CULTURAL ROUTES:
AN INNOVATING TOOL FOR CREATIVE TOURISM

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ABSTRACT

The notion of Cultural Heritage and more precisely the notion of material heritage, as monuments and archeological sites have been seen as an artifact, in isolation from its context. However, Cultural Route has broadened open a path for the assessment of new elements as integral components of Cultural Heritage. The Cultural Itineraries represent nowadays a new approach to the notion of both conservation of the Heritage and cultural tourism.

Furthermore, the increasing integration of culture as a basic element in the tourism consumption is an innovation in itself. This represents for many authors the sign of a new kind of tourism, a creative one, different, both in quantity and quality, from the cultural tourism. In this regard, these tourists appear to be motivated by special interest, less oriented toward package tours, but searching for experiences and sensation seeking.

This paper will first attempt to clarify the concept of Cultural Routes, as a new approach for cultural tourism and Heritage. Then, we will define a new frame to understand the tourist's motivations, the experiential model. To illustrate these concepts we will present the "Phoenicians' Route" and the "Path of Hannibal" as an innovating use of the Heritage based on "creative tourism".

Keywords: Cultural Routes and Itineraries, experiential behaviour, creative tourism.

INTRODUCTION

Cultural tourists visit other countries to learn about their culture. However, this learning process is generally fairly passive: walking round museums and galleries, visiting historic buildings and monuments, attending artistic and cultural events. Most of the experiences they sample do not encourage them to express themselves. They are more likely to be observers than participants. A small scaled kind of tourism based on a deeper and more genuine experience of the country's natural and cultural heritage is becoming an instrument of development. The experiments of the

heritage safeguarding have shown their limits, as isolated actions and exclusively centered on the buildings and artifacts. Within this context, the notion of Cultural Routes constitutes a new concept that enriches and illustrates the growing tendency to approach the cultural heritage from a multidimensional perspective, and contributes significantly to our understanding of this heritage. The innovation proposed by the term "Cultural Routes" reveals the heritage content of a specific, concrete phenomenon of human mobility and exchange; we will present the Path of Hannibal as an example of this new heritage

TOURISM, CULTURE AND HERITAGE: SEARCHING THE MISSING LINK

Defining cultural tourism

According to Urry (2001) culture has now become an essential element of the tourism system. But we must distinguish between the "culture of tourism", the "culture economy" and the "cultural tourism". The definitions of cultural tourism abound, some are very large others very specific. For McKercher and Du Cros (2002:3) « There are almost as many definitions.... of cultural tourism as there are cultural tourists. » The reason may be the difficulty to define culture. As *Benghozi* and *Sagot-Duvauroux* (1995) show, the absence of consensual definition as well as the increasing overlap of the various cultural activities make delicate any conceptualization. For *Lozato-Giotard* and *Balfet* (2004**:**87), cultural tourism is a pleonasm. Indeed, the word tourism is for them in the beginning cultural. At the 19th century, it results from the word "Tour", and the British aristocracies thus make the "Grand Tour" of continental Europe and visit the high places of civilization: Italy, Egypt, Greece… to perfect their education and to enrich their experiments. By its origin, the term of tourism is thus far from being paradoxical with the culture.

In 1985, the World Organization of Tourism (WOT) published definitions of cultural tourism. According to it, the expression "tourism cultural" indicates, with the narrow direction, "movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages". Taken in the broad sense, the expression can indicate "the whole of the movements of people because those satisfy the need for diversity inherent in the human nature and tend to raise the cultural level of the man by getting the occasion of new knowledge, experiments and meetings to him" (*Richards*, 2001: 23).

 We must be careful by making distinction between cultural tourism and frequentation of cultural sites, as *Origet* of *Cluzeau* (2007) underlines it. The technical definition proposed by the European Commission and Association *for Tourism and Leisure* Education (ATLAS) is based on motivations: "All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence ". According to Richards (1996) cultural tourism covers both "heritage tourism" and "arts tourism". McKercher and Du Cros (2002:6) argued that cultural tourism is based on four elements, tourism consumption of experience and product, tourist and the use of cultural heritage assets.

Tourism and cultural heritage

This third concept of heritage is almost difficult to define. Heritage carries historical values from the past from a generation to another; it is the basic meaning of inheritance. Heritage can be used to describe material forms such as monuments, artefacts or immaterial forms such as traditions. Indeed, UNESCO provides one of the most exhaustive categorization of cultural heritage types:

- Cultural Heritage Sites
- Historic Cities
- Cultural Landscapes
- Natural Sacred Sites
- The Underwater Cultural Heritage
- The Movable Cultural Heritage
- Museums
- Handicrafts
- The Documentary and Digital Heritage
- The Cinematographic Heritage

- Oral Traditions
- Languages
- Rites and Beliefs
- Festive Events
- Music and Song
- Traditional Medicine
- The Performing Arts
- Literature
- Culinary Traditions
- Traditional Sports and Games

Source: UNESCO

The link between cultural heritage and tourism is based on the fact that we reconstruct the past in the present trough interpretation. However, heritage tourism means traveling to experience the places and activities that authentically represent the stories and people of the past and present. It includes irreplaceable historic, cultural and natural resources. As underlined by Garrod and Fyall (2002), in most the researches, heritage tourism is regarded as activity by tourists in a space where historic artifacts are presented. For Poria et al. (2004:4), heritage tourism should be understood based on the relationship between the individual and the heritage presented and the

tourists' perceptions of the sites. In fact there are two common positions: the first viewpoint view heritage tourism as a component of cultural tourism. For Poria et al. (2000) it is too simplistic and we must clearly separate heritage tourism from cultural tourism. We must be careful because we can loose all the benefits of the relationship between tourism and cultural heritage management. As tourists increase visiting a site, a conflict emerges between the objectives of conservation and we must note that the symbiosis is rare.

In addition, cultural heritage is evolving, susceptible to change and is actually changing; the concept is defined as both, dynamic and elastic (Loulanski 2006). Cultural Routes represent a new approach in the currently evolving and quickly expanding process that affects the cultural heritage, and Cultural Routes offer new perspectives and tools for preserving cultural heritage. Over time, the notion of "monument"-originally seen as an artefact in isolation from its context-has gradually evolved and expanded with the recognition that a historic site or historic ensembles can be considered as cultural heritage properties. In this context, Cultural Routes introduce and represent a new approach to the notion of conservation of the cultural heritage. Cultural heritage and moreover the intercultural links are a dynamic, interactive evolving process, the Cultural Routes constitutes then a new concept approaching the heritage from a multidimensional perspective, by revealing the heritage content of a specific phenomenon, human mobility and exchange through communication routes.

CULTURAL ROUTES AND ITINERARIES, TOWARDS A NEW TYPE OF HERITAGE

Presentation

The definition of the Itineraries and Cultural Routes makes the object of a vast scientific and professional debate within various international authorities, in particular the International Committee of the Cultural Routes (*CIIC*) and the European Institute of Cultural Routes. Cultural routes defined by the international scientific committee on cultural routes CIIC-ICOMOS in its draft of international charter on cultural routes, is to be as the following "Any route of communication, be it land , water, or some other type, which is physically delimited and is also characterized by having its own specific dynamic and historic functionality, which must fulfill the following conditions: It must arise from and reflect interactive movements of people as well as multi-dimensional, continuous, and reciprocal exchanges of goods, ideas, knowledge and

values between peoples, countries, regions or continents over significant periods of time. It must have thereby promoted a cross-fertilization of the affected cultures in space and time, as reflected both in their tangible and intangible heritage".

The Defining elements for cultural routes stated by CIIC_ICOMOS are: context, content, cross-cultural significance as a whole and dynamic character of Cultural Routes. Where context refer to natural setting , content refer to tangible elements that bear witness to its cultural heritage and provide a physical confirmation of its existence and cross cultural significance implies a value as a whole which is greater than the sum of its parts and gives the Route its meaning. This category launches the model of a new type of heritage. The Cultural Route also illustrates the contemporary design of the values of the heritage for the company as a resource of a sustainable social and economic development. In this context, the concept of Cultural Route is innovating, complex and multidimensional. It introduces and represents a qualitative contribution with the notion of the heritage and its preservation.

A cultural route can be expressed on an theoretical plane defined by the spatial axis and the temporal axis as a geographical representation of the continuity based upon the dynamics of movement or the concept of exchange; on the other hand, the actual size and density of tangible and intangible elements of the property that remain physically vary from case to case as well as the degree to which their authenticity can be verified. In addition, among cultural routes, there will be many examples that spatially expand on extremely large scales ranging from the regional level to international, multi-national and even intercontinental levels.

The setting in network of the territories is thus the principal force of the cultural routes. The Route is segmented in sub-networks and networks of sites having a common coherence. The search of this common coherence and this continuity is very significant in terms of image and visibility for the destination. Cultural tourism is not limited to a series of visits of sites. All the visitors have common waiting :to discover and feel the identity of a territory built on an image, a topic, a history, a certain attractivity, myths… all that travels the singularity to be found on such or such.

A new form of creative tourism based on the experience

The increasing integration of culture as a basic element in the tourism consumption, is a change that represents, for many authors, the sign of a "new tourism", different in quality and quantity from the cultural tourism. The Cultural Routes belong to this new type of tourism, known as

"creative" within the meaning of Prentice (2006, 2007).We must distinguish the patrimonial tourist who visits a country, other cultures to learn, to know, and in the majority of the cases, this process is passive and is limited to the visit of archeological sites and monuments, of museums, to take part in festivals… this lived does not encourage them to be expressed, and these tourists are simple consumers of sites, observers. This form of tourism known as patrimonial is based on consumption of a cultural product and through a passive experience. The cultural tourist engages in a more participative experiment, with an interest more pronounced for the local culture, a desire to know and discover. The creative tourist who represents a third stage in the evolution of this form of tourism, and goes even further.It is based on the desire to learn the desire to live and take part in a meaningful experience. Creative tourism is becoming more important not just because the tourists are bored, but also because the cultural sector and destination managers are looking for new ways to interact with tourists. It is becoming increasingly important not just to sell the culture of a place, but also to use tourism to support the identity of the destination and to stimulate the consumption of local culture and creativity (Richards and Wilson 2006).   According to the text of Discussion Report of the Planning Meeting for 2008 International Conference on Creative Tourism (UNESCO 2006) "Creative Tourism is a voyage turned towards a committed experiment and authenticates, implying the participative training of arts, the heritage, or a specific aspect of the place. It provides a bond with the residents of the place and creates this culture". "Creative tourism" requires a high implication of the tourists, a search for experiments and feelings.   The tourist wants to dissociate himself, wants to see to see, by love of discovered and especially wants "to be". It is a person who preaches comprehension and appreciates the cultural activities, physical and sporting. Consequently the traditional cognitive designs are not suitable any more. Creative tourism is therefore driven by factors emanating from the sphere of consumption and from the production side. These include the increasingly skilled nature of consumption, the growing importance of experiences and the greater role for intangible and everyday culture in tourism. The development of skills through consumption is also linked with a high level of involvement and absorption in the experience, which has resonance with the ideas of Holbrook and Hirschman (1982).The notion of experience entered the field of consumption with Holbrook and Hirschman's pioneering article of 1982.

Creativity offers much more stimulating experiences as well as enabling the participants to develop themselves through those experiences (Arnould and al., 2002) and especially the basis of an experiential economy (Pin and Gilmore, 1999) and thus of a new kind of marketing (Schmitt, 1999, Hetzel, 2002) known as ` experiential '. What the tourist is seeking in these local places is more contact with real people and engagement with the local culture and creative practices. The postmodern search for identity, meaning and 'roots' impels many to seek experiences which give them the opportunity to interact with local communities, learning more about what makes them tick and how they relate to the world. In this context, and according to Holt (1995:2), we consume in at least four ways: as an experience, consuming underlies then emotional subjective reactions; as integration, describes how consumers acquire and manipulate object meanings; as classification: the object we consume classify their consumers; consuming as play: how people use consumption to develop relationship. In the same logic, Carù and Cova (2002) and (2003) define the concept of experience like an unforgettable, significant, and extraordinary one. Within the meaning of Hetzel (2002) the experience is under these conditions known as optimal. The consumption experience is spread thus over a period of time which can break up into four great stages (Arnould and al, 2002): the anticipation which consists to seek, plan, dream the experience; the experience of purchasing which concerns the choice, the payment, the meeting of service and environment; the experience itself which includes the feeling, satiety, satisfaction/dissatisfaction, flow; the remembering memories and nostalgia...

The work of Csikszentmihalyi (1983), (1988), (1989), (1990) shows that experiential marketing will then have to create experiences of consumption with strong added value, based on the following criteria: the feeling, the emotional one, facility of use, the physical relation with the object, life style, social identity. Schmitt (1999) and then Holbrook (2000) distinguish from multiple supports to the production of experiment.

According to Holbrook the consumption experience will be built starting from the four following concepts:

Table 1 :Components of the experience production

Experience	Entertainment	Exhibitionism	Evangelism
Escape from reality	Esthetics	To carry to the naked ones	To educate
Emotion	Excitation	To express	To give the example
Pleasure	Rapture	To discover	To guarantee

Source: inspired from Holbrook (2000), The Millennial To consume in the Texts of our Times: Experiment and Entertainment, in Journal of Macro marketing, 20, 178-193.

For the London School of Business the experience constitute a key innovation of the field of tourism today. Richards (2001) stated that the fastest growing sectors of the global economy are related to consumption of experiences. In the current context, where the consumers are informed more and more, the companies who offer to their customer's memorable experiences regularly create a higher value that give them a competing advantage. Pine and Gilmore set it up in the center of an economy.   According to them, the concept of experience consists of the dramatizing of the service or of the product, where the personnel transforms into actor, the customers are the guests and the site becomes the scene. To live a tourist experience, it is the astonishment, enchantment:

• That leaves an imperishable memory;

• That makes the difference when one evolves/moves in a very competing market;

• That expressed in front of the innovation?

• That caused by the single character of the experiment.

The following table recapitulates the distinctions which one must make between the various offers.

Table 2 : the experiment as a distinct offer

Offer	Goods	Services	Experiments
Economy	industrial	service	experience
Economic function	make	deliver	stage
Nature of the offer	tangible	intangible	memorable
Key attribute	standardized	customized	personal
Seller	manufacturer	provider	director
buyer	user	customer	stager
Factors of demand	features	benefits	sensations

Source: Pin and Gilmore (1999), The Experience Economy. Work is Theatre & Every Business a Stage, Boston, Harvard Business School Press, page 6.

As a new approach to the cultural itinerary concept, the Council of Europe is developing a 'Cultural Corridor' scheme, initially in South East Europe. The Council of Europe defines Cultural Corridors as: "Networks of interaction and economic exchange based on culture and creativity, incorporating principles of sustainability, fairness and inclusion, based on wide stakeholder partnerships which are rooted in solid institutional frameworks that stimulate regional socio-economic development." The basic idea is to create networks which move beyond physical routes linking cultural sites to include the full range of creative assets in a region (Richards, Russo and Grossman 2008). Links and corridors imply "multidestination itineraries"

and can be defined by a tourist visiting during a trip a sequence of regions across one or more countries. This required co-operative strategies among the considered regions. In its ultimate form, "multidestination tourism" would involve tourists many regions, in our case the Mediterranean regions of the "Phoenicians' Route". We must underline the fact that competition and co-operation are not mutually exclusive and for multidestination tourism, we need cohesive strategies, this requires at all the levels governance. Tourism corridor and cultural corridors are a specific approach to tourism that offers travellers the opportunity to visit a variety of both built and natural attraction (as cultural landscape) along a themed route. Cultural corridors fall into two categories, those that provide a link between a number of major and minor destinations to form a cultural itinerary and those where the corridor becomes the destination and focus of tourist activity, what we are trying to do with de "path of Hannibal" and te Tunisian destination, inside the "Phoenicians' Route".There is a real opportunity for all the countries of the "Phoenicians' Route" to use the Phoenicians' sites , almost the World Heritage sites of them, as focal points for constructing and advertising multidestination itineraries based on the them of the "path of Hannibal". With.. World Heritage sites, the Mediterranean area is under-represented.

It doesn't mean that World Heritage Register   have the aim to recognise places or sites with importance for tourism. However, the Mediterranean area is extremely rich and complex, and its history is a continuum rather than fragmented events. The Phoenicians' route illustrates the history of diversity, interconnectivity and "hybridity" of the Mediterranean culture. We will present this Cultural Itinerary in this section.

THE PHOENICIANS' ROUTES

Presentation

The «Phoenicians' Route» is one of the Cultural Routes recognized by the Council of Europe. In particular this itinerary, which passes through 18 Mediterranean countries and more than 80 towns of Phoenician- Punic origin of three continents, is considered the itinerary of the Mediterranean interculturality.The «Phoenicians' Route» is a net of the great maritime routes used by the Phoenicians since the twelfth century B.C. as their main ways of commercial and cultural communication in the Mediterranean. Through these routes the Phoenicians, who were talented sailors and traders, gave rise to a great civilization that asserted itself through a spread towards the west, thus generating intensive exchanges between manufacture, people and ideas

and contributing to the creation of a Mediterranean cultural koine («community») and to the spread of this particular culture. For this reason, these routes became an integral and basic part of the Mediterranean culture. Nowadays, the Phoenicians are considered as an e intercultural model on which a "Cultural Itinerary of the Council of Europe", is based.

The setting up of the international Cultural Itinerary aims to promote the Mediterranean culture and to strengthen the historical bonds between the different Mediterranean countries. In fact, the Itinerary is based on the historical, social and cultural relations that the Phoenicians established along the sea courses they followed and along the landing places and the settlements they founded in the Mediterranean basin. Through this itinerary, we want to enhance the heritage of the participating sites through the cooperation of all cities, partners and institutions that will give their contribution to pursue a new relationship between people and the cultural and natural heritage that surrounds them, looking also for new pedagogic and tourist patterns for today's needs of cultural exchanges. The Phoenician cities become therefore the stops of a journey along the whole Mediterranean Sea in order to exchanged objects, knowledge and every kind of experience. In order to tell this in the best possible way, the Phoenicians' Route promotes a network of archaeological, ethnic, anthropological, cultural and naturalistic sites, as well as cultural exchanges among the people and the countries of the Mediterranean Sea that still show the history of the many civilizations that once lived there.

An itinerary of the Phoenicians' Route: the "path of Hannibal"

The literature is proposing innovative paths of tourism development, mainly based on the characteristics of "appropriateness and sustainability" (Telfer, 2002), where sustainability becomes a core value. Furthermore, the postmodern tourist appears to be motivated by special interests and the resulting marketing target is independent, i.e. less oriented toward package tours and more interested in the territory as a systemic entity. Sustainable tourism, however, seems to create limited profits, and modest profits may prevent economic growth and investments in tourism. Once more, innovative management techniques and local cooperation strategies are required to enable and sustain this new "appropriate and sustainable" tourism. The research, and practical testing, of new indicators useful for evaluating and monitoring the cultural tourism sector is still at an immature stage. The integration of cultural resources, both tangible and intangible, and tourism may allow overcoming the concept of development in terms of pure

growth and proposing alternative views of the concept, together with ethics for responsible tourism. Is new type of tourism arising?

The "path of Hannibal" is an intercultural laboratory itinerary for the education, the culture and the development of the Mediterranean territories. The recent experiences in the field of tourist promotion of the territory and the growing need of professionalism that can operate in an integrated and systemic way between culture and tourism at different levels have been the basis of this cultural itinerary. The geographical area which the project refers to is the Euro-Mediterranean area, the area along the itinerary followed by Hannibal, in other words, from North Africa to the Alps. It is possible to identify and recreate the historical itinerary leaving from the southern part of Spain, from Andalusia and from the town of Cadiz. The opening of the project to other areas and the possibility to collaborate and adhere, enlarged to other partners not necessary involved in the historical itinerary, (Greece, Malta, Morocco, Algeria, Libya, Egypt, Israel and Palestinian territories and others) is an answer to the recommendation and to the objectives expressed by the European policy of the neighbourhood. Following the methodology of the pedagogy of the heritage, "The Phoenicians' Route" promotes also responsible integrated tourism in collaboration with public, private, local, national and international organisations.

Cultural routes, and more specifically Hannibal path, is a logical development of cultural tourism and goes a step further. It's a form of creative tourism and creative tourists are not just passive consumers but become more actively involved in the culture of the countries and communities they are visiting. While the cultural tourist enjoys visiting, say, a pottery studio or sampling a range of local foods, the creative tourist takes part in a pottery course or learns to cook local dishes. The creative tourist is a participant, someone who learns by doing, someone who finds enjoyment and fulfillment in developing new abilities. As a result, creative tourists get closer to the cultures and the people of the countries they visit. In this context, the route of Hannibal represents a cultural product developed on an Euro-Mediterranean scale, with some points of excellence showing its intercultural potentialities. The cultural itinerary is conceived both as a contemporary use of the past and Creative Tourism where the use of what is past, present and future is linked to the mass culture according to different experiences and transformations, in a sustainable way.

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