



Role of cultural geography in promoting tourism

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Abstract

Tourism and geography are interwoven intimately. With the emphasis on exploring the environment as a way to understanding it, both disciplines may assist each other provided that the particular characteristics can be adequately recognised and analysed. The tourist's understanding of the world is fundamentally linked to a desire in approaching a unique reality. Tourists are looking for entertainment and fun, seeking to escape everyday life and job. Moreover, travel allows you to encounter other realities, with special reference to unique landscapes, lifestyle and even food. Although the whole personality of the visitor is involved, the approach to remote locations and cultures is primarily sensory and emotional. The entire process is thus just partially logical and requires no regular or systemic approach. In addition, tourism is mostly targeted at producing pleasant feelings or at least improving personal development. Once confined to a limited number of rich and privileged individuals, the tourist industry is now popular with industrialised nations in particular owing to better income and more free time. The development of tourism is also dependent to existing infrastructure for transport and accommodation.

Key words:

Introduction

Geography is crucial in the study of tourism because of the geographical character of tourism. Tourism takes place in places, includes movement and activities between places and is an activity where traits and personal identity are established through the establishment of connections between locations, landscapes and people. Physical geography provides the fundamental backdrop to the development of tourist sites and environmental effects and concerns are key problems that must be taken into consideration when managing tourist development.

In general terms, cultural geography examines the cultural values, practises, discursive and material expressions and artefacts of people, cultural diversity and social plurality and the way in which cultures are spread through space, how sites and identities are produced, how people understand places, build meanings of places and human meanings and how people generate and communicate knowledge and meaning. Cultural geography has long been a fundamental part of the geography field, but its conceptual tools and approach to empirical study have evolved considerably over time.

At the end of the 19th century, cultural geography attempted to compare and contrast various civilizations worldwide and their connection to natural surroundings. This method is rooted in Friedrich Ratzel's anthropology and, in line with anthropology, aims to comprehend cultural activities, social structures and indigenous knowledge, but emphasises the links of people with and the use of location and environment (see *landschaft*). In the early 20th century, throughout particular via the Berkeley School and Carl Sauer, this type of cultural geography was embraced, expanded and pushed in the North American area. They were especially interested



in how humans were suited to surroundings, and in particular how people formed the landscape via agriculture, engineering and construction and how the landscape reflected the people who manufactured it.

In the 1980s, although this type of cultural geography is still practised, it was challenged by the creation of new ideas that led to a wider cultural change in the field. In this time, cultural geographers began to work on new social theoretical concepts, including humanism, structuralism, post-structuralism, post-modernism and post-colonialism, by significantly reflecting cultural geography. Most importantly, culture itself was designed as a smooth, flexible and dynamic process that actively builds and not just reflects society.

From a New Cultural Geography viewpoint, landscape was not only a material artefact that clearly reflects culture; it was loaded with symbolic meaning that needed to be deciphered by new methods, such as iconography, as far as social and historical contexts are concerned. It was also argued that other cultural practises, artefacts and representations needed to be theorised and analysed in much more contextual, contingent and relational ways that were attentive to the functioning of power and difference. New cultural geographers have argued here that cultural identities are neither fundamental and teleological, but must instead be seen as constituting complex power geometries, giving birth to various types of hybridism and variety (see essentialism; teleology).

The Role of Tourism Geography

With tourism increasing in significance and popularity, particularly in the past two or three decades as one of the largest businesses in the world, the role of tourism in geography and its research has been similar.

While in any book or study on geography there were formerly few references of facts connected to tourism, nowadays we cannot conceive geographical descriptions without a full chapter on tourism. Even though this science is rather crude and simple, L. Merlo (1969) considers this science to be a geographical sector that studies how tourist centres stand and look, their individual natural and cultural-historical features, their attractions and traditions in the context of their area, transport networks that ensure accessibility and the connections to other tourist centres.

Tourism is fundamentally a geographical phenomena, in respect to distance and time transfers of persons and services, such that a specific area devoted to study was necessary.

While the scientific subject is young, the geographical and travel links may be traced to ancient times when geographers had no other method to describe the globe except by themselves.

The Connect Between Tourism and Geography

The links between tourism and geography are related to certain conditions, such as location, location, area, accessibility, size and others. This science is also integrative with essential components from all geographical, physical, human and economic areas.

The geography of tourism also has many things in common with other disciplines, like history, geology, biology, art, economics, etc. In more recent times, the geography of tourism has grown wider in terms of the study of the spatial and temporal origin, division and unfolding of the tourist phase and is seen as a complex and unique geographical interaction.



Tourism geography examines the kinds and forms of tourism, traffic circulation (statistical investigations), tourist markets and other fields, such as tourist resources (naturally and man-made), tourist infrastructure (transport, lodging, etc.). S. Williams (1998) sets forth geographical areas of interest in tourism, including the influence of size, the spatial distribution of tourist phenomena, the impact of tourism, tourism planning and tourism modelling on space.

Types of cultural tourism

1. Heritage tourism

- Natural and cultural heritage (particularly linked to nature or eco-tourism);
- Material.

- the legacy built,
- architectonic sites,
- sites of global heritage, - national and historical monuments
- No material.
- literature, - arts, - folklore
- places of cultural heritage;
- Museums, collections, - bibliothèques,
- Theaters,
- sites of events,
- historical recollections – memories

2.”Cultural thematic routes

- wide range of themes and types:
- spiritual,
- industrial,
- artistic,
- gastronomic,
- architectural,
- linguistic,
- vernacular,
- minority

3. Cultural city tourism, cultural tours

- “classic” city tourism, sightseeing
- Cultural Capitals of Europe
- “Cities as creative spaces for cultural tourism”

4.Traditions, ethnic tourism

- Local cultures’ traditions
- Ethnic diversity

5. Event and festival tourism

- Cultural festivals and events
- Music festivals and events (classic and light or pop music)



- Fine arts festivals and events

6. Creative culture, creative tourism

• traditional cultural and artistic activities

- performing arts,

- visual arts,

- cultural heritage and literature

• as well as cultural industries

- printed works,

- multimedia,

- the press,

- cinema,

- audiovisual and phonographic

productions,

- craft”,

Conclusion

Also because they connect culture with the actual settings in which people live, cultural landscapes are significant. This is important because it may either restrict or promote the development of certain elements of culture. For example, individuals living in a rural region typically have a greater cultural relationship to their natural surroundings than those who live in a big urban area. This is usually the emphasis of the "Man-Land tradition" in the four geographical traditions and examines the effect of human life, nature on human beings, and environmental perceptions. Cultural geography remains today and more specialised fields within it, including feminist geography, geography of children, studies on tourism, urban geography, spatial and gender geography, as well as political geography, have become further developed in the study of cultural practises and human activity in relation to the space world.

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