

---

Conference papers

School of Hospitality Management and Tourism

---

2019-03-21

## Tilden, Technology and Tours

Kevin Griffin

Technological University Dublin, kevin.griffin@tudublin.ie

Follow this and additional works at: <https://arrow.tudublin.ie/tfschmtcon>



Part of the [Tourism Commons](#)

---

### Recommended Citation

Griffin, K. (2019) Tilden, Technology and Tours, *6th International Research Forum for Guided Tours*. Malta. 20 -22 March, 2019.

This Presentation is brought to you for free and open access by the School of Hospitality Management and Tourism at ARROW@TU Dublin. It has been accepted for inclusion in Conference papers by an authorized administrator of ARROW@TU Dublin. For more information, please contact [yvonne.desmond@tudublin.ie](mailto:yvonne.desmond@tudublin.ie), [arrow.admin@tudublin.ie](mailto:arrow.admin@tudublin.ie), [brian.widdis@tudublin.ie](mailto:brian.widdis@tudublin.ie).



This work is licensed under a [Creative Commons Attribution-NonCommercial-Share Alike 3.0 License](#)

**Dr. Kevin Griffin BEd. MA PhD**  
School of Hospitality Management and Tourism  
Technological University Dublin

[kevin.griffin@dit.ie](mailto:kevin.griffin@dit.ie) / +353-1-4027593

6<sup>th</sup> International Research Forum  
for Guided Tours

**The Role of Licensed Tourist Guides**

20-22 March 2019





# Tilden, Technology and Tours

**With the advent of modern technology, what role do tour guides play in cultural and heritage sites.**

# Cultural Tours / Tourists

2018   
EUROPEAN YEAR  
OF CULTURAL  
HERITAGE  
#EuropeForCulture

# Slippery Concept

- Culture is a slippery concept - no simple or single definition
- Childs and Storry (1997: 4) suggest that
  - “Contemporary . . . culture is a mixture of all cultures of the past that people are influenced by . . . but certain figures, symbols and narratives, exercise particularly strong control over the ways we imagine ourselves to have been”.
- Heritage ?

# ***Berlin Call to Action :*** ***Cultural Heritage for the Future of Europe*** suggestions re Cultural heritage (June 2018)

- Cultural heritage is what **makes us European** ~ reflects our **varying and shared values, cultures and memories**.
- Captures the multiple layers of our **continuously evolving identity** – local, regional, national, and European
- Feeds both our **sense of belonging** to a local community and the sense of togetherness and solidarity in Europe
- **Connects generations** / reflects movements of people and ideas over many centuries of shared history.
- Ensures a **bridge between our past and our future**, drawing on history while inspiring creativity and innovation.
- Is a key driver for **sustainable development** & **enhanced social cohesion** & source of rewarding jobs
- Brings **harmony and beauty** to our living environment, both man-made and natural ~ improves our wellbeing and quality of life.

# Factors Stimulating Cultural Tourism (OECD, 2009)

## Demand Factors

Increased interest in culture, particularly as a source of identity and differentiation in the face of globalisation.

Growing levels of cultural capital, stimulated by rising education levels.

Aging populations in developed regions.

Postmodern consumption styles, emphasising personal development rather than materialism.

A desire for direct forms of experience (“life seeing” rather than sightseeing).

Growing importance of intangible culture and the role of image and atmosphere.

Increased mobility creating easier access to other cultures.

## Supply Factors

Development of cultural tourism to stimulate jobs and income.

Cultural tourism was seen as a growth market and “quality” tourism.

An increasing supply of culture as a result of regional development.

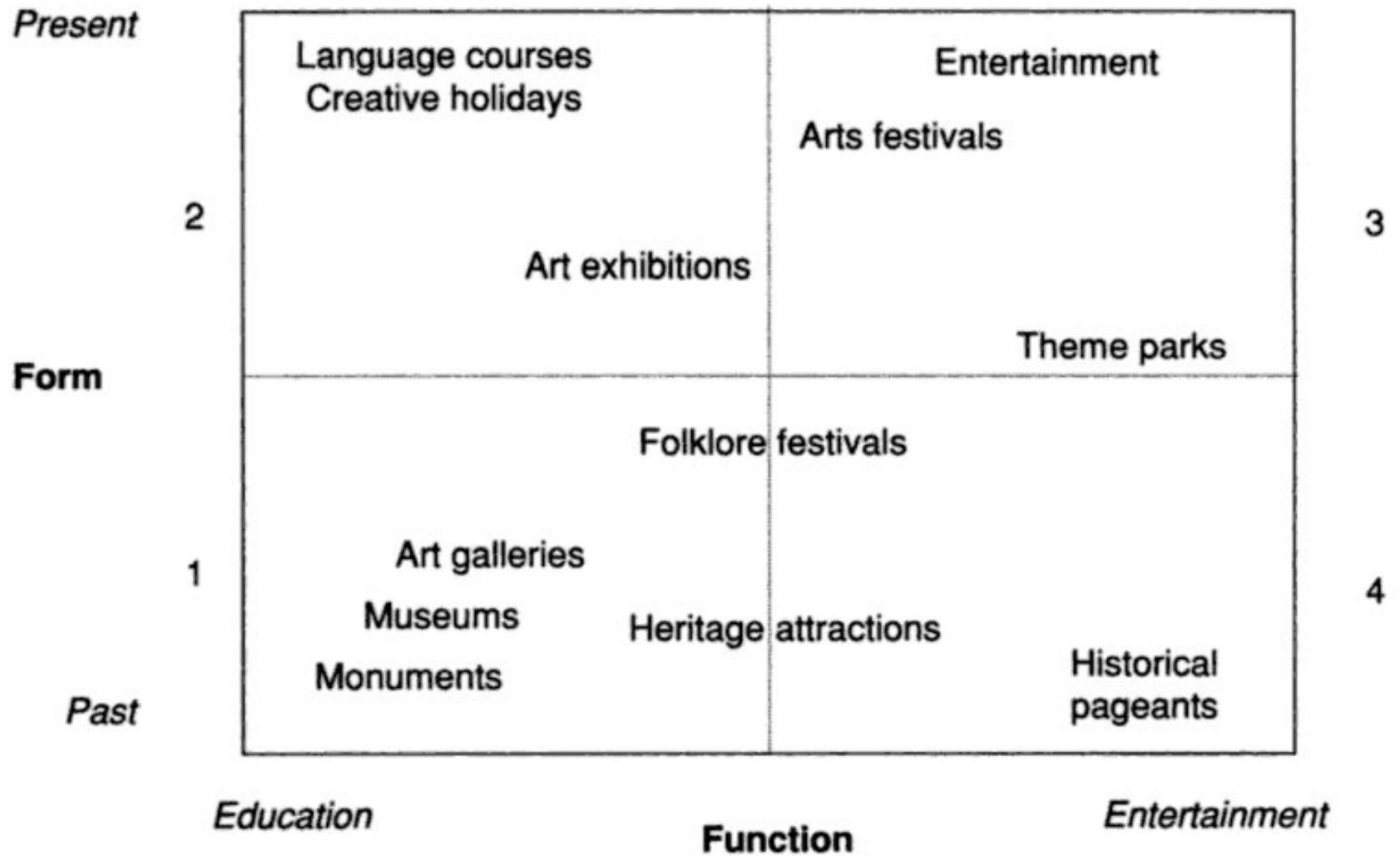
The growing accessibility of information on culture and tourism through new technologies.

The emergence of new nations and regions eager to establish a distinct identity (e.g. the impact of newly-independent states in Central and Eastern Europe).

A desire to project the external image of regions and nations.

Cultural funding problems related to increasing cultural supply.

# Typology of Cultural Tourism Attractions





# Keeps Academics busy

## CULTURE AS A TOURIST PRODUCT

IEMA  
INSTITUTE OF INTERNATIONAL  
EVENT MANAGEMENT ASSOCIATION

- Heritage sites and monuments
- All forms of arts
- Crafts
- Architecture and design
- Sports
- Agriculture & Gastronomy
- Religion
- Intangible heritage
- Cultural events
- Creative activities



Summer Schools - 2012

## CULTURAL TOURISM

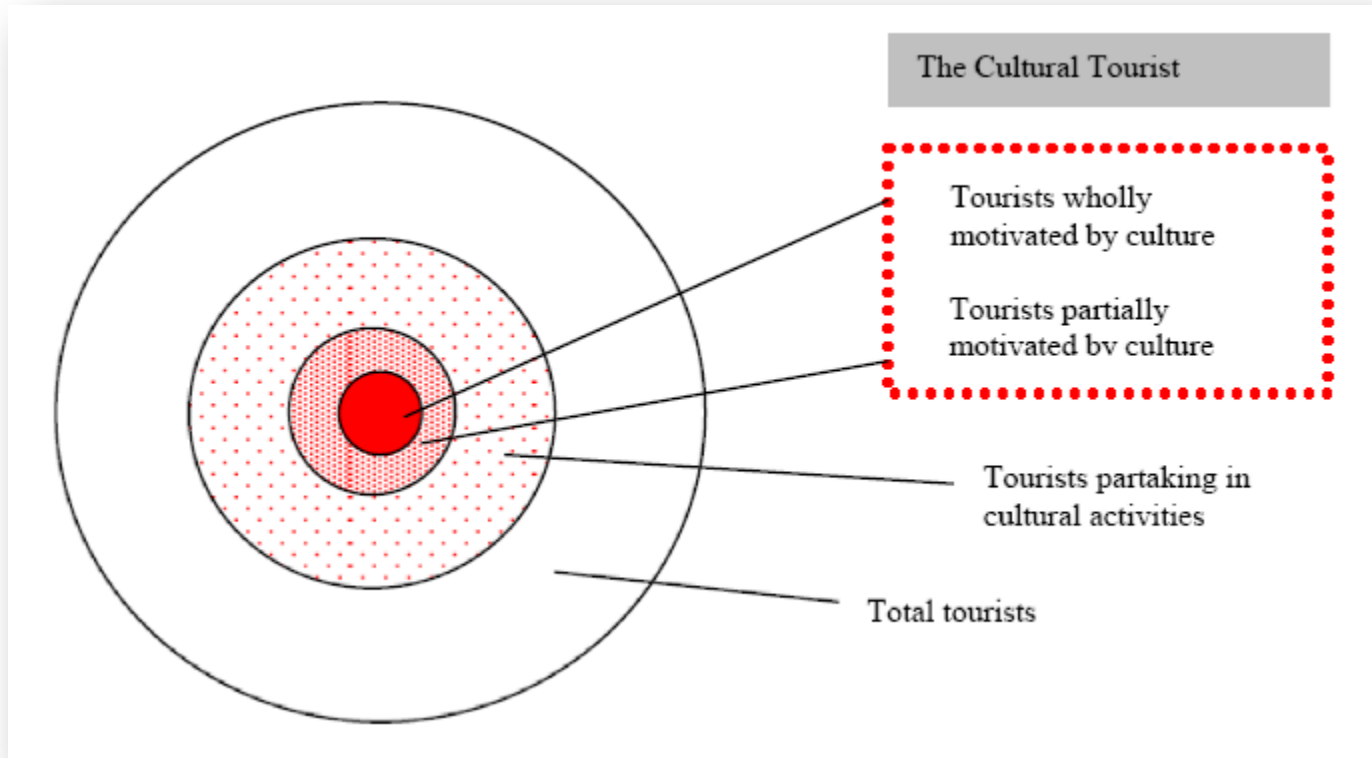
Edited by  
Bazaq Raj  
Kevin Griffin  
Nigel Morpeth





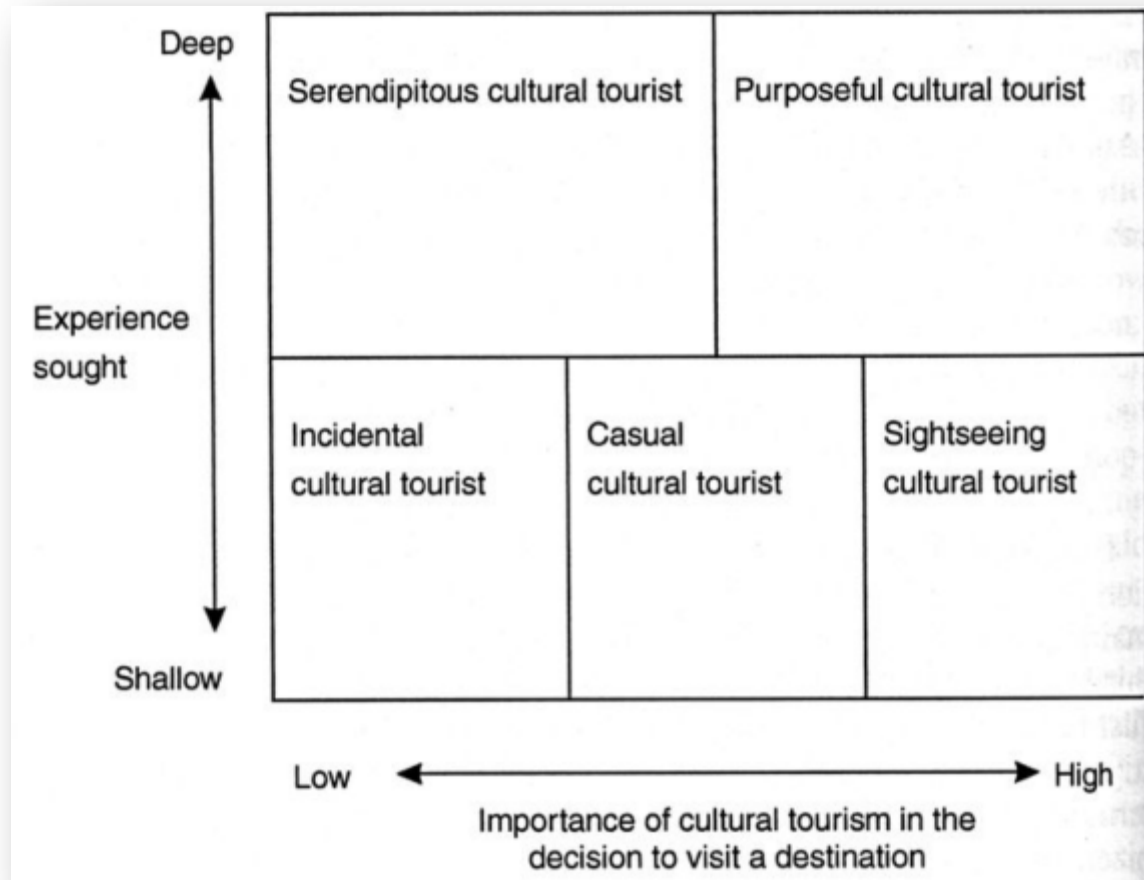
# The Cultural Tourist

# The Cultural Tourist



(Ontario Cultural and Heritage Tourism Product Research Paper, 2009,  
in Csapó, 2012 )

# The Cultural Tourist



(McKercher & Du Cros, 2002)

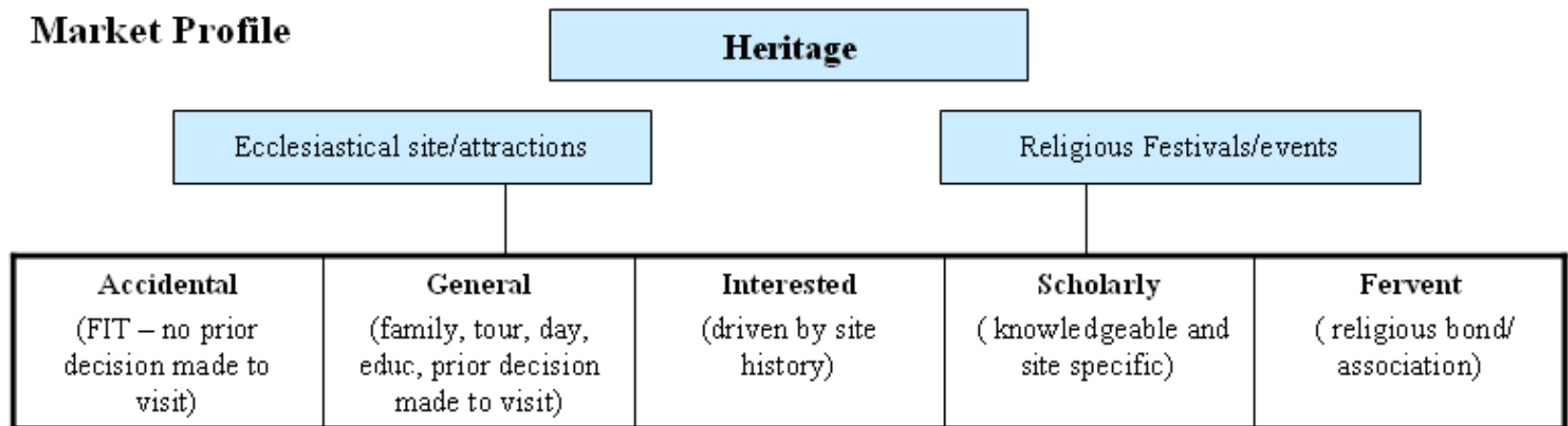
# Figure 1 : The Pilgrim / Tourist Continuum

Pilgrimage		Religious Tourism		Tourism
A	B	C	D	E
Sacred		Faith/Profane Knowledge-----Based		Secular
<p>A: Pious Pilgrim (<b>Simple-Haji</b>)</p> <p>B : Pilgrim &gt; Tourist (<b>Simple-Haji</b>)</p> <p>C : Pilgrim = Tourist <math>\longrightarrow</math> (<b>Haji-Plus</b>)</p> <p>D: Pilgrim &lt; Tourist <math>\longrightarrow</math> (<b>Branded-Haji</b>)</p> <p>E: Secular Tourist</p>				

(Qurashi, 2017, Derived from Smith, 1989)

# Typology

## Market Profile



Market size



<b>Accidental/general</b>	<b>Interested /scholarly</b>	<b>Fervent</b>
---------------------------	------------------------------	----------------



Time spent at site

The three categories have been developed based on the similarity of drivers, motivation to visit, and the experience requirements

# Culturally Curious



## SEGMENT OVERVIEW

### Culturally Curious

#### Who are they?

They choose their holiday destinations carefully and are independent 'active discoverers' looking to visit new places. They want to 'be a place' and are unlikely to return for some time once they have visited it. They travel as couples or on their own. If they have children, they have grown up or have left home. Higher proportion of single adults and couples, fewer family groups, slightly biased towards females.

Typically Culturally Curious travellers are out to broaden their minds and expand their experience by exploring new landscapes, history and culture. They are curious about everything and are delighted to discover the world for themselves once again. Most Culturally Curious are around 40 or over.

#### What they want from a holiday

They're interested in all that a place has to offer and they want it to be authentic. They won't choose a brand or visit a place just to follow the herd. This is their own exploration and they really want to cover everything, to 'be' a place. The Culturally Curious love to discover history and always find ways of getting real insight. They are looking to encounter new places and experiences that are out of the ordinary. The Culturally Curious like to feel that they have not only broadened their mind but also immersed themselves in a place, giving their senses a holiday too - the sights, the sounds, the smells, the tastes. They enjoy connecting with nature and getting off the beaten track. They like people to show an interest and educate them - to feel they've connected. They really appreciate personal guides.

#### Culturally Curious: Self-directed rich discovery



#### When they don't want

To parts of their holiday that are either too onerous or dull or anything that is not well value for it.

#### Most likely to be seen doing

- Exploring landscapes - especially in early Christmas holidays
- Drinking, dining, museums, markets, bars and art galleries
- History, local history, culture, knowledge for locals to improve their experience
- Enjoying good food and wine, attending local exhibitions
- Local and national art events
- Come explore to do the local - walking, cycling, pleasure boating

#### Holiday behaviour - how they will behave?

Culturally Curious are most likely to stay in a hotel, with a strong accommodation preference for being as long as they can in it. They will usually choose accommodation with access to terraces and grounds. They do not travel alone but will be long friends that respect that they share more or more than average walk or leave and explore. They are willing to travel in the middle of winter, to visit local history, museums, galleries, to learn about the culture.

#### When are they likely to pay more for?

- Getting the most out of their holiday
- Specialist services - "personalised" or "bespoke"
- Information - "to see the best of the best"
- Historic guides that offer a real insight into the history of a place
- Locally made history "tastes"

#### What makes a good hotel and a better one great?

- Central location and the well looked after
- Room and great staff and service and food
- Classic architecture and history
- Good quality food and wine - "the best of the best"
- Personalised service where people call you "Mr..."
- Make a good hotel feel like a "home"

#### Media habits

- They use all social media in growing
- Mobile to be used 70% of the time and in the car
- Laptop and tablet usage - to check out the local media
- Smartphone use increases
- Radio is popular

Social, Local  
Mobile



# Looking Closer

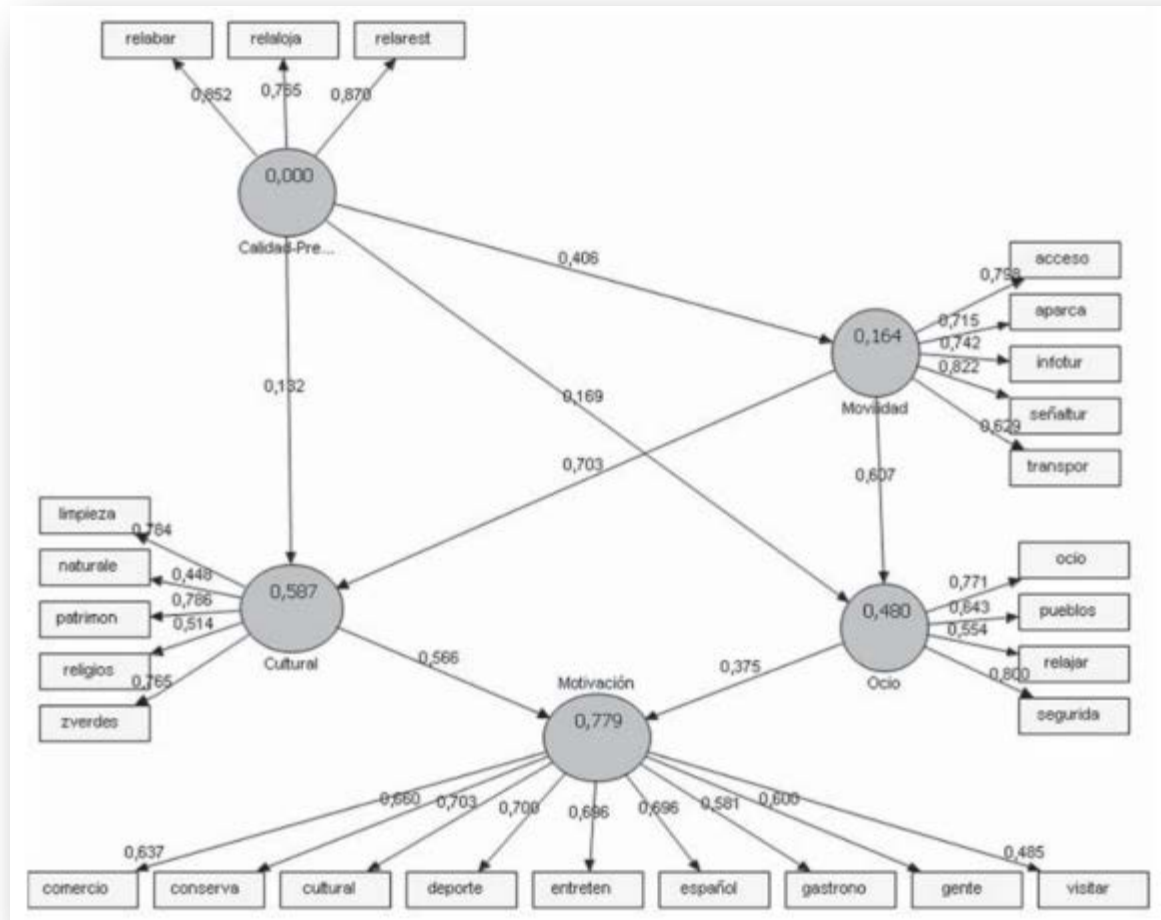


# What are they doing?

- In a bid to escape 'international' 'enclavic' spaces such as hotels and attractions, tourists are seeking
  - 'heterogeneous' spaces, which are largely unplanned where they become . . . “performers”, creating experiences for themselves and their fellow visitors to consume’ (Edensor, 1998: 18).
- Yet, to satisfy demand:



# Evaluating the Motivations of the Cultural Tourist



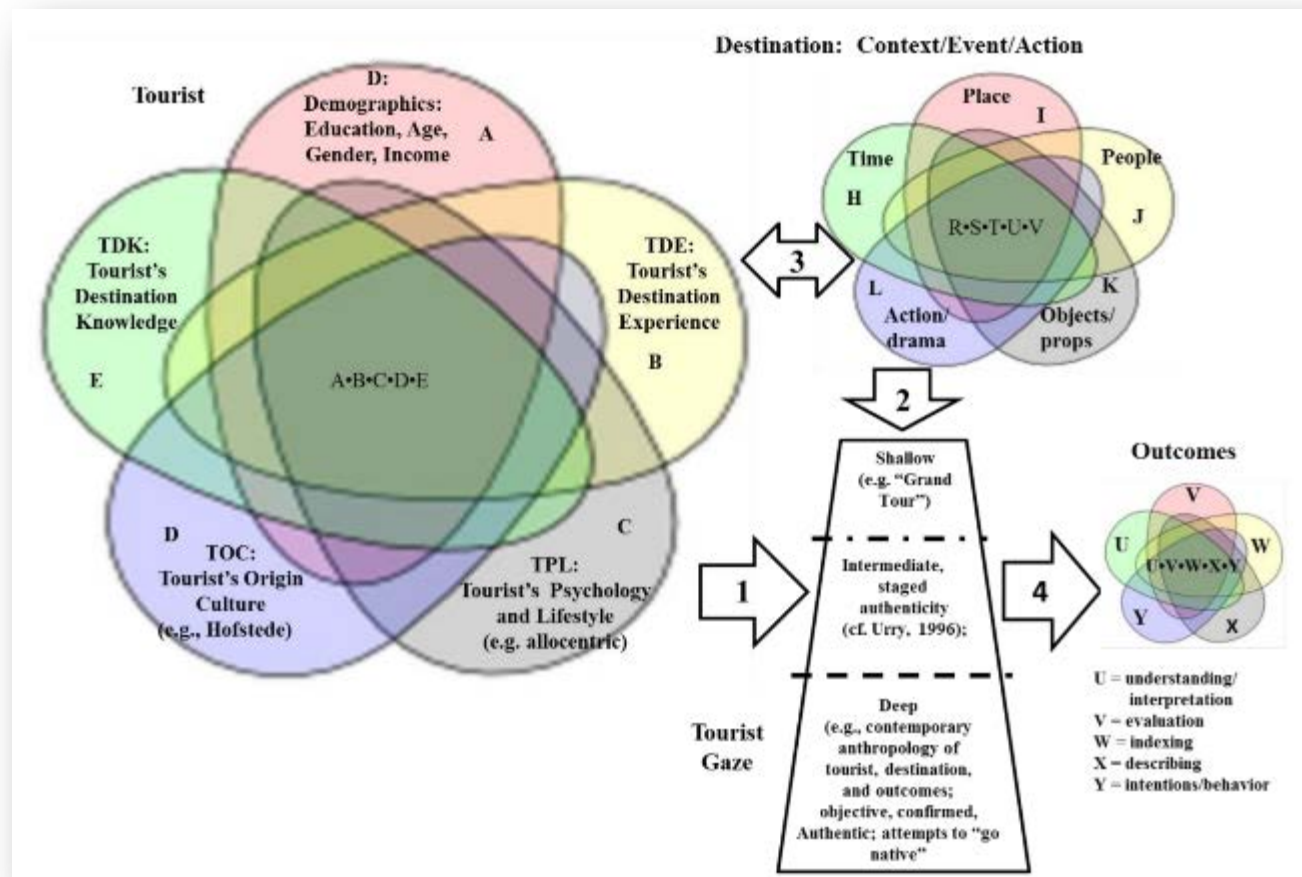
Vargas Vargas, Mondéjar Jiménez, Meseguer Santamaría, Alfaro Navarro (2009) Measurement of Cultural Tourism Motivations In World Heritage Cities: An Analysis Using FIMIX-PLS Algorithm



# From Cultural Tourism to Creative Tourism

	Cultural tourism	Creative tourism
Orientation	Past	Future
Externalities	Conservation	Innovation
Structure	Products	Platforms and content
Process	Interpretation	Co-creation
Value creation	Value chains	Value networks
Value focus	Upstream	Downstream
Funding	Public	Commercial

# Available Antecedent Recipe Models Affecting the Three Levels of the Tourist Gaze and Outcomes



Woodside and Martin (2015) The Tourist Gaze 4.0: Introducing the Special Issue on Uncovering Nonconscious Meanings and Motivations in the Stories Tourists Tell of Trip and Destination Experiences

# Maltese catacombs as a Case Study in Dark Tourism in Malta



UNIVERSITY OF MALTA  
L-Università ta' Malta

Glen Farrugia & James Sultana

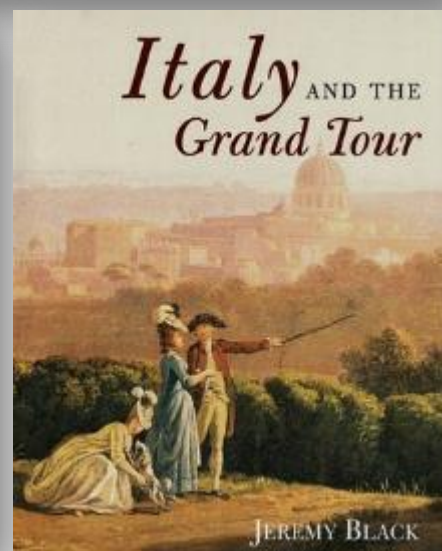
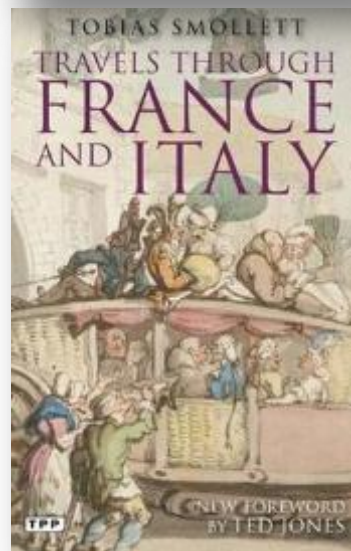
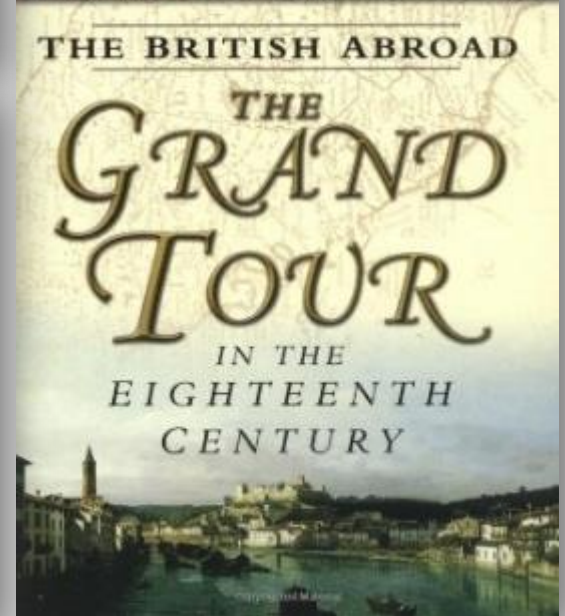
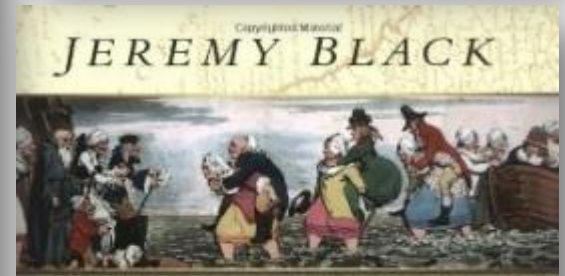
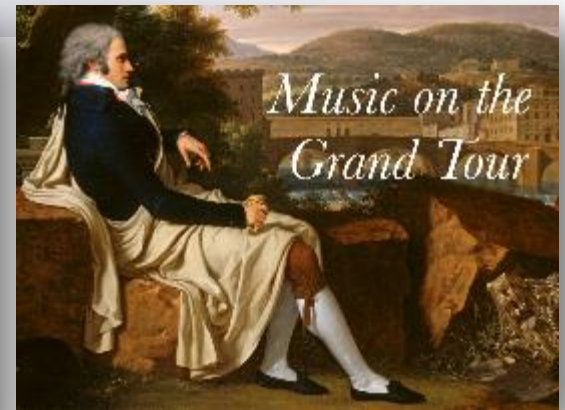


**Simply put, these are  
“Experience Seekers”**



# Seeking Experiences







# Sharing our Stories

Fáilte Ireland



Using interpretation to improve the visitors' experience at heritage sites

## THE SCIENCE OF STORYTELLING

As more brands make the move towards content marketing, cutting through the noise is more vital than ever before. But our brains are built to connect with compelling stories.

**IF**

- 100,500** digital content marketing posts are shared on social media every day.
- 92%** of brands that create compelling content see higher conversion rates.
- 60X** more likely to be remembered than a standard text-based ad.

**THEN**

- Visual content is more likely to be shared and remembered.
- Emotional content is more likely to be shared and remembered.
- Short, snappy content is more likely to be shared and remembered.

**HOW STORY TELLING AFFECTS THE BRAIN**

When we hear a story, our brains are wired to connect with the characters and events. This is why stories are so powerful in marketing. They help us to remember information and to connect with brands on a deeper level.

**ANATOMY OF THE USAGE OF THE TOP CONTENT MARKETING TACTICS USED BY B2B BRANDS**

**A FORMULA FOR SHORTER CONTENT**

Be the first to clip this slide

**Build your story, believe in your vision**

9 of 44

829 views


A Storytelling Workshop for Singapore Tourism Board

Share Like Download

Luke Clark, Editor | Writer | Content Creator | Magazine Professional | Avid consumer of storytelling  
Follow

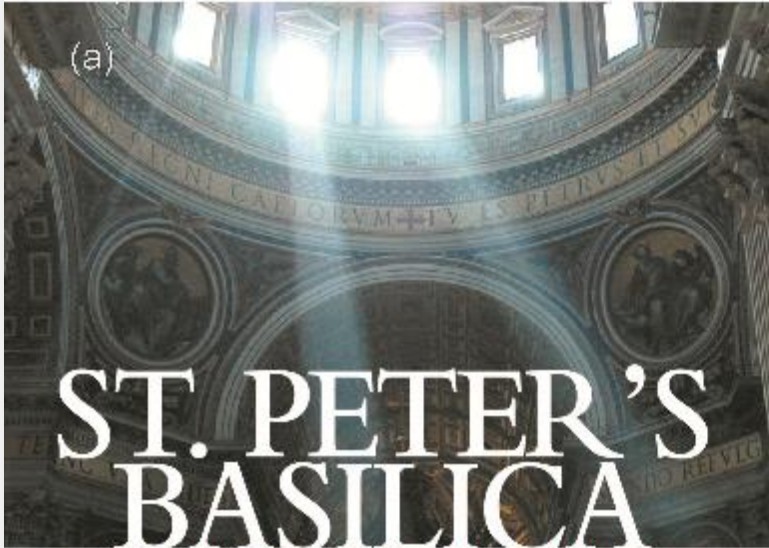
# Tilden's Six Principles of Interpretation (1957)

- 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. Interpretation should be personal to the audience.
- Information, as such, is not interpretation. Interpretation is **revelation** based upon information. Successful interpretation must do more than present facts.
- Interpretation is an **art**, which combines many arts. Any art is in some degree teachable.
- The chief aim of interpretation is not instruction, but **provocation**. Interpretation should **stimulate** people into a form of action.
- Interpretation should aim to present a whole rather than a part. Interpretation is **conceptual** and should explain the **relationships** between things.
- Interpretation addressed to children should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. Different age groups have different **needs** and **require** different interpretive programs.

- 
- **The modern visitor uses Digital Technology to mediate their experiences**



Jane's *for the intellectually-curious, independent traveler*  
SMART ART GUIDES™



ST. PETER'S  
BASILICA  
AUDIO GUIDE TO ROME'S ST. PETER'S BASILICA AND  
ITS REMARKABLE ART TREASURES





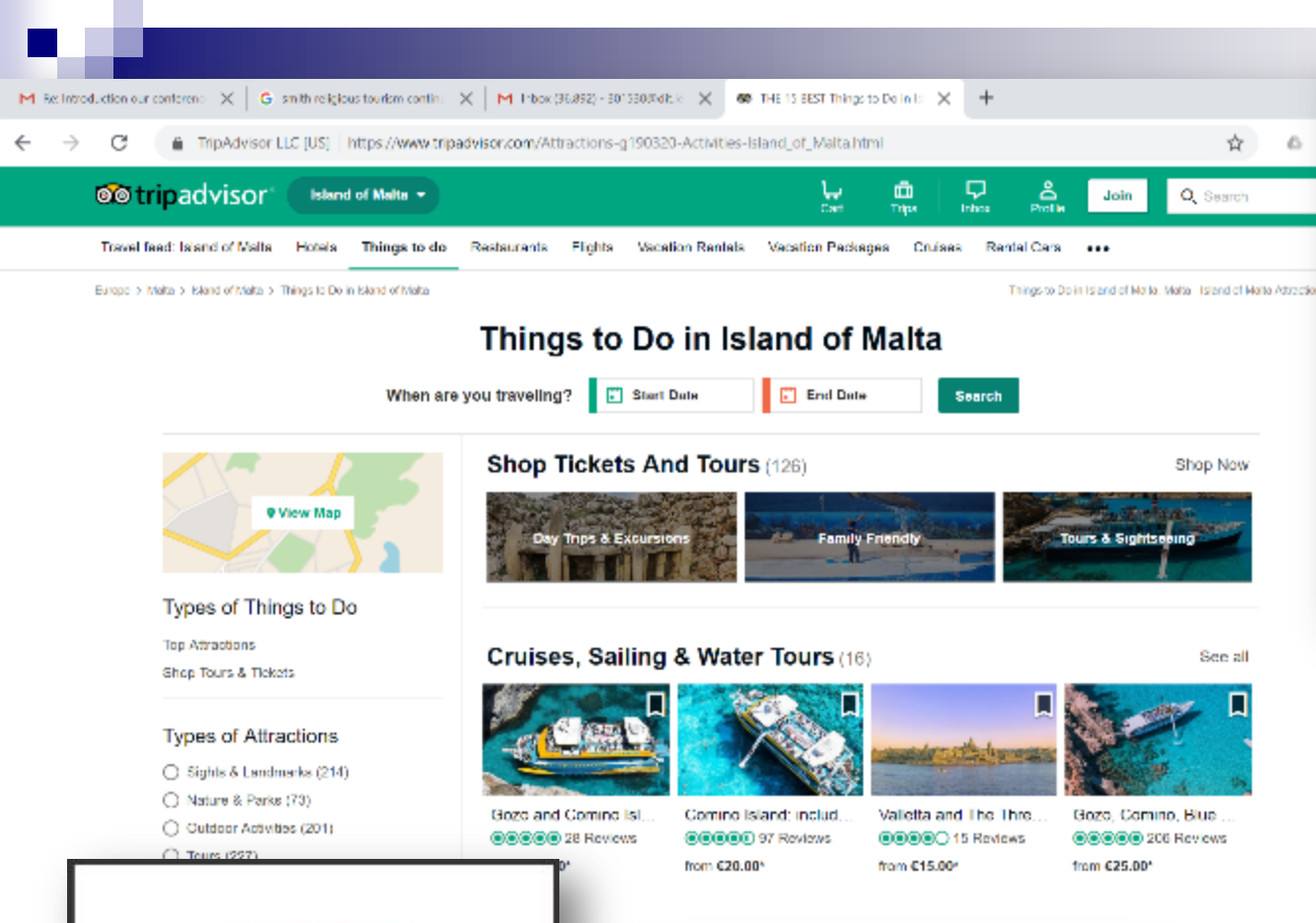


## Augmented Reality Guide you to Destination

Berliner Dom  
Berlin Cathedral  
100m

Altes Museum  
Berliner Bär  
Berlin Cathedral

100M  
Abt. 10min





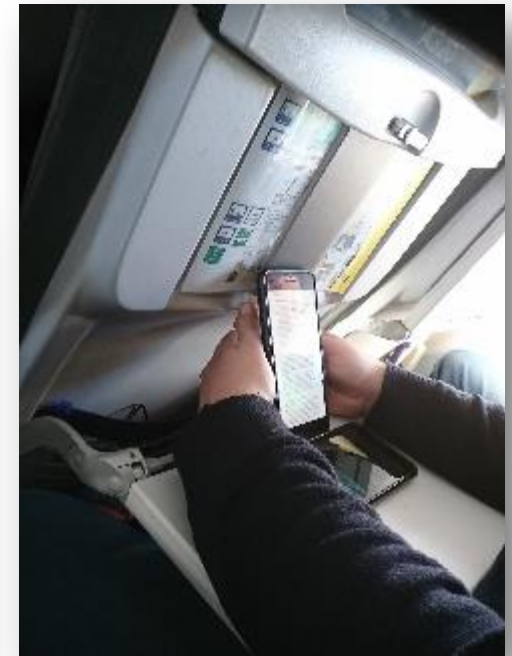






# The Dilemma

# Family / Leisure Time





2005



Luca Bruno / AP

2013



NBC NEWS

Michael Sohn / AP

Pope John Paul II visits St. Peter's Square in Rome, 1983



Photo: Getty

Pope Francis visits Guidonia Montecelio near Rome, March 2014









# 17<sup>th</sup> Century Charles Fort



CP41



Wingull 



<sup>XS</sup>  
6.89kg  
WEIGHT

   
WATER / FLYING

0.55m  
HEIGHT

# Shiny Wingull Family



Normal:



Shiny:









BUT



# Mihály Csíkszentmihályi

## Flow



- Intense and focused concentration on the present
- Merging of action and awareness
- A loss of reflective self-consciousness
- A sense of personal control over situation / activity
- A distortion of temporal experience (time is altered)
- Experience of the activity is intrinsically rewarding (autotelic experience)
- Immediate feedback
- Feeling that you have the potential to succeed
- Feeling so engrossed in the experience, that other needs become negligible







Flow







