



**« How to Travel Nowhere by Going Everywhere »**

why culturally irresponsible tourism is hara-kiri tourism

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# **How to Travel Nowhere by Going Everywhere**

## **Why Culturally Irresponsible Tourism is Hara-Kiri Tourism**

### **Introduction**

International tourism represents one of the major sources of intercultural contact in the contemporary world (Doğan, 1989). Either inadvertently or intentionally, and to differing degrees, tourists leave their imprint not only on the physical and cultural landscape, but also on the social and cultural life of the inhabitants of many of the world's communities they visit (Kariel & Kariel, 1982). There are different lines of thought about the negative and positive socio-economic impacts generated by tourism. Some of the negative effects described in literature include loss of authenticity and identity of the traditional cultures (reflected on food, folklore, ceremonies, entertainment, accommodation facilities, etc.). Other authors have also stressed that tourism weakens mutual help and cooperation based on traditional norms, increases intergenerational conflicts, and destroys intimate, personal and friendly relations (Doğan, 1989). On the other hand, several authors advocate for the positive impact of international tourism that include, in addition to its direct economic benefits, an increasing modernization and integration with urban civilization; improvement of governmental services; fulfilment of basic needs for poor communities; development of national and ethnic consciousness; emancipation of women, among others (Doğan, 1989) (Mathieson & Wall, 1982).

During the last decades, numerous empirical researches around the world have concentrated on identifying and describing the cultural effects of tourism in hosting communities (Mathieson & Wall, 1982); (Burns & Holden, 1995); (Richards, 2011); (Richards, 2014). The work from Kariel and Kariel (1982), for instance, provided a conceptual framework encompassing three interrelated effects of tourism: its spatial influences; its multidimensional changes (the economic, infrastructural, and landscape); and changes in the way of life of local populations. Their research showed that despite the many negative aspects residents ascribed to tourism, their overall evaluation of it was strongly positive. According to their findings, the analysed residents were realistic about both positive and negative aspects of tourism, their roles in their own community, and their relationship to the larger society. Most of them seemed content with the present situation, while recognizing how quickly it could change. One of the components from hosting communities that is at major stake today is authenticity. In many cases, due to rising tourism, the visited places have the feeling of losing progressively a specificity that was precisely synonym of their attractiveness: terms like « standardization », « westernization », « artificiality », « identity loss » as well as « cultural threats » are terms that represent the new concerns of the local people.

Being able to keep « your own charm and authenticity » is becoming the main objective of the hosting communities, and should become the main objectives of the tourism actors (Doğan, 1989) ;

(Ward & Kennedy, 1994); (Brunt & Courtney, 1999); (Richards, 2011). To maximize the positive impact of tourism and mitigate its negative effects, tourism firms and key stakeholders should work together to create the right conditions to secure sustainable development of the local communities and to preserve its cultural heritage. It is critical for culturally responsible and sustainable tourism to understand and be sensitive to local cultural norms and beliefs of local people from host regions to create the right environment for cultural preservation and development (Mbaiwa, 2005).

The aim of this research is to highlight the effects of global tourism on the cultural constructs from hosting communities. It also provides a conceptual framework to identify the role and cultural responsibility of key actors from the tourism industry (private sector, civil society, local and national governments, communities, etc.) for sustainable preservation and development of culture from the host communities. Our paper also provides recommendations for key stakeholders to facilitate the decision making and development of strategies to foster cultural sustainability.

## **Globalized Tourism and its impact on culture**

### *The commoditization of culture*

Multiple destinations are currently seeing a tremendous increase in the arrival of tourists and it is commonly understood that cultural assets should be transformed into tourism commodities to fulfil the visitor's needs. The debate about culture as a commodity has been present in literature for more than a decade. Culture is an essential component of the tourism industry and the way it is handled can bring both positive and negative consequences for tourists and locals. One interpretation is that by making use of culture as a means to attracting tourists, packaging and selling it for consumption, it can help and empower the locals (Cole, 2007). Conversely, a supported view in literature is that commoditisation destroys the local culture and its authenticity leading to so called « endangered cultures ». (Taylor, 2001) And by attaching economic value to heritage, it becomes especially worrying when even locals involved in performances feel that these have lost their original meanings and have become inauthentic (Martin, 2010). While cultural assets make it possible for the tourist to experience something new and offer insights into different ways of life, they can also result in fake experiences. Whereas it can have positive effects on the local community through fostering cohesion and pride, it can also be a drawback if it locks locals into a stage of development or even under-development to ensure a continuous flow of tourists. The issue is how to find an appropriate balance between the different trends so that both locals and tourists can benefit (Fiaux, 2010).

Artificiality is very much the new plague of visited destinations. The Greek island of Santorini has become a look-alike theme park for Asian tourists, a « postcard » that is nowadays only accessed through the lens of the cameras (Tsartas, 2003). The old donkeys, sea sponges and immaculate white houses are becoming fake in their own place.

While some degree of commoditisation may be inevitable, what is occurring in many touristic destinations is that cultural authenticity is subjugated and restructured into something that is more economic and of commercial value. Thus, culture gets transformed into a completely different entity, and eventually a consumer value system replaces a longstanding community value system (Mohd Rodzi & et al, 2013). Since the current trend is to re-create a « society of spectacle » by which culture is reduced to a product in the eyes of the market and the consumer, cultural industries are mainly interested in short-term environmental and economic impacts, at the expense of long-term social and cultural ones (Salvan, 2013).

### ***Gentrification: the effects of tourism on local residents***

Due to the impacts of globalization, tourism faces a new paradigm of increasing social complexity and the recent impotence of traditional boundaries. In such an environment, the past liaison between identity and local place vanishes (González, 2008). One of the most worrying issues of contemporary times in urban tourism is the phenomenon of gentrification. Many scholars agree defining it as an influx of capital and resultant social, economic, cultural and physical transformation and displacement (Atkins, 2003 in (Brown-Saracino, 2013). It is often the case in historic centres and former industrial areas. Among the consequences of this phenomenon, local residents can no longer afford the cost of housing, food and basic everyday necessities in their neighbourhoods of origin and are forced to move more affordable parts of the cities. Culture is being affected when the population of local residents fall considerably, cities degenerate from spontaneous centres of culture and commerce to refurbished “thematic parks” lacking local dwellers and genuine culture.

The visitor is regarded as an affluent user that overlaps with other daily dynamics of the city and, as a result, the gentrification of lower income communities will be more intense in areas that have been transformed into spaces for tourism consumption (Gant, 2015). The loss of unique cultural values as a consequence of mass tourism is an unsustainable practice that may lead to failed business models. The city becomes a commercialized display, lifeless and fake, where original culture is displaced and there seems to be little innovation or regeneration.

Reasonably, the answer to mitigate the effects of urban gentrification points at regulating the tourism sector so the rights of residents stand before those of the tourism industry. Cultural and identity issues should be taken into consideration to achieve sustainable and participatory urban development by using the potentials of culture as a driver and enabler of positive change to improve the quality of life of residents on a long-term basis.

Some neighbourhoods in Barcelona, Venice and Paris are becoming deserted by locals and are increasingly inhabited by more and more tourists. In this case, the *uberization* of tourism, which makes the world even easier to access by connecting people more directly, is indeed creating new concerns. As rental costs increase due to the establishment of peer-to-peer tourism, the local population is slowly relocating. In the long run, this process leads to a progressive loss of authenticity of these neighbourhoods which do not reflect the reality that attracted the tourists in the first place. Some visited destinations are becoming artificial precisely because of the new models of tourism.

***The role of intangible heritage: from a « product-centred » approach towards a « human-centred » one***

To counter the effects of this, fast-track commoditization of culture and gentrification of cities, the notion intangible cultural heritage (ICH) should gain a greater prominence (UNESCO, 2007). More attention should be paid to this item, referring to *the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage* (UNESCO, 2003). Although not always visible, ICH is rooted in the *locus* and transmitted from generation to generation. It is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. These aspects are especially relevant while supporting long-term practices: a proper understanding of the ICH of different communities helps with intercultural dialogue and encourages mutual respect for other ways of life.

As stated in the UNESCO Universal Declaration on Cultural Diversity (UNESCO, 2005), ICT is an important factor in maintaining cultural diversity in the face of growing globalization: *« cultural diversity is necessary for humankind as biodiversity is for nature (...) it is one of the roots of development, understood not simply in terms of economic growth, but also to achieve a more satisfactory intellectual, emotional, moral and spiritual existence »*. This idea reinforces the role of culture to promoting social cohesion and inclusion.

The importance of ICH resides not only in the cultural manifestation itself but rather the wealth of knowledge and skills that are transmitted through it from one generation to the next. This has very much to do with people and societies. The social and economic value of this transmission of knowledge is especially relevant, as well as the *cultural capital* (Bourdieu, 1980) acquired through different contexts of socialization and it is in many cases lost when cultural assets are « commoditized » and spaces « gentrified ». Some issues emerging between tourism and intangible cultural heritage are the « dumbing-down » of heritage interpretation, de-contextualization of the heritage and disconnection of tangible and intangible cultural heritage (Mohd Rodzi & et al, 2013). To avoid so, the economic growth of the tourism industry will have to be implemented through the fulfilment of social needs and cultural requirements of the different communities. When it comes to the above-mentioned problems in the tourism industry, it becomes necessary to implement culturally responsible actions, built under the long-term logic, financially viable and ethical for local communities. It is the moment for the intangible cultural heritage to become the next goal to be developed for its rich cultural essences and lively cultural features.

On the other hand, globalization is also challenging companies and putting pressure on them to make additional efforts to grow and stay on the market. The current financial crisis shows that economic behavior which is only oriented to achieve profit may fail. In this context, Cultural Responsibility offers a window of opportunity as an attitude that should guide human relationships and economic behavior in an anthropological sense (Salvan, 2013). This way, culture can help to rethink human and economic relationships in an ethical manner and consider development as a process of cultural growth and not only economic growth. Consequently, the cultural dimension of

every economic process needs to focus on the individual and the communities. By doing so, it will be possible to fully realize an economic and social context that is inclusive and cohesive (Salvan, 2013). More attention should be paid to the *cultural capital*, the participation of all relevant stakeholders and active citizenship. Strong political leadership should also ensure wide participation and consensus building. In other words, processes need to be more human. All these are very important aspects to be included in destination management procedures. From a tourism industry perspective, a key issue emerges: the ability of an intangible heritage product to reach potential consumers.

Marrakech is for example facing progressive westernization. The souks of the town center is progressively adapted to the tourists, which is weakening the traditional Moroccan way of life that tourists precisely come to see (Pons, 2016). Tourism has become a paradox: the places are increasingly adapting to the tourists who are travelling precisely to visit a 'different' place. London's Camden Town is facing so many tourists a year that planning is underway to create a « new » neighbourhood better adapted to this growing flux. Camden Town must physically change because of mass tourism: by doing so, it could also lose its identity and, paradoxically, its touristic attraction.

### ***The assessment of cultural impacts in the tourism industry***

There is new added value to be created in identifying cultural impacts of a given action. If we are to foresee the effects - both beneficial and adverse - of a proposed action that may distress, among others, the values, belief systems, language, customs, relationships with the local environment and species, social organization and traditions of the affected community; it would be easier to shape more human policies, less disruptive with the cultural environment and in line with the concepts of cultural responsibility and cultural sustainability.

Techniques for impact assessment of interventions on our economy, ecology and society are becoming more sophisticated, but are not yet well established within the cultural domain (Partal & Dunphy, 2016). Although several organizations supporting culture prioritize these kind of studies, especially in tourism development plans, cultural impact assessment is not yet a consolidated practice.

The methodological challenges are significant and these include lack of agreed definitions and indicators, the limitations of quantitative data, especially in explaining causality, the expense and difficulty of using qualitative data, the unmet need for assessors to have strong cultural sensitivity and timescales that are inadequate for reasonably tracking impacts (Partal & Dunphy, 2016).

Several literature methodologies were gathered (Partal, 2013) in the following eight steps for measuring cultural impacts:

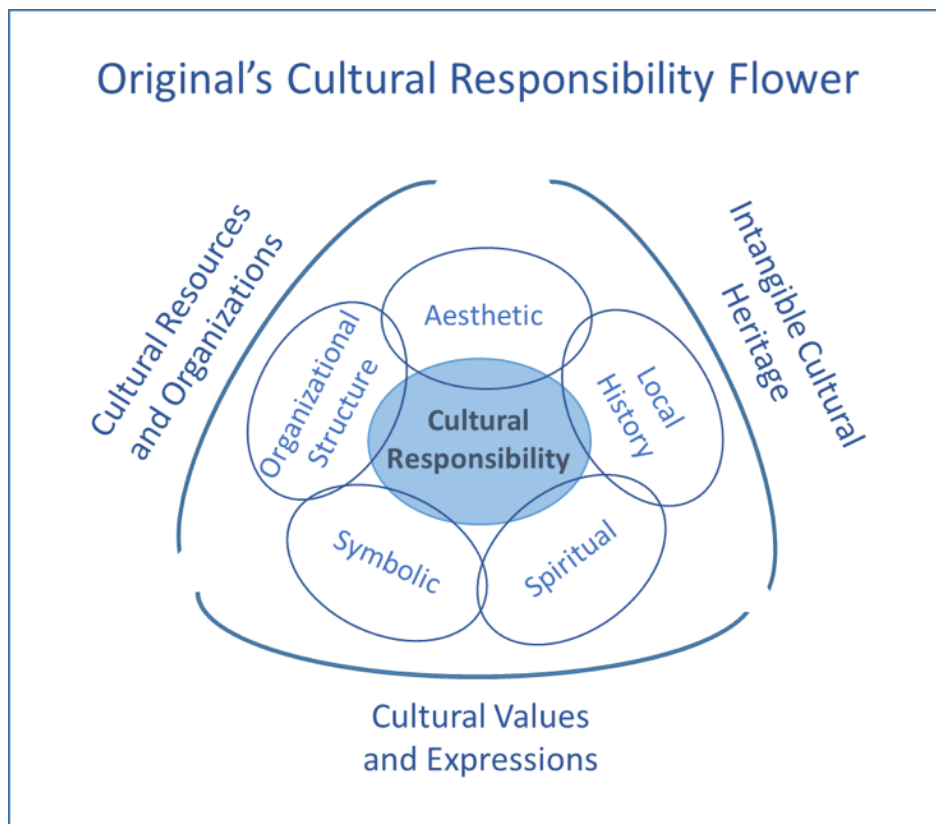
1. **Determine project type:** Choose an intervention, knowing the stage in the project cycle. This intervention can be a new policy, project, plan or any change from the local or national government.
2. **Identify cultural values:** This step should seek to examine the principles of characterization and cultural values. These are divided into historical, social, symbolic, aesthetic and spiritual values.
3. **Identify cultural impact assessment variables:** This step should take into consideration the variables that are related to cultural life (e.g. verbal expressions, tangible expressions, values systems, beliefs, etc.), cultural institutions and organizations, and cultural resources and infrastructures.
4. **Data collection:** Here public participation is crucial. Participatory techniques ranging from, advisory groups, community forums, interviews, participation-observation, questionnaires and surveys should be used.
5. **Plans for gaps in data:** the study should honestly identify gaps in its database information and subsequently develop further strategies.
6. **Impact prediction:** in this stage, it is important to focus on the tangible and quantitative data, analyse multiple attributes, and create hypothesis workshops, etc.
7. **Evaluate significance:** It is important to evaluate the projects potential impact, in terms of its effects on nature, magnitude, duration, etc.
8. **Identification of how to mitigate the negative effects or how to enhance the positive ones:** In this last stage, the creation of good indicators, not only quantitative but also qualitative ones are essential.

## **Corporate Cultural Responsibility: implementation for the tourism sector**

### ***The « Cultural Responsibility Flower » (« CRF »)***

In this section, we propose an analytical framework to assess the cultural impact of global tourism on host communities. Based on the conceptualization of Cultural Responsibility proposed by Salvan (Salvan, 2013), our framework, named the Cultural Responsibility Flower (CRF), aims to identify the main effects on host communities generated by the sociocultural exchange provided by global economic activities. The CRF has been elaborated based on cultural impact assessment literature and is composed by different levels of interaction of cultural values. As shown in **figure 2**, at the centre of the flower are the principles of characterization and cultural values described by Partal (Partal, 2013) based on Holden (Holden, 2004): Aesthetic, Spiritual, Symbolic, Local History, and Organizational Structure. The latter are present in an interconnected form to represent its natural

form in societal organizations. The outer level of the CRF includes three main variables of cultural responsibility: Cultural Resources and organizations, Cultural Values and Expressions and Intangible Cultural Heritage (Sagnia, 2004); (Partal, 2013).



**Figure 2. Cultural Responsibility Flower**

**Source:** Self elaborated framework (based on: Sagnia, 2004; Holden, 2004; Partal, 2013)

The CRF serves as a tool for tourism firms and stakeholders to map the different interactions as well as to identify their role and main effects on the host communities according to its principal cultural components and values. The CRF serves as a framework to understand the sociological composition of host communities and the main effect of their interaction with local communities. The different aspects to be analysed include: the ways in which people cope with life through their economy, rural systems and values; the ways in which people use the natural environment for shelter, livelihood, industry, worship, recreation, gathering together, etc.; the ways communities are organized, and held together by their social and cultural institutions and beliefs; ways of life that communities value as expressions of their identity; art, music, dance, language, crafts, drama festivals and other expressive aspects of culture; groups' values and beliefs about appropriate ways to live, family and extra-family relationships, status relationships, means of expression and other expressions of the community; and finally the aesthetic and cultural character of a community or neighbourhood (Sagnia, 2004).

In their research, Kariel and Kariel (1982) proposed various social and cultural changes experienced by hosting communities through the development of tourism. The changes produced by touristic developments affect people's habits, daily routines, social lives, beliefs, and values. Such drastic



changes are an important source of psychological tension. **Table 1** presents some of the most significant cultural effects on the hosting communities, according to Kariel and Kariel (1982), reflected on the outer levels of the CFR.

Cultural Resources and Organizations	Cultural Values and expressions	Intangible Cultural Heritage
<ul style="list-style-type: none"> <li>• Increased knowledge of outside world</li> <li>• More time spent with guests and less with family</li> <li>• Increased rigidity of working hours</li> <li>• Children help less around home and farm</li> <li>• Decrease in family size</li> <li>• Slowing of outmigration</li> <li>• Improved medical care</li> <li>• More shopping outside local community</li> <li>• Opportunities provided for employment and housing for adult children in community</li> <li>• Major share of income earned by wife with accompanying role change</li> <li>• In-migration of workers</li> </ul>	<ul style="list-style-type: none"> <li>• Decreased emphasis on religion</li> <li>• Competition among individuals replaces cooperation</li> <li>• Improved medical care</li> <li>• Increased marriage breakdown</li> <li>• Concept of employment/unemployment appears</li> <li>• Children participate in sports and social activities</li> <li>• Paid labour replaces volunteer-cooperative community work</li> </ul>	<ul style="list-style-type: none"> <li>• Children spent less time with elders and miss the opportunity of learning from them</li> <li>• Revival of traditional customs and language patterns as part of culture commoditization</li> <li>• Increased educational level</li> <li>• Changes on intangible cultural heritage: Oral traditions and expressions, including language as a vehicle of the Intangible cultural heritage; Performing arts; Social practices, rituals and festive events; Knowledge and practices concerning nature and the universe; Traditional craftsmanship.</li> </ul>
<p><b>Table 1. Effects of global tourism on cultural variables</b>  <b>Source:</b> Self elaborated (based on Kariel &amp; Kariel, 1982)</p>		

To create a socio-cultural environment that is conducive to the ideals of responsible tourism, the environment needs to be managed according to accepted standards where the needs and preferences

of all groups are respected. All local interest groups (local residents, business people, park managers and environmental organizations) should be allowed to engage actively in policy, management and in the planning process (Wearing, 2001).

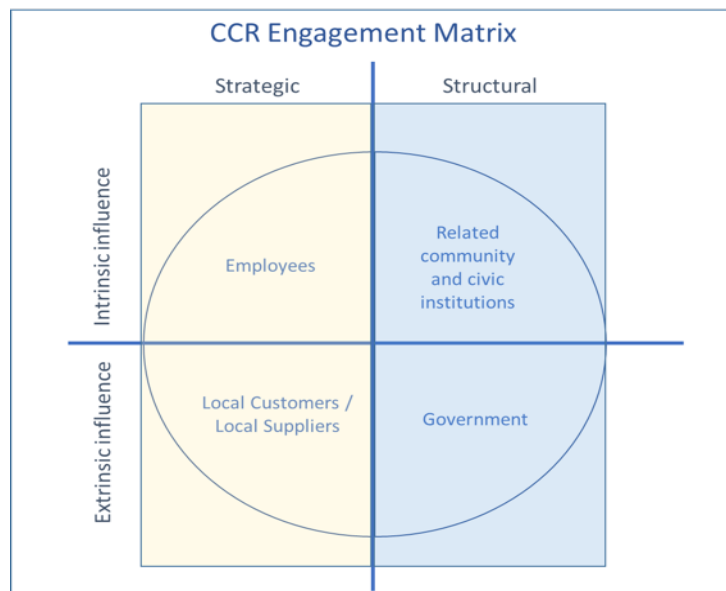
### *The Corporate Cultural Responsibility engagement matrix*

Tourism firms are understood to have limited resources and therefore need to allocate their resources of personnel, time and money in the best possible way to maximize the return of their social and responsible actions.

In order to have a clear understanding of the interests of their target groups, the involved actors (i.e. tourism firms, practitioners and developers) should identify the type of impact generated on the host communities and their respective target group of stakeholders (Carroll, 1991).

In order to facilitate the identification of target groups and the type of socio-cultural impact generated in the hosting region, we propose the Corporate Cultural Responsibility engagement matrix. As shown in **figure 3**, the CCR Engagement Matrix includes four quadrants representing each one of the main stakeholder groups, as proposed by Carroll (1991): Employees; Local Customers/Local Suppliers; Government; Related community and civic institutions. The quadrants on the matrix are divided into two main columns, similar to Martin's (2002) « CCR Virtue Matrix »: Strategic and Structural. In the CCR engagement the group of employees and local customers and suppliers are included on the strategic column. The latter because the actions related to the mentioned groups are directly linked to the economic performance of the firm. The Structural column includes the groups of related community and governmental institutions.

As described by Martin (2002), the structural actions are focused on strengthening the relationship with the civil foundation to minimize future possible social risk. Another component of the CCR engagement matrix includes two lines of influence: Extrinsic and Intrinsic (Murray & Vogel, 1997). The upper level identified as intrinsic influence includes the stakeholder groups of employees and related communities whereas the lower level includes the rest of the stakeholders. The intrinsic influence is generated from within the organization. In our case, by the socio-cultural concerns of the employees and their respective communities. The extrinsic influence is represented by the interests and concerns of customers, suppliers and governmental institutions that stress their own set of concerns about the firm.

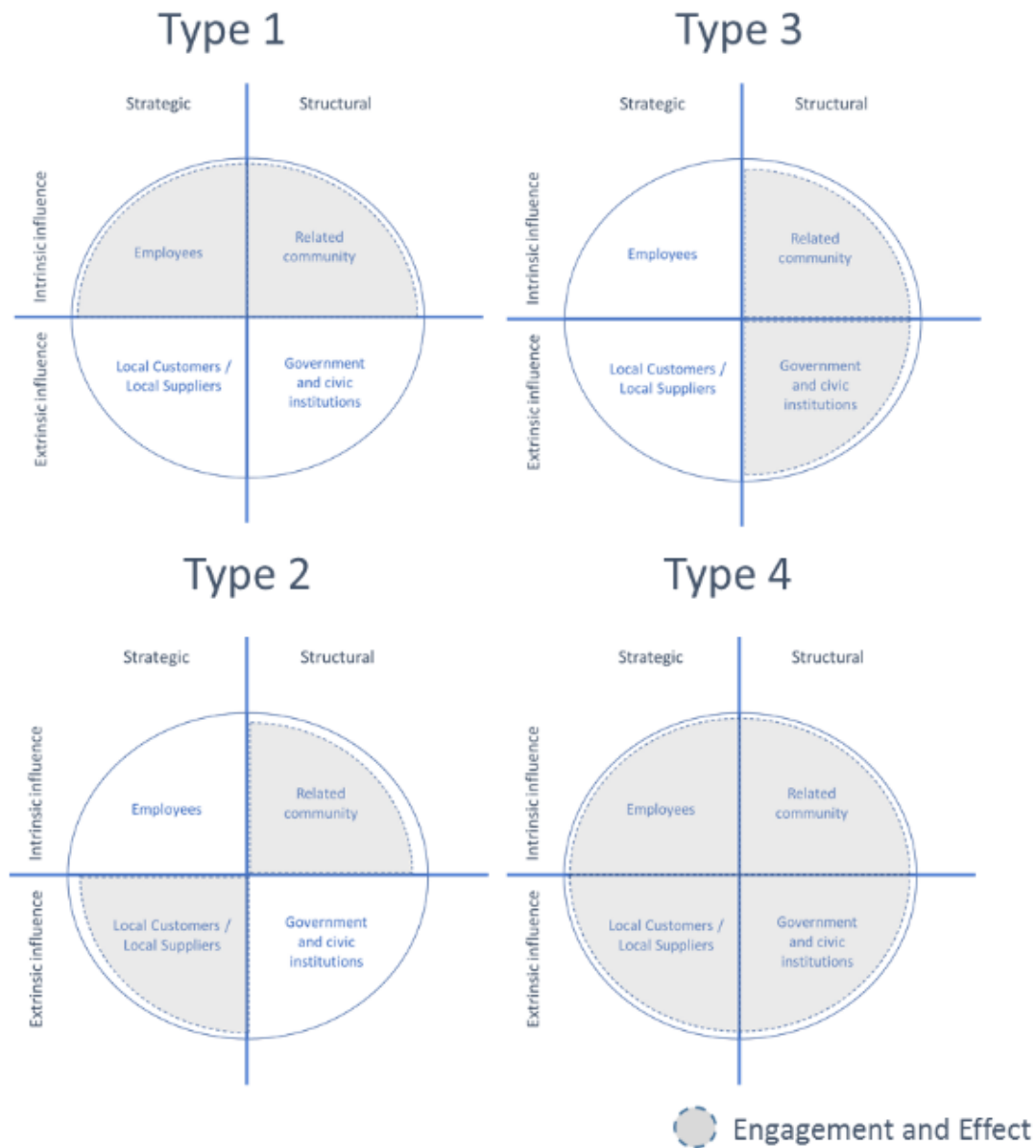


**Figure 3. Corporate Cultural Responsibility Engagement Matrix**

**Source:** Self elaborated framework (based on: Carroll, 1991; Murray and Vogel, 1997; Martin, 2002)

Based on empirical literature described below, the socio-cultural effect of tourism on hosting communities and stakeholder groups could be classified in four main types of effect. **Figure 4** provides a visual representation of the four main types of engagement and effect of corporate cultural responsibility as identified in socio-cultural literature. Additionally, some examples of the type of effect of tourism on culture, as described in applied literature can be found in **Table 2**.

# Types of Engagement and Effect of CCR



**Figure 4. Types of engagement and effect of CCR**

**Source:** Self elaborated framework (based on: Carroll, 1991; Murray and Vogel, 1997; Martin, 2002)

#	TYPE DESCRIPTON	EXAMPLES REFLECTED ON TOURISM LITERATURE
1	<p><b>Intrinsic influence with Strategic and Structural engagement:</b> This type of influence and engagement is characterized by the internal influence on the firm generated by the employees and their respective communities. It is also characterized by the impact that the firm has on the mentioned stakeholders.</p>	<p>Examples of such effect include the development of working hours and shifts, which as commented by Kariel and Kariel (1982), might generate socio-cultural problems by affecting the traditional family time and routine. The similarity (or lack of) of the host culture to that of the tourist may also affect the initial local response toward tourism. It is generally observed that to the extent that local people are different from tourists, socially and culturally, their response toward tourism tends to take the form of resistance or retreatism (Dogan, 1989).</p>
2	<p><b>Extrinsic and Intrinsic influence with Strategic and Structural engagement:</b> This type is characterized by the external influence generated on the hosting communities by the tourists (customers). These interactions include the exchange of approaches and perceptions from both sides about their cultural similarities and differences.</p>	<p>Examples of this type of effects have been documented by Ram et al. (2016) on their empirical analysis of relationships between place attachment and perceived authenticity of major visitor attractions on two capital cities, Helsinki, Finland and Jerusalem, Israel. According to their findings, major visitor attractions located in places with considerable heritage experience value are considered more authentic. Another example is observed in Mbaiwa (2005). He addressed the different positive and negative effects of Tourism development in the Okavango Delta in Botswana. Some of the observed changes on the local culture included breaking up of the traditional family structure, the adoption of western safari style of dressing and traditionally unacceptable ‘vulgar’ language by young people.</p>
3	<p><b>Extrinsic and Intrinsic influence with Structural engagement:</b> This type is characterized by the influence of local communities on the regulations and local policies. This type of engagement also includes protecting measures promoted by local governments to preserve certain territorial, natural or cultural values.</p>	<p>Examples of these types of effects have been documented by Dogan, (1989). He described how touristic development may result in conflicts and hostilities between groups whose interests are differentially affected by tourism. Agriculturally based elite groups are often replaced by those based on touristic activities (Boyer, 1972). Where there is political pluralism, it can be expected that some groups would express antagonism to tourism, even though the majority approves it. Where there is one party or one man rule, tourism is favoured or not favoured, opposition is likely to be muted or suppressed (Lundberg, 1976). Tourism cannot develop without active encouragement of the state. At the minimum, the state must cooperate with touristic development (Doğan, 1989). As an example, Nurse (Nurse, 2002) documented some constrains from the Jamaican tourism sector to find the proper support from governmental and private sector.</p>

4	<p><b>Extrinsic and Intrinsic influence with Structural engagement:</b></p> <p>This type describes a holistic form of engagement from all the involved stakeholders.</p>	<p>As described by Dogan (1989), tourism is an inseparable part of modern life with its positive and negative aspects. People affected by tourism may only try to maximize its positive aspects and to minimize its negative aspects. The sociocultural characteristics and political positions of these communities will determine the strategy to cope with the changes induced by tourism which may change from an active resistance to tourism (probably doomed to failure in the face of the apparent ineffaceability of tourism) to an active adoption of it. An example can be found on the analysis from Kirtsoglou and Theodossopoulos (2010) about the Garifuna community in Honduras and the commoditization of their culture. Other examples can be found in the work from Zamani-Farahani and Musa (2012) and their analysis of different Islamic countries and their approach to non-Muslim tourism. Mohd Rodzi et al. (2013) developed an analysis about the aspects between tourism and intangible cultural heritage in Malacca, Malaysia.</p>
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**Table 2. Types of engagement and effect of CCR of Tourism**  
**Source: Self elaborated framework** (based on the mentioned literature)

Tourism firms and related stakeholders can use the CCR engagement matrix in order to identify their role with target groups, according to the type of engagement with the different members described above. The CCR engagement matrix results are useful to maximize the resources and to concentrate on priority groups based on the firms' short and long term cultural sustainability strategies.

Perception of the sociocultural changes resulting from tourism generally leads to some reactions on the part of the residents to adjust themselves to the new conditions. In **table 3** we provide a description of the possible negative reactions from host communities in relation to the sociocultural changes from global tourism, as described by Dogan (1989). The table also provides mitigation strategies to cope with the effects of global tourism, and to increase cultural resilience of host communities.

<b>Negative response</b>	<b>Description</b>
<b>Resistance</b>	<p>Widespread enmities and aggression against tourists and touristic facilities. Inhabitants who are not allowed to utilize the touristic facilities and whose interests and peace are negatively affected by tourism, develop feelings of resentment toward tourism and tourists.</p> <p>Even among upper classes, conservative and nationalistic sections criticize the behaviour of tourists and oppose the foreign influences brought into their country by tourists and demand that the traditions of the country be protected against the harmful effects of tourism (Nettekoven, 1979).</p> <p>Every region has a threshold level for touristic development. When this level is exceeded, negative feelings toward tourism and tourists become wide-spread among the local population.</p>
<b>Retreatism</b>	<p>When societal changes produced by tourism are not approved their reaction sometimes takes the form of closing into itself, avoiding contact with foreigners, revival of old traditions, and increasing cultural and ethnic consciousness instead of an active resistance toward tourism.</p> <p>Such a reaction is generally associated with places where tourism has become too important for the economic livelihood of the community to be given up easily, but the changes produced by tourism have impaired the traditions to such an extent that strong feelings of anxiety have arisen concerning the cultural survival of the community.</p>
<b>Mitigation strategy</b>	<b>Description</b>
<b>Boundary Maintenance</b>	<p>This process involves establishing a well-defined boundary between foreign and local cultures and presenting local traditions to foreigners in a respectful and constructive context.</p> <p>A good example of this process is reflected in Buck's (Buck, 1978) study on the reaction of the Amish communities in US to the effects of tourism. The tourists are discouraged from close relationships with the residents by emphasizing that it is difficult for them to understand the local life; and it is stressed that they should show respect for the local life and traditions. As a result of employing these strategies, the local culture preserves its coherence and integrity, does not experience disorder and psychological strain, and at the same time, benefits from tourism economically.</p>

<b>Revitalization</b>	Tourism contributes to the revitalization of traditional cultures, because the need to preserve, display, adorn, and boast of the cultural resources arises only when there is an opportunity to exhibit these resources to others. Historical celebrations, festivals, religious ceremonies have been revived and utilized by the tourist industry. This is accompanied by an increasing acceptance of tourism which is associated with the culture elements. It also contributes to generating additional income sources (i.e. development and commercialization of local crafts of pottery, basketry, decoration, jewellery, leather goods, etc.).
<b>Adoption</b>	Some sections of the host societies may not object to the disintegration of traditional culture, and instead they may display an active effort for the adoption and customization of Western culture by creating a mix with their own culture. In this case, tourism facilitates the exchange between the visitors and the local culture. The host society will in turn decide which elements would be adopted and would also discard those not fitting with their values and traditions.
<b>Table 3. Negative effects of global tourism and mitigation strategies</b> <b>Source:</b> Self-elaborated based on Dogan, 1989	

Considering mitigations strategies, CCR presents in that case a lot of advantages:

- CCR creates value from a current process (the fear of globalization and the come-back to a strong local sense of belonging) that could represent, at first sight, a big issue for global companies and tourism in general.
- CCR can avoid a potential bad image, as it can evitate to be considered as « cultural threateners » or to represent an untamed globalization in the Southern but also in the Northern countries.
- CCR can also pacify the relations and evitate the conflicts with the local stakeholders and governments (through the respect, by the company, of what they are as a group, collective, society).



## Discussion

### *Otherness and Globalization*

Cultural sustainability engagement is above all relying in cultural awareness: we have to be aware of the challenge cultures represent in our globalized context of today. Cultures are not only something cool for travelling hipster, cultures are not only about people dancing barefeet and singing traditional songs, cultures are the main basis of the humankind. We are indeed humans not because we are individuals with big brains, we are considered as humans because we are cultural animals who need collectiveness and who need to be part of specific societies.

Considering human interactions, sociology and history highlight that when societies opened to the world, what were self-evident ways of life turned to the called « traditions » and « heritage », as their members became aware of their collective history (Gauchet, 1999). People and peoples become aware of themselves once, and only once, they meet the « otherness » (Durkheim & Swain, 2008). Today, by bringing humans physically, economically, psychologically and culturally closer, the process of globalization is leading to an easier access to the « otherness ». However, globalization is also leading to a second « disenchantment of the world » (Berger, 2002), through the destruction of the sacred aura of local values, identities and specificities (Brubaker, 2009). What seemed obvious and timeless until now has become an option, another kind of life model you can choose, or not. This is precisely the paradox of globalized human beings. We can access everything, everywhere, any time. Our open world gives us everything, but paradoxically, nothing: globalization leads to a « non-sense » consumption without any value. When humanity becomes global, humanity loses its sense.

Considering tourism, it looks like the sector is starting to face the paradoxical consequences of our open-world: by opening the world, we take the risk to standardize it. And by accessing the world, we take the risk to remove its authenticity. Globalization is not only the result of the free movement. Globalization is now a cause, a deep process having its own economic, political, cultural and psychological consequences on people. The way people and societies are nowadays dealing with globalization is what we call a « post-globalized » context. Humans are indeed changing because of globalization: globalization is creating post-globalized stakeholders.

This way, globalization might not lead to convergence. By challenging them, globalization is paradoxically highlighting the importance of the cultures and the needs they represent for people(s). Because the increasing transnational « cultural flows » (Helly, 2017) are jeopardizing our societies, sustainability is automatically becoming a new concern for cultures worldwide and « cultural sustainability » is little by little integrated to the global sustainable development goals (Brundtland, 1987). The challenge is now about how to enjoy the cultures of today without compromising the ability of the next generations to enjoy them too.

## ***Culturally irresponsible tourism and the consequences for its business actors***

At first glance, tourism is strongly benefiting from the current opening of the world: the destinations are easier to reach, at a lower price, which leads to a rising activity.

However, and even if the main purpose of responsible tourism remains ethical, the loss of local identities could also have direct bad economic consequences for the tourism firms themselves.

<b>Long term consequences</b>
<p>By not preserving a local identity, tourism actors take the risk to rely only on the material aspects of what they offer such as hotel quality, local beaches property and, above all, prices. This would lead to more international competition: everybody today can indeed offer <i>there</i> what is offered <i>here</i>, especially in a globalized and connected market. Actors will necessarily have to respond to this growing competition, by making prices lower and lower.</p> <p>On the contrary, by engaging with the cultural sustainability of their place, the local actors will be able to « be themselves » in a globalized world, by developing an offer that will have its own specificities and originality. Thereby, they will have less competition: every place can have sun and sand today, and at a lower price than you, but no place can have your authenticity.</p>
<b>Short term consequences</b>
<p>In the short term, irresponsible tourism can also lead to huge costs for its actors. Greenland is now officially committed to global (environmental and cultural) responsible tourism. Its local government is to ban tourism actors that do not engage in the cultural sustainability of the visited places and people. There is also the case of a famous <i>peer-to-peer</i> platform whose establishment has been restricted in Barcelona and Berlin due to a decision made by the local government because it was indirectly creating empty and artificial neighbourhoods. In all these examples, economic costs for the actors are already huge.</p>

To sum up, tourism is jeopardizing its main « work tool » in the long run. By not engaging in the cultural sustainability of the local territories, the sector is slowly losing its main attractiveness. In our globalized context, the tourism purpose, meaning and sustainability are indeed now at stake: why do we travel somewhere if somewhere is becoming everywhere?

### *Unintended consequences of the new models of tourism*

In a time of « selfie tourism » (Dinhopl & Gretzel, 2016), people now travel for the sake of « being abroad » and show it. These types of tourists take pictures of themselves inside the places, and not pictures of the destinations for its own value. « I was there » is their *leitmotiv*<sup>1</sup>, and some destinations exist today only through the eyes of the tourists and through the lens of their cameras and social networks. There is an increasing lack of links between the tourists and the *locus*, and this fast modality of tourism also leads to artificiality. Here again culture precisely represents the main potential link between the travellers and the locals, and so culture represents the best vector of authenticity.

This new trend of « selfie tourism » does not represent a sustainable tourism neither: the feeling of travelling is rare, personal, and only trackable « here and now », while an image is impersonal, easily findable on the web, and lacks soul. By not promoting the direct and human link of the visitors with the local people and places, tourism actors take the risk to depend, again, more and more on the unstable social network trends than on their own territory's specificities.

This way, even if « cultural authenticity » is nowadays trendy (let's « visit the true Finland », « discover the real Viet Nam », « travel off the beaten pathes » etc.) preserving is not about putting identities in cotton wools, or about making them artificial in order to create « cultural safaris ». Cultures are about people, who are living, and evolutioning. When dealing with local cultures, tourism actors have to be aware that authenticity is a whole, it is not about details: cultural sustainability is not the sustainability of a folklore, it is the sustainability of human lifestyles. It is not the sustainability of clothes for clothes, dances for dances or paintings for paintings, it is the sustainability of what all of these mean for humans and people(s). That is precisely why even tourists who look for a genuine experience find it difficult, as the information available is standardized and globalized. Because of the « top 10 best things to do » tourists live the « unique » holidays that thousands of other people are also living... Given that the liberty of choices in tourism has never been that poor, it is even harder to find authentic places when travelling.

Finally, the new model of peer-to-peer tourism is also standardizing the interior designs of holiday flats worldwide, as globalized platforms of tourism are spreading the same aesthetic values by using the same Swedish furniture, grey and white colours for the walls and green shower gels<sup>2</sup>. The first critics are already rising against the global « sterilization and asepticization » of interiors.

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<sup>1</sup> <http://www.viraltravel.com/selfies-rule-selfie-tourism-on-the-rise/>

<sup>2</sup> <https://www.theverge.com/2016/8/3/12325104/airbnb-aesthetic-global-minimalism-startup-gentrification>

## ***Cultural sustainability as the next main objective for the tourism actors***

To be able to keep their own charm and authenticity is becoming the main objective of visited places, and should also become the main objectives of the tourism private actors. By doing so, the sector would be a crucial vector of cultural sustainability and so, of diversity. In a globalized context, cultural diversity is indeed about the differences among places and peoples, and not about the differences among individuals only. Preserving the cultural diversity is a whole matter of sustainability here: sustainability of cultures, sustainability of visited places' authenticity and sustainability of tourism itself.

We have to remember that our world, no matter how open it might be today, is, and will always be, a closed world. We still don't live on Mars, and our planet cannot be enlarged. By opening it, globalization paradoxically closed our world: the destruction of its internal borders highlighted that we are now all economically, politically and culturally interdependent, since we all live in the same close society *de facto*. The fact that our world is now a closed space should precisely make us more responsible for the future.

## **Conclusion**

As one of the economic sectors with the most influence on different cultures, tourism plays a major role on the above-mentioned human issues. When, in an era of the open-world, the differences amongst people(s) and places are not self-evident anymore, negative consequences and costs for tourism can indeed be huge in the long, middle and short term. Furthermore, tourism itself, by providing easy access to the world, can paradoxically also be a vector of destruction of culture. To mitigate the negative effects and maximize the positive impact, tourism firms and key stakeholders should work together to create the right conditions to secure sustainable development of local communities and to preserve its tangible and intangible cultural heritage.

The present paper provided decision makers with a theoretical construction and a conceptual framework to identify the role and cultural responsibility of the tourism industry. The paper also provided recommendations to identify different reactions from hosting communities towards the possible cultural changes generated by global tourism. It also proposed different mitigation strategies to minimize negative impacts and maximize the return of culturally responsible strategies in the short and long term.

The reflections on the globalization's outcomes on humans and the consequences of irresponsible tourism presented on the discussion part are intended to open dialog about the further work necessary to ensure cultural sustainability in a « post-globalized » society.

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