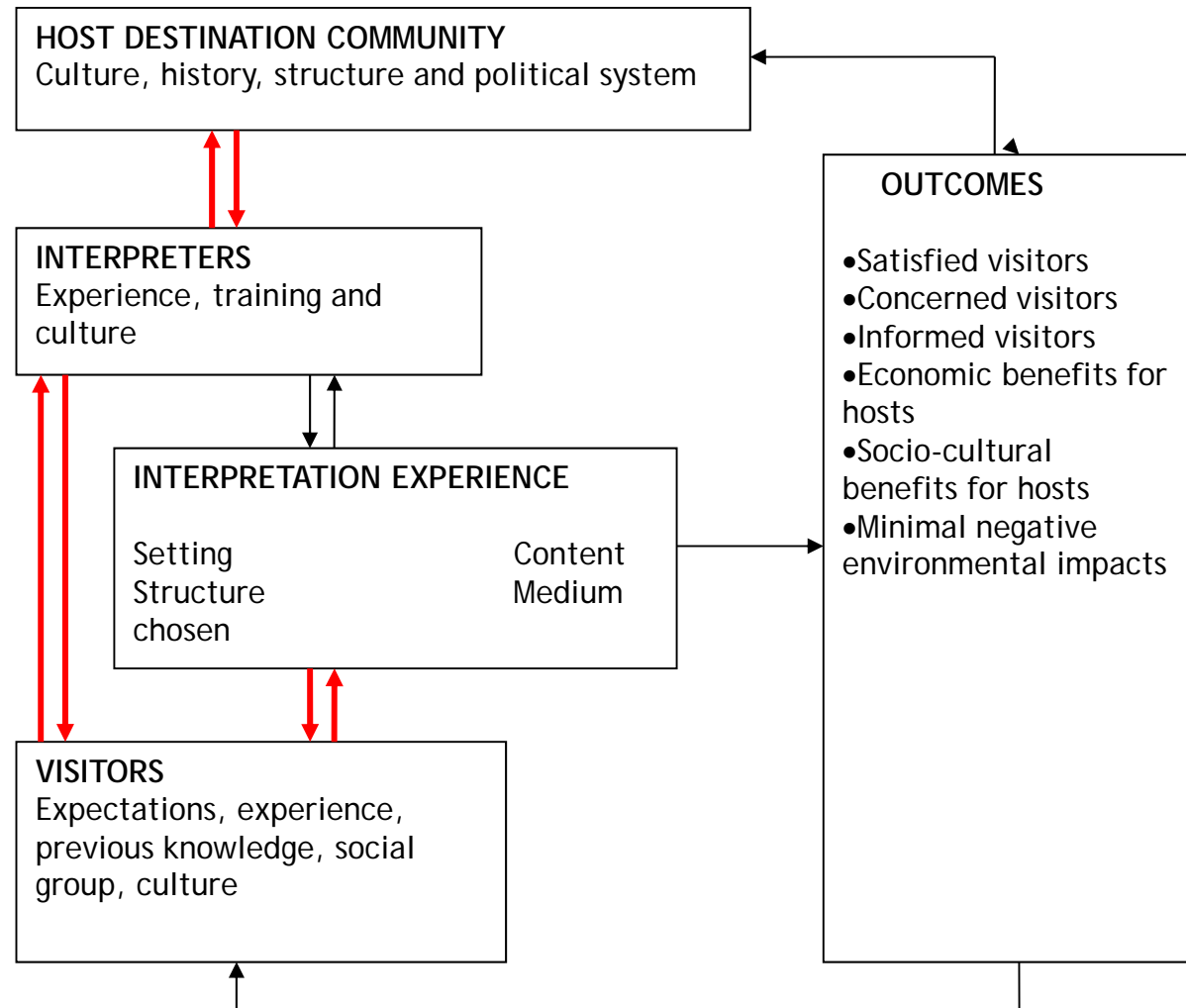
## How to bridge the cross-cultural gaps ?

- **Interpretation setting: the gaps between**
  - **Interpreters and host communities**
    - What to present about a place is a value laden process
    - Differences between beliefs and values, authenticity
  - **Interpreters and visitors**
    - May differ in terms of their motives for participating
    - Expectations and evaluations of service quality
    - Perceptions of what are appropriate social behaviours
  - **Visitors and the interpretation experience**
    - Different perceptions, preferences, interaction styles, and evaluations of an interpretation experience

(Moscardo 2003)

# How to bridge the cross-cultural gaps ?

- **A Simple model of Interpretation (Moscardo 2003)**



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# How to bridge the cross-cultural gaps? Castle to Castle -project

The objective of the project

- castles and fortifications in Finland and Russia and companies using the castle theme will create a cultural tourism route and network of international significance
- Participants will offer high-quality cultural tourism services and experiences under the Castles and Fortifications brand, such as a range of castle/ fortification events, Castle products and virtual products
- The project includes an electronic database containing participants' products
- Interpretation is the key issue in a productization process

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# How to bridge the cross-cultural gaps? Castle to Castle -project

## Find the gaps:

Interpretation experience, Finns visiting Russian castles

## Elements/ gaps in interpretation experience

### Interpreters and visitors

- Positive: enthusiastic guide, very friendly personnel
- Elements which disturbed interpretation experience: too much information, interpretation was not organized, translating from Russian to Finnish failed

### Interpretation experience and visitors

- Positive: demonstrations, english texts, beauty, experiencing the greatness, authenticity, history, voices surrounding the site
- Elements which disturbed interpretation experience: dangerous stairs, the guide was in a hurry, rain, too little time

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# Conclusion

- In cultural tourism culture is a product
  - But it is also a process
- Visiting is not learning of local culture and/or nature
- Need for a more active way to affect on visitor's attitudes
- Importance of constructive and existential authenticity
- Edutainment
  - Only for entertainment?
- Interpretation
  - Complicated process
  - More research needed how it works on cross-cultural tourism





**Thank you!**



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