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THE INTERPRETATION OF THE CULTURAL HERITAGE FOR TOURISM IN THE ERA OF GLOBALIZATION

Review
Article

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Abstract

The article describes the main theoretical framework concerning the interpretation of the cultural tourism heritage, by emphasizing the principles of the interpretation, its role in the present challenges created by the tourism development in the new globalized world. The tourism demand trends show that there is an increasing of the numbers of visitors who desire to understand the past, the old cultures, to learn about different cultures and local communities' way of living, about the architecture and history at the destination. In this context, the interpretation of the cultural heritage has to be appropriated to this democratization of cultural tourism and also to take into account the new technologies which can contribute to achieving the goals of a sustainable tourism.

Tourism is one of the most promoted economic branches in the present globalized world, both because of its contribution to the economic and social aims of well-developed or emerging countries, and for its role in achieving a more sustainable development of the society as a whole. There are two opposite trends concerning the issue of how to develop the tourism activities in this context, based on the idea of sustainable development and the opportunity for companies involved to act at the global level. First of it supposes to increase the awareness about the need to preserve the environmental resources (natural, social and cultural resources for tourism) in respect to the next generation right to use the same resources during their future life. The second one consists in the companies' desire to achieve their economic aims by standardization, mass tourism and other forms of activities which allow them to exploit the resources in an efficient manner. These trends have to be convergent and the International Tourism Organization (UNWTO) and United Nation of Environmental Programme (UNEP) has already established the rules by the sustainable tourism development principles (UNWTO & ANEP, 2005).

The urbanization as a result of the economic development, both in Europe, United States of America (the developed countries), and in other regions like Asia, Russia or South America (emerging economies) contributed to the tourism by the interest created around it. Urban areas represent an important source of tourists because of the new peoples` life style which is perceived as being very stressful and tiring and creates a tourism motivation based on the need to escape from the usual environment by travelling. Other tourism motivations of the urban citizens are hedonic (pleasure, to have a long and healthy life, to have fun etc) or related to their family and friends etc..On the other hand, the urban areas are priceless touristic resources which the tourism companies could exploitby creating and selling products and services for visitors who are motivated by the need to enrich their knowledge and relive some moments of the past that have made their mark on the destination accessed. Cultural tourism is based on the towns' past, its people who conserved its old traditions, history events, their specific architecture and the atmosphere created by all of these signs and symbols of the eternal time.

There are also other resources which sustain the cultural tourism, such the rural areas, especially in the emerging and underdeveloped countries and the old populations' place of living, where the national and regional cultural traditions have been preserved. These kinds of resources represent today the foundation for the creation of tourism activities in these areas. As Richards argued in his work, the tourism is equally an effect and a source of the globalization process s, not only by the economic perspective, but also social and cultural one. The cultural tourism is more accessible today as a result of the tourism democratization, the increased standards of living and the higher level of people education (Richards, 2017). All of these changes allowed and stimulated the people participation in cultural tourism during the last decades, not only for traditional consumers, but also for new tourists interested in discovering new attractions, new towns, new cultures, both from inside the countries where they are living, and from abroad.

The cultural tourism is promoted today by UNESCO as a means to preserve to world heritage, by European Commission for its economic, social, environmental effects as a growing industry, and, in the meantime, by the Nord-African and Central Europe' countries in its efforts to support their national identity (Richards, 2007).

In a study concerning the relation between cultural heritage and postmodern tourism, Nuryanti believed that the mean aspects involve: the interpretation (especially the build heritage), the marketing of the cultural heritage, and the community position in this equation especially in developing countries which could benefit from the presents trends of tourism demand at the international level (the visitors' interest in discover and preserve the history, the architecture, the old traditions, the nature and the desire of retrieving the past).

In this context, there is a need to find new ways of interpretation of cultural heritage for the international tourists who are visiting other countries in terms of their own languages and symbolism. In his work, Nuryantistatued that the heritage is about the past, about the continuity or stability, an inheritance from the old generations of the communities where nowadays tourism activities are developed; in the meantime tourism is seen as modernity involving thechange (Nuryanti, 1996). In the era of the "global village" the demand trends is an evidence for the new consumers' needs who seek novelty through a return to traditional social values and thus, "tourism is being anticipated and experienced in different ways than previously" (Nuryanti, 1996).

THE CONCEPT OF INTERPRETATION OF THE CULTURAL HERITAGE

The heritage is viewed as a bridge between the past and present for the community and tourists and the postmodern tourism has to respond to this challenge, by interpreting the past and by creating for tourists a meaning of this past and building some constructs to make them understand and feel

those stories, events, symbols, both for themselves and for the community which this track belong.

The heritage interpretation is the way used to connect the past and the present and there were many efforts made in this direction by some researchers even in the last decades of the last millennium. One of the pioneers in this area was Tilden, who used the concept of heritage interpretation in connection with the efforts to preserve the natural parks from the United States of America. He studied the concept of interpretation of heritage at The National Park Service from the Unites States of America and he published the results in a book named *Interpreting Our Heritage,* initially designated to find a way of maintaining the natural parks by attracting people in this "game". "

The interpretation was viewed as the work of persons from the natural parks, cultural, historical building, and museums, of revealing to visitors "something of the beauty and wonder, the inspiration and spiritual meaning that lie behind what the visitors can with them sensitive perceive" (Tilden, 1977, p. 3). The definition stated by the author involves the need of education and knowledge of visitors as a source of the education activity which "*aims to reveal meaning and relationships through by original objects, and by illustrative media, rather than to simply communicate factual information*" (Tilden, 1977, p. 8). Tilden emphasized the fact that the interpreter has to do more than that: his exposure has to capitalize curiosity in order to enrich the human mind and spirit.

An another definition of interpretation of cultural heritage is built around the terms "communication" and "learning", considering this both a way of communicating to visitors the value, the cultural significance and the interest which the heritage in question brings, and a learning activity through the tourists are involved in stories and ideas behind the presented heritage, which provoke the audience to think in itself, to create his own vision and ideas of what the heritage means to them (Heritage Lottery Fund, 2013).The Association of Heritage Interpretation (AHI) also connect the term with communication and shows the interpretation as aprocess of communication which helps people make sense of and understand more about a site, collection or event which can bring meaning and visitor appreciation for the resourcepromoted, enhance the visitor experience and a longer stay to the location where the heritage is situated. (AHI, http://www.ahi.org.uk/www/about/what_is_ahi/).

Another aim of the interpretation consists in helping the communities to better understand their heritage and to bring their own contribution to the development and enrichment of the heritage.

Nuryanti emphasizes the creativity as an important elements needed by a successful interpretation, which allows visitors to enrich their experience by provoking them to imagine and reconstruct the past and also to revive themselves the events described. In his efforts of interpretation the interpreters require both a multitude of methods, media, materials and management, and specific technical knowledges in this area (which are missing in the developing countries). (Nuryanti, 1996).

Zotica and Mălăescu argued in a study from 2015 that the new interprets have to increase the intensity of visitors` involvement in the life described by a site, by using tourism animation, artistic project or community theatre, story-telling, reenactment or simply heritage interpretation performed by the guide (Zotica&Malaescu, 2015).

Tilden, the most cited author in the area of heritage interpretation, considers that there are six principles of the interpretation and they are connected to his definition. According to the author, the persons who present the cultural objectives (architectural, natural etc) have to take them into consideration in their efforts of interpretation (Tilden, 1977). First of them supposes the connection with visitors' experience and the second one refers to the fact that the presentation or description of a cultural objective should be related to the personality or experience of the visitor. In the third principle Tilden takes into consideration the role of information: he believes that the interpretation shouldn't consist simply in information. This one is important, it represents the foundation of the interpretation, but is not enough to do this, and it needs to create revelation. Another principle associates the interpretation with arts which could be learned, so the interpret is a teacher of arts. He also states that the specialists who interpret don't have to furnish instruction, but he must promote the heritage and involve the visitors in the world described by him. The last principle refers to the need of creation special programs for children as a distinctive group between them and adults as auditorium/clients, which supposes to propose different programs for different clients segments.

It must, therefore, as the authors show, be a presentation which catch the attention and provoke a connection between the heritage and people's own experiences; it must be pleasurable, interesting and meaningful, well organized (easy to use and understand); the interpretation must meet the needs of a variety of audiences and have a clear theme or idea to communicate.

In Romania the cultural tourism is very well represented because of the huge potential of some destinations like Bucovina, Transilvania and the old heritage from the large towns like Bucharest, Iasi, Cluj-Napoca, Brasov, Timisoara or the small cities which are known by a specific architecture, monuments, museums, historical and geological sites. There is also a rich areas where the traditions has been preserved by the local communities and can be used in developing the cultural tourism.

The interpretation of the cultural objectives is usually based on a guide presentation, brochures, web sites which contain information about them, but it is still a basic one. This fact is, in our opinion, due to a misunderstanding of the interpretation's role in promoting the cultural heritage, a lack of awareness of the potential for tourism development in the area. Nowadays, another challenge is the use of the new technologies in this process. These require some funds as investments, but their contribution could be a very important source of a successful and sustainable tourism activities.Other authors, in a study concerning some museums from Romania, show that the interpretation is a vague concept, usually associated with the tasks of a guide and that there is a need to adapt to the new trends from the tourism sector. The museums has, in his opinion, to have a new approach, oriented towards "manifesto culture" – which sends a strong message and provokes, and the clients' desires are highly addressed (Dumbraveanu, & al., 2016). The interpretation depends, in their vision, by the museum capacity to promote its activity in order to attract funds needed and by his assumed role in people education and information which

NEW TECHNOLOGIES – A CHANCE FOR THE INTERPRETATION OF CULTURAL HERITAGE

In the recent years, the development of the new technologies of information based on computers and internet (ICT) and artificial intelligence (AT) created a chance for tourism organizations by creating new tools and techniques availablefor tourism planning, interpretation, marketing, community involvement, sites management. The main changes due to the new technologies affect the tourism companies in different manners:
- The tourism companies could act at a global level, theproducts and services could be sailed globally which allow them to reduce the costs;
- They can better inform their potential customers about the products and services and could easier detect their desires and needs;
- The community could be involved easier in the tourism activities due to better and instant information of peoples affected by this;
- The opportunities created for the government which can easier collect and use the information about the resources available for tourism development in a region or country; allows a better co-operation between companies and government;
- The availability of human resources at a destination could be better evaluated and trained by using ICT;
-The interpretation of the cultural heritage could be also made by using theinternet and the new

software and platforms, and in the future, the robots.

According to some researchers (Brizard, Delde & Silberman, 2007), there are six major areas which ICT make a contribution to the enhancement of cultural heritage for both professionals and the general public: intellectual and physical access, documentation and site recording, multiple interpretive contexts, preservation of authenticity, balancing visitorship with conservation, facilitating public participation.

The interpretation of cultural heritage, usually considered a task of architects, historians, artists, geologists which use techniques like tell-storing, presentation, simply exposure of objects etc has received an expectable help from the new technologies. Integration of the new technology in interpreting the cultural heritage supposes another ways of heritage presentation (by the new web sites of the objective, where there are many information presented by 3 D cameras, virtual tour), and the involvement of people in the story (by simulating some situations from the past, both for physical infrastructure, and non-physical situations and events, traditions etc). This kind of interpretation should also integrate the tourism sustainability objectives by the reconstruction of different artefacts, objects which are lost or damaged or which couldn't be physically presented (marines species in their environment at a museum) and to prevent their damage by the visitors (natural gardens).

CONCLUSIONS

In the past decades, the tourism became one of the most important economic sectors which registered a very high increasing rate comparing with other sectors and industries. The globalization, driven by the new communication technologies, has stimulated its development by the increase of the people' and companies' mobility and also was influenced by tourism which made possible the involvement of many countries and regions in tourism activities.

The cultural tourism, represented by the people who travel with the aim to see another cultures, places, ways of living, to discover the past and the history of different regions, also increased and captured more attention from the literature in the tourism field. The cultural heritage has an essential role in creating connections with tourism by the interpretation needed to present and describe it in an attractive manner in order to provoke visitors, to value and to understand its symbols.

The interpretation of cultural heritage has to increase the visitors 'experience by using both classical methods and techniques (tourism animation, community theatre, reenactment, guided

visits, story-telling) and introducing the new ICT to contribute to this aim (virtual tours, computer-based simulations, web sites presentations.

Acknowledgements

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