

## DEGREE IN: TOURISM

**1. GENERAL DETAILS OF THE SUBJECT**

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Name: **ART AND CULTURAL TOURISM**

Level: FOURTH

Semester: FIRST

Type (Basic/Compulsory/Elective subject): Elective

Weekly class hours: 4

Credits (ECTS): 6

Year of Study Programme: 2009

Lecturer: María Concepción Gil Díaz

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**2. DESCRIPTION**

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This course, eminently practical, has been analytically designed better than descriptive and aims to cultivate awareness for the future tourism professionals of the advantages and problems that arise when a community seeks to exploit the economic potential of its cultural and artistic attractions and market them towards global tourism. The course examines practical and theoretical issues encompassing cultural tourism, also sometimes called “heritage” or “arts” tourism. It could be understood as an interdisciplinary course combining art, history, anthropology, marketing, management, politics, sustainability, and ethics. It involves many issues arising from contemporary globalization. **Contents:** concept, contents and typologies of cultural tourism resources and attractions, the role of cultural tourism in the global tourism market, cultural tourism representation and the roles of interpretation programs for visitors and communication modes, artistic manifestations of the different historical periods in Spain. Case studies presented at different scales: local/regional, national, and international. Practical activities in and out of classroom and fieldtrips in Seville.

**3. SITUATION**

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Previous knowledge and skills:

There are no prerequisites for this course.

Recommendations:

You are required to conduct a professional conduct at any time of the course.

This course is designed to be interactive and requires the full and active participation of all students, including assuming full responsibility for your performance in the course. Coming to class on time and fully prepared. “Prepared” means that you are expected to have done the assigned reading and reviewed your notes from the last class before coming to class, apart from following all instructions, including the first one: read the syllabus carefully.

It also means: fully participating in all activities and discussions during the class duration in an active way while being respectful and tolerant toward others. Regular attendance (75% minimum). Keeping up with the activities in and out class. Reading the due texts. Turning in assignments by the designated time. Attending tutorials. Presenting work in class and participating actively in discussions of the work of your classmates. Using Classroom and Eusa corporate email.

Please turn off your cell phones and other electronic devices before entering the classroom.

Remember that you are much more likely to succeed in the course if you start working as soon as possible. In exchange for all that, **there will be no exams.**

**\*Important note: This syllabus is subject to change at any time during the semester.**

#### 4. OBJECTIVES AND COMPETENCIES

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##### OBJECTIVES:

The enormous importance that cultural tourism has reached in our days, especially in its artistic aspect, whether it is visits to heritage cities, museums, major exhibition events, etc., together with the wealth of heritage of Spain and our region, Andalusia, makes it necessary for future tourism professionals who develop their work in this sector to master a series of essential concepts related to Art.

Thus, this subject has as its main theoretical objective to contribute to the learning and understanding of the main artistic manifestations of the different historical periods in Spain, as well as to show students the professional opportunities offered by the artistic heritage to graduates in Tourism, concretizing these objectives in the practical part of the subject.

The teaching objectives of the subject can be summarized in the knowledge of the main artistic movements developed throughout History, as well as the main initiatives of management, dissemination, and adaptation of the Spanish and, more specifically, Andalusian historical-artistic heritage to tourism.

It also aims at the critical and constructive analysis of the social, economic, and cultural problems that tourism entails, to propose improvements in specific areas of action. It will also seek to encourage reflection on tourism problems and promote creativity in the design of cultural products to face tourism changes.

Practical objectives include the development of interpretation strategies applied to diverse spatial areas, the creative design of cultural products oriented to tourism, the planning and enhancement of tourism strategies, along with the development of communication skills, evaluation and approach of tourism products linked to culture.

##### COMPETENCIES:

Specific competencies:

- E20. Know the main initiatives of enhancement of cultural heritage (C30 LB)
- E21. Understand the characteristics of cultural heritage management. (C31 LB).
- E42. Know the potentialities of the relationship between tourism and heritage and reduce the risks of this relationship.
- E44. Know the main historical-artistic periods and their value as a tourist attraction.
- E45. Plan research techniques and documentation of heritage in relation to tourism.
- E46. Develop, interpret, and evaluate didactic guides, interpretation plans and cultural itineraries.

Generic competences:

- G.3. Have the capacity for analysis and synthesis.
- G.4. Have the ability to organize and plan.
- G.8. Acquire skills and master computer tools applied to the different subjects of Tourism.
- G.12. Be able to make decisions.
- G.13. Be able to coordinate activities.
- G.14. Be able to work as a team.
- G.18. Have ethical commitment at work.
- G.23. Be able to work autonomously.
- G.25. Possess motivation for quality.

#### 5. COURSE CONTENTS OR THEMATIC SECTIONS

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##### TOPIC BLOCK 1:

Topic 1.- Introduction. Art and cultural tourism. Tourism and artistic heritage conservation: the challenge of sustainability.

Topic 2.- Artistic heritage as a resource for tourism. Tourist functionality and interpretation of heritage. The tourist management of the historical-artistic heritage. The Museums.

Topic 3.- Creation of cultural products: interpretation centers, routes and itineraries. Guided tours of the artistic heritage.

**TOPIC BLOCK 2:**

Topic 4.- Main periods and manifestations of art history: from Prehistory to Roman art.

Topic 5.- Medieval Christian Spain. Islamic art.

Topic 6.- The modern world. Renaissance culture.

Topic 7.- Baroque Art.

Theme 8.- Art of the nineteenth and twentieth centuries.

**6. LIST OF TOPICS**

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**1. Introduction to art and cultural tourism**

- 1.1. The problems and definitions of the terms: 'culture' and 'cultural tourism'.
- 1.2. Defining the term 'culture'.
- 1.3. Defining 'art cultural tourism': conceptual and technical approaches.
- 1.4. Art and cultural tourism demand: typologies of art cultural tourists and their characterization.
- 1.5. Tourism indicators and trends of art and cultural tourism.

**2. Categories and typologies of art and cultural attractions**

- 2.1. Cultural resources and attractions: modalities and tourist products.
- 2.2. Types of art and cultural tourism attractions I: Heritage tourism. Cultural thematic routes. Cultural city tourism. Cultural tours.
- 2.3. Types of art and cultural tourism attractions II: Art traditions and ethnic tourism. Art events and Festival tourism. Religious tourism. Pilgrimage routes.
- 2.4. Types of art and cultural tourism attractions III: Art and creative tourism.
- 2.5. Tourism, artistic products, and activities.

**3. Management of cultural and artistic heritage: conservation, representation, and interpretation**

- 3.1. Art, cultural tourism and the past.
- 3.2. Use, recovery, and conservation of cultural heritage through tourism
- 3.3. Heritage tourism and the concept of authenticity.
- 3.4. Principles of interpretation and presentation.
- 3.5. Heritage interpretation for tourism: presentations, models, and interpretative techniques.

**4. Main cultural and artistic periods: characteristics, manifestations, locations, and typologies of tourism use of art history**

- 4.1. From Prehistory to Roman art.
- 4.2. Medieval Christian Spain. Islamic art.
- 4.3. The modern world. Renaissance culture.
- 4.4. Baroque Art.

4.5. Art of the nineteenth and twentieth centuries.

## 7. METHODOLOGY AND TEACHING TECHNIQUES

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1. A part of the development of the course will be articulated in theoretical classes, which should serve to stimulate and enhance the debate in class on issues discussed or parallel. In this sense, the practical classes will fulfill, on the one hand, the function of support and complement, and on the other, that of the main nucleus in the treatment of certain questions or topics. In this case, any material that serves to better understand the subject matter may be used (texts, videos, graphics, websites, filmclips, etc.), paying special attention to the use of new technologies in class as a source of information.
2. The content of the practical classes will focus mainly on the main manifestations of the cultural and artistic periods as well as the problematic representation, conservation, interpretation and management of cultural and historic- artistic attractions in the global tourism market . For this purpose, students will be provided with the appropriate material to be viewed and / or read and analyzed and discussed in class. Exposure and participation in class, debate, group work and reaching conclusions will be encouraged, always in an atmosphere of cordiality and tolerance.
3. Personal tutorials, in which the students will be able to consult the professor on questions related to the content and development of the subject.
4. Autonomous work of the student. Preparation, participation in theoretical and practical sessions, personal study and carrying out individual and / or group projects, partial tests and / or final exams where the professor can assess the acquisition of the corresponding competences and aptitudes.

**IMPORTANT: The professor reserves her rights to image and privacy. In this sense, the professor does not authorize the students to record or disseminate images of any kind.**

### - MATERIAL AND NOTIFICATIONS

All the material required for the development of the subject can be found on the virtual platform Classroom. Thus, it is recommended that students periodically review the publications that the professor uploads and be up to date through notifications.

### - READINGS

All the readings will be available through the course platform and will be considered for the development of the class sessions and for the final evaluation.

### - TECHNOLOGY IN THE CLASSROOM

Mobile phones, laptops, tablets and other technological devices are not allowed in theory sessions unless there is a need. If you prefer, you can take notes on a tablet or laptop, making sure to keep the device in airplane mode and limited to taking notes during class, except when the professor expressly authorizes the internet connection.

### -COLLABORATION POLICY

Collaboration on class assignments is allowed. Discussion and exchange of ideas are essential for academic work.

**Originality of the work.** Students must sign a statement of authorship and originality in the content of any activity and project, as well as adhere to the standardized citation rules. You should ensure that any written documents you submit for evaluation are the result of your own research and writing and reflect your own approach to the topic. You should also make sure to apply the standard citation system for this course and properly cite sources: books, articles, lectures, websites, etc. In general, the recommended citation style or system is APA.

**Plagiarism** and other forms of copying will not be tolerated and will result in a failure in the course. Consequently, all written and / or audiovisual assignments and projects presented in this course must be original work. When in doubt, the teacher should be consulted before, not after having included questionable material.

**Group projects** are the work of the entire group, so that each student must collaborate on them. However, the same procedures that are followed for individual assignments with members of the other groups should be followed.

**Homework delivered late** will not be accepted, unless the student has reached an agreement with the professor beforehand. In some cases, some work or task delivered late will deduct a percentage for each day of delay, unless justified in advance, in person or by email. The deadline will be extended for medical emergencies, family or unexpected events, but not for travel, other university work, or interviews. So, all this information must be considered and planned.

#### - ATTENDANCE

Students are recommended to attend each section prepared to participate. Marks for class participation will be based on something more than your attendance and the frequency with which you intervene since they will basically be based on the quality of your contributions, depending on your commitment to the readings and not just by issuing a simple opinion.

Students are expected to attend all sessions, but when having to miss any, the student should inform the professor in advance and in writing. In case of missing a session and / or not completing a task on the required date, the participation note could be affected.

#### TEACHING TECHNIQUES

X Presentations and Debates    X Specialized tutoring sessions    X Academic practical sessions  
X Visits and excursions (Educational fieldtrips)    X Guided reading    0 Others

### 8. ASSESSMENT CRITERIA

**Important:** These criteria could be eventually modified attending the nature of the group and /or exceptional circumstances.

Assessment procedure by competencies means the ability of the student to:

- Have skills to transmit conceptual content of the subject orally, in writing and through images/footage, using different types of media.
- Demonstrate the ability to transmit procedural content through the design and development of creative audiovisual products.
- Demonstrate the ability to acquire attitudinal content through the issuance of reflective, critical and evaluative judgments on the audiovisual products.

The assessment criteria for qualifications within the framework of the EEES is the continuous assessment system.

In the continuous assessment system, class attendance is mandatory and its assessment in the continuous assessment process of this subject is based on the work done by the student in the different sessions; by this we mean that attendance alone will not score the student.

Pay especial attention to:

- The rigor in the analytical process.
- The coherence, creativity and originality of the projects.
- The interest and aesthetic quality of the final product.
- Clarity, precision, synthesis, terminological precision and communication skills in oral presentation.
- The ability to create graphic content as well as the medium used.
- The final quality of the exercises and projects.

The final grade will be made according to the following criteria:

- a) Level of knowledge: basic information and conceptualization.
- b) Rationality: order, understanding, interrelationships, reflection and criticism.
- c) Exposure: clarity, syntax and spelling.

The assessment system responds to the standard model, according to the following weighting:

#### OPTION A

1. Attendance and participation (> 75%) (minimum 75%) (score: up to **10%**).

The minimum expectation is regular attendance (75% minimum) and participation in class discussions and debates. Class participation will be assessed based on commitment to the readings, participation in discussions, and class facilitation. Students will share with the professor the responsibility of leading the discussion of the readings.

2. Activities (tasks). Individual / Individual / in pairs activities (**60%**).

Tasks in class / out of class both individually and in pairs or teams. The class will be divided into teams that will take turns presenting and explaining the main arguments of readings, text/news comments, critical reflection, or video analysis that will be carried out, as well as interventions in the debates to the rest of the students.

3. Final project. Individual work (**30%**). Individual research project, agreed upon and directed by the professor, related to any of the topics that are addressed during the course, and whose guidelines will be indicated the first days of class. It should include a 10-page literature review, with a minimum of 5 references and together with a 10-15-minute presentation. Guidelines will be explained in classroom

In-class tests (if necessary) \*

\* Knowledge and understanding of the contents explained and discussed in class. Eventually they could be considered for the final grading of some specific students.

#### OPTION B

Students exceeding 25% of the classes, regardless of whether said absences are justified or not, must necessarily be evaluated by this modality B.

1) Final project. Individual work (**50%**). Carrying out an individual research project, agreed upon and directed by the teacher, related to any of the topics that are addressed during the course, and whose guidelines will be indicated the first days of class. A 10-page literature review, with a minimum of 5 references is required together with a 15-minute presentation. Guidelines will be explained in classroom.

2. Final exam of the theoretical contents (**50%**).

#### - SECOND CALL

The same components, system, assessment and grading scale as in the first call are maintained. Passed components will be kept until the third call.

#### - THIRD CALL

The same components, system, assessment and grading scale as in the first call are maintained. Passed components will be kept until the third call.

#### IMPORTANT:

- Some components of the assessment system could be modified if for some reason it was necessary to make readjustments of objectives and / or contents, depending on the group characteristics, or for reasons of force majeure.

- Papers, activities and cases presented must be original, that is, the student must omit the copy of other authors, or the mere use of artificial intelligence and if they did so, they would have to write, cite and reference



the sources correctly. Both plagiarism and lack of authorship and originality will be penalized with a zero in the corresponding document.

- These criteria could be eventually modified, depending on the nature of the group or exceptional or unforeseen circumstances of any kind. In any case, this professor avails herself of her academic freedom.

## 9. REFERENCES

Specific literature, relevant web links and multimedia resources will be provided in each theme. Specific videos and web portals will be adapted to the contents and the characteristics of the students.

### General

- Boniface, P., and Fowler, P.J. (1993) Heritage and Tourism in 'the Global Village' (Heritage: Care-Preservation-Management) N.Y., Routledge.
- Csapó, J. (2008). The Role and Importance of Cultural Tourism in Modern Tourism Industry. University of Pécs, Institute of Geography. Hungary.
- Gombrich, E. H. (1995). The story of art. Phaidon Press.
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- Richards, G. (2021). Rethinking Cultural Tourism. Edward Elgar Publishing. Northampton, MA USA.

### Specific

- Amnuay-ngerntra, S. (2003). 'Product Development for Heritage Tourism', SPAFA Journal, 13.
- Archer, D. and Wearing, S. (2002). 'Interpretation and Marketing as Management Tools on National Parks: Insights from Australia', Journal of Leisure Property.
- Berenfeld, M. (2008). Climate Change and Cultural Heritage: Local Evidence, Global Responses. George Wright Forum.
- Berger, A. A. (2004). Deconstructing Travel: Cultural Perspectives on Tourism. Altamira Press.
- Blake, J. (2000). On Defining the Cultural Heritage, The International and Comparative Law Quarterly 49.
- Boniface, P. (1995) Managing Quality Cultural Tourism (Heritage: Care-Preservation-Management). London. Routledge.
- Boniface, B & Cooper, C. (2009). Worldwide destinations. Casebook. The geography of travel and tourism. Oxford.
- Cassar, M., and R. Pender. (2005). The impact of climate change on cultural heritage: evidence and response, 14th Triennial Meeting.
- Eagles, P., McCool, S. and Haynes, C. (2002). Sustainable Tourism in Protected Areas: Guidelines for Planning and Management. IUCN Gland: Switzerland and Cambridge, UK.
- Gil Díaz, M.C. (2002). El Patrimonio Cultural como recurso turístico. Consideraciones. ANESTUR, III Encuentro de Profesores de Formación Turística. Escuela Universitaria de Turismo EUSA de Sevilla. Sevilla. [http://www.anestur.com/11.Maria\\_Concepcion\\_Gil\\_Diaz.doc](http://www.anestur.com/11.Maria_Concepcion_Gil_Diaz.doc).
- Gil Díaz, M.C. (2009). La docencia en lengua inglesa de Patrimonio Cultural y su adaptación al EEES mediante el aprendizaje activo y el uso de las nuevas tecnologías, en Docencia en Lengua Inglesa en la Escuela de Estudios Empresariales de la Universidad de Sevilla: Implantación y resultados. Grupo Editorial Universitario. Sevilla.
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- Kirshenblatt-Gimblett, B. (1998) Destination Culture: Tourism, Museums, and Heritage.University of California Press.
- McKercher, B. and Du Cros, H. (2002). Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management, New York: Haworth.
- Moscardo, G. (1996). 'Mindful Visitor: Heritage and Tourism', Annals of Tourism Research, 23.

- Nuryanti, W. (1996). "Heritage and Postmodern Tourism", *Annals of Tourism Research*, 23.
- Peleggi, M. (1996). "National Heritage and Global Tourism in Thailand", *Annals of Tourism Research*, 23.
- Plan General de Turismo Sostenible de Andalucía 2008-2011. (2007). Boja nº 230, de 22 de noviembre de 2007. Junta de Andalucía. [http://www.juntadeandalucia.es/turismocomercioydeporte/opencms/planificacion/turismo/plan\\_0002.html](http://www.juntadeandalucia.es/turismocomercioydeporte/opencms/planificacion/turismo/plan_0002.html)
- Plan del Turismo Español Horizonte 2020. (2007). Ministerio de Industria, Energía y Turismo. [http://static.hosteltur.com/web/uploads/2011/10/Plan\\_de\\_Turismo\\_Español\\_Horizonte\\_2020.pdf](http://static.hosteltur.com/web/uploads/2011/10/Plan_de_Turismo_Español_Horizonte_2020.pdf)
- Reisinger, Y., & Turner, L. (2003). *Cross-Cultural Behavior in Tourism: Concepts and Analysis*. Oxford, U.K.: Butterworth Heinemann.
- Review the criteria for World Heritage Listing: <http://whc.unesco.org/en/criteria/>.
- Richards, G. (2007). *Cultural Tourism: Global and Local Perspectives*. NY: Hayworth.
- Richards, G., & Munsters, W. (2010). *Cultural Tourism Research Methods*. Greg Richards and Wil Munsters editors.
- Sigala, M., & Leslie, D. (2005). *International Cultural Tourism Management: Implications and Cases*. Oxford, U.K.: Butterworth Heinemann.
- Richards, G. (2007). *Globalisation, Localisation and Cultural Tourism*. TRAM. Tourism research and Marketing.
- Shackley, M. (1998). *Visitor Management. Cases studies from World Heritage*. Butterworth. Heinemann. Oxford.
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- Stone, P.G. (Ed.) (1994). *The presented past: heritage, museums, and education*. London. Routledge.
- The Ename Charter: International Guidelines for Authenticity, Intellectual Integrity and Sustainable Development in the Public Presentation of Archaeological and Historical Sites and Landscapes, 21 November 2002. Available on [www.enamecenter.org/pdf/charterENG.pdf](http://www.enamecenter.org/pdf/charterENG.pdf)
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- Timothy, D. and Boyd, S. (2003). *Heritage Tourism: Theme in Tourism*, Pearson Hall, Essex.
- UNESCO World Heritage convention: <http://whc.unesco.org/archive/convention-en.pdf>
- Wager, J. (1995). 'Developing a Strategy for the Angkor World Heritage Site', *Tourism Management*, 16.

**NOTE:**

The professor will provide the students with specific references necessary for the development of the activities, except when seeking information and documentation by the students is one of the elements to assess the activity.