

Culture, Technology, and Tourism (CTT) Theory: An Ontological Perspective

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ABSTRACT

Author argues that Culture, Technology, and Tourism (CTT) is an integrated multidisciplinary. Therefore, author explores dimensionality of CTT Theory from various perspective. The results are: 1) local wisdom is the essence of the authenticity of cultural heritage; 2) local community as the actor should has the role to protect environment in order to ensure sustainability of tourism; 3) multistakeholder network should be managed as a pattern of complexity that characteristic of an integrated multidisciplinary; 4) creative economy and sociopreneurship as the enabler and driver of tourism entrepreneurship to ensure sustainability of tourism; 5) smart tourism that leverage the technology should be constructed through destination management in order to ensure sustainability of tourism and the authenticity of tourism; and 6) body-mind and hedonic-eudaimonic should be integrated to manage tourist's well-being. Refer to general system theory, author explains a CTT theory through relationship between those six results of dimensionality through input, process, output, and outcome relation.

SARI PATI

Penulis berpendapat bahwa Budaya, Teknologi, dan Pariwisata (CTT) adalah multidisiplin yang terintegrasi. Oleh karena itu, penulis mengeksplorasi dimensi Teori CTT dari berbagai perspektif. Hasilnya adalah: 1) kearifan lokal adalah esensi dari keaslian warisan budaya; 2) masyarakat lokal sebagai aktor harus memiliki peran untuk melindungi lingkungan untuk memastikan keberlanjutan pariwisata; 3) jaringan multistakeholder harus dikelola sebagai pola kompleksitas yang menjadi ciri multidisiplin terintegrasi; 4) ekonomi kreatif dan sosiopreneurship sebagai enabler dan pendorong kewirausahaan pariwisata untuk memastikan keberlanjutan pariwisata; 5) pariwisata cerdas yang memanfaatkan teknologi harus dibangun melalui manajemen destinasi untuk memastikan keberlanjutan pariwisata dan keaslian pariwisata; dan 6) tubuh-pikiran dan hedonis-eudaimonik harus diintegrasikan untuk mengelola kesejahteraan wisatawan. Merujuk pada teori sistem umum, penulis menjelaskan teori CTT melalui hubungan antara keenam hasil dimensi tersebut melalui input, proses, output, dan relasi hasil.

INTRODUCTION

Ontology of CTT Theory

The ontological question deals with: what is the form and nature of reality and, therefore, what is there that can be known about it? (Guba and Lincoln 1994). Furthermore, Guarino and Giaretta (1995) argued that ontology is a logical theory which gives an explicit, partial account of a conceptualization. Poli and Obrst (2010) also stated that viewed as a collection of interlinked logical theories, ontology is concerned with establishing the nature of the relations among these interlinked logical theories, i.e., the nature of the links.

Abend (2008) argued that there are 7 types of the meaning of theory: 1) a relationship between two or more variables; 2) an explanation of a particular social phenomenon. This explanation should identify a number of 'factors' or 'conditions'; 3) to say something about empirical phenomena in the social world; 4) to refer to the study of and the students of the writings of authors; 5) an overall perspective from which one sees and interprets the world; 6) to transcend disciplinary boundaries; and 7) as 'philosophical' problems, insofar as they call for reflection upon the nature of knowledge, language, and reality, and some sort of conceptual analysis.

Culture, Technology, and Tourism (CTT) is an integrated multidisciplinary body of knowledge that seek to understand the phenomena of tourist, local people, and institutions as a multistakeholder network. Refer to multidisciplinary, CTT Theory is a constructivism paradigm. In that paradigm, relativist is its ontology that realities are apprehendable in the form of multiple, intangible mental constructions, socially, and experientially based, local, and specific in nature (although elements are often shared among many individuals and even across cultures), and dependent for their form and content on the individual persons or groups holding the constructions. Constructions are not more or less "true," in any absolute sense, but simply more or less informed and/or sophisticated (Guba and Lincoln 1994).

As an integrated multidisciplinary, author explores the dimensionality of CTT Theory through General Systems Theory (GST). GST was originally proposed by biologist von Bertalanffy (1968). A system could be broken down into its individual components so that each component could be analyzed as an independent entity as input, process, output, and outcome. Furthermore, Forsyth (2010) elaborated that inputs can include individual-level factors such as team members' personality traits, strengths, weaknesses, preferences, dislikes. Moreover, processes are operations and activities that mediate the relationship between the input factors and the team's output. Outputs are the consequences of the team's actions or activities. Most often this refers to the team's tangible output – what they made, achieved, or accomplished. Finally, outcomes as behavioural changes based on such commitments (Wolf 2010).

Input

Authenticity of Cultural Heritage: local wisdom.

McKercher and du Cros (2005:212) defined cultural tourism as “a form of tourism that relies on a destination's cultural heritage assets and transforms them into products that can be consumed by tourists”. An important attribute of heritage tourism is authenticity, or at least

the perception of it (Boniface and Fowler 1993; Taylor 2001; Waitt 2000). Authenticity is a pivotal component for tourists who expect to experience the heritage of other cultures when they travel (Park et al. 2019). In tourism, authenticity is often related to tourism objects, tourism sites, tourist attractions, and tourist experiences (Rickly-Boyd 2012).

Cultural and heritage authenticity refers to something real, original, pristine or veritable. Kolar and Zabkar (2007) suggest that tourism authenticity is especially important for historical, artistic, and cultural offerings since originality and uniqueness are the key qualities that attract tourists.

The trend of cultural tourism or 'tourism to reach the truth of a community' is popular. The result of the research on the application of the community's local wisdom in the design of an interactive exhibit (Gleblumjeak 2018). Studies on the preservation of the cultural heritage area through local wisdom were carried out by Mardiasworo (2009). Local wisdom is a cultural heritage of the communities and passed on to subsequent generations. As a think product of a society, local wisdom is part of the cultural heritage. Local wisdom can be a way for local communities to adapt and solve problems related to the preservation of cultural heritage (Budiningtyas et al. 2017).

Authentic cultural heritage experiences are a positive factor in visitor satisfaction and loyalty. As a result, authenticity is valued and is something that motivates tourists to travel to distant places and times (Cohen 1988; Naoi 2003).

There are many studies on cultural heritage tourism. Borg (2017) elaborate the relationships between the Government and the other stakeholders as collaboration to engage cultural heritage activities. Foxell and de Trafford (2010) examine the significance of hospitality, the transport system, and stakeholder involvement in the repositioning of heritage destination. The tourism industry derives significant economic benefits from cultural heritage (George 2010).

Cohen (1993: 374) proposed that authenticity was a 'socially constructed concept.' Some researchers have suggested that authenticity is not a tangible asset but, instead, is a judgment or value placed on the setting or product by its observers (Moscardo and Pearce 1999; Xie and Wall 2002), and that it can therefore be understood as an individually constructed, contextual, and changing concept (Mura 2015). The authenticity targeted today by heritage festival tourism is a blend of both two functions. First, an attempt is made to copy the original; then the copy is modified to meet the needs of the modern community (Chhabra et al. 2003). In other words that cultural production is not a total re-creation of the past. In fact, nostalgic collective memory selectively reconstructs the past to serve needs of the present (MacCannell 1979). Yi et al. (2018) examine the postmodern paradigm on authenticity. They study that the postmodern simulation as moderating effect found in in the case of architecture but not in the folk culture may relate to tourists' pursuit for authentic, meaningful experiences. The findings provide insights for heritage attractions to design personally meaningful experiences in order to enhance consumers' well-being while achieving a destination's pragmatic goals.

Process

Sustainability of Tourism: local community and environment.

Cultural tourism requires both the tourists' and local residents' needs to be met by preserving the heritage for the present and for future generations that forms a basis for sustainability (Omuris et al. 2016). The discussion of sustainability in tourism is relatively recent, although the WTO (2000) accepted the term as early as 1999, in which it defined sustainable tourism development as:

[...] one that meets the needs of today's tourists at the same time protecting areas and increasing the chances of sustainability for the future [...] a project that will manage all the resources in such ways that they respect the constraints of economic, social and aesthetic compatibility, while retaining cultural integrity, essential ecological processes, biodiversity and systems that support life.

Hampton (2005) evaluate the development surrounding a major heritage attraction and finds that as tourism develops at the site the local community feels economically and psychologically distant from the attraction. Hampton proposes an alternative scenario that involves the local community in the planning and development process, retaining greater benefits within the host community. Furthermore, George (2010) argue that a major moral and ethic issue stems from the tourism industry's failure to recognize the monetary value of local intangible cultural heritage in its tourism production and to fairly compensate the local producers and creators (communities). Underberg-Goode (2014) also explore cultural heritage tourism and its impact on local communities and artists. The local community has become for many the appropriate context level for the development of sustainable tourism (Richards and Hall 2000). In sustainable tourism, agents are an essential part of the planning process, that local people are what, for whom, and why it makes sense of the process (Padin 2012)

Besides, sustainable tourism has come to be widely embraced by the academic community as a broad conceptualization that embraces environmental issues in conjunction with social, cultural, economic and political issues (Bramwell et al. 2017). Sustainable tourism development, nature-based tourism, protected area tourism, island destinations, and ecotourism were also popular topics or contextual applications for practice-based research; all of which are directly related to sustainable tourism (Ruhanen et al. 2019). Sustainable tourism has also regularly been linked with the preservation of ecosystems and biodiversity, the promotion of human welfare and inter- and intra-cultural equity, public participation in tourism-related decision-making and access by all stakeholders to socio-cultural tourism outcomes; sustainability can be policy or development goal for most types of tourism activity or environment, regardless of scale (Bramwell 2015; Lane 2009; Moscardo 2008; UNEP and UNWTO 2005). The fragile balance required by a sustainable tourism development is often at risk from conflicting goals of conservation versus development plans for tourism (Budeanu 2012). Mixed approaches that combine top-down governance models with bottom-up collaborative strategies and policy networks are considered able to provide resilient decision making systems able to cope with unexpected challenges or conflict situations. These are characterized by shared rule-making and agreements between interdependent actors with divergent opinions and goals (Elzen et al. 2004).

Complexity: multistakeholder network.

Tourism is a complex phenomenon. It is a temporary interaction between guests and a hosting destination which is made up of an amalgam of stakeholders, partially or fully, and

directly or indirectly involved in tourism. A great diversity of public, private, and hybrid parties are involved in tourism providing services, infrastructure, information and primary and secondary tourist products vital for a successful tourism destination. To grasp the complexity of managing a tourist destination, the concept of tourism networks has seen a rise in popularity during the last decades (van der Zee and Vanneste 2015). Phanumat (et al. 2015) also argue that tourism is an interdisciplinary industry that depends on various parties including governmental bodies, private sectors, academia, and host communities to work together, a multi-stakeholder participatory approach is needed when making decisions concerning how tourism should be developed for the benefits of all. Furthermore, Koscak and O'Rourke (2009) argue that multi-stakeholder tourism projects have the capacity to benefit the ownership transformation process by forcing public, private, and social ownership agents and enterprises to work together. Padin (2012) also suggest the importance of the networks of collaboration among agents as a tool to achieve improvements in tourism planning.

Conceptually, Hall (2005, p. 179) defines a network as 'an arrangement of interorganisation cooperation and collaboration'. In the tourism literature, an increasing interest in networks is divisible into two main streams of application. First, networks are understood as a useful framework for analyzing the evolution of business, product development, packaging and opportunities for further development (Tinsley and Lynch 2001). Second, networks are seen as an important conduit for managing public-private relationships and understanding structures of tourism governance (Palmer 1996; Tyler and Dinan 2001; Pforr 2002) a better understanding of the mechanisms of collaboration in the tourism context emphasizing the necessity to represent the key actors that form the tourist destination and the importance of their role inside the network, as well as the motivation behind the relationships (Prezenza and Cipollina 2010).

Tourism entrepreneurship: creative economy and sociopreneurship.

The tourism industry derives significant economic benefits from cultural heritage (George 2010). Cultural tourism has long had an important economic dimension, particularly because the income derived from tourism is argued to help support the preservation of cultural heritage. The expansion of cultural tourism in the direction of intangible heritage and contemporary culture has created more attention for the increasing integration between tourism and the creative economy (Richards 2018).

As the OECD Studies on Tourism (2014) report on this relationship emphasised, creative economy approaches to tourism offer the potential to add value through developing engaging creative content and experiences, supporting innovation and helping to make places more distinctive and attractive. The creative industries were defined in this report as:

“knowledge-based creative activities that link producers, consumers and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences. They comprise many different sectors, including advertising, animation, architecture, design, film, gaming, gastronomy, music, performing arts, software and interactive games, and television and radio” (p. 7).

Collison and Spears (2010) identify the marketing of heritage tourism may aid in the retention of the traditional culture and heritage of the people, improve the sustainability of the industry, and aid in development of a larger private sector in the economy. The tourism

industry derives significant economic benefits from cultural heritage (George 2010). Cultural tourism has long had an important economic dimension, particularly because the income derived from tourism is argued to help support the preservation of cultural heritage. The expansion of cultural tourism in the direction of intangible heritage and contemporary culture has created more attention for the increasing integration between tourism and the creative economy (Richards 2018).

The Sustainable Tourism Benchmarking Tool was developed by United Nations Conference on Trade and Development (UNCTAD) (Cernat and Gourdon 2007). It identifies seven key dimensions to be measured: tourism assets, tourism activity, tourism-related linkages, tourism-related leakages, environmental and social sustainability, overall infrastructure and attractiveness linkages between sustainable tourism and tourism as involved in social entrepreneurship and its potential for economic development are scarce. Social entrepreneurship is motivated primarily by social benefit to address social problems or needs that are unmet by government and the private sector in a way that is generally congruent with market forces (Brooks 2009). Furthermore, de Lange and Dodds (2017) studied how the terms sustainable tourism and social entrepreneurship might relate to each other. The study explained how sustainable tourism might be enhanced and possibly even require ongoing social entrepreneurship within the hospitality and tourism sector.

Solvoll et al. (2015) argue that there are two tacks in tourism entrepreneurship. The first is convergent approach that involves transferring theories, models and measurements from mainstream disciplinary research and adapting it to the tourism sector, a strategy that provides advantages in terms of comparability and theoretical advancement for tourism studies. For tourism entrepreneurship research, this may also create greater visibility for tourism researchers in mainstream entrepreneurship academia and a possibility to influence entrepreneurship policy. By contrast, the divergent approach treats “tourism as a phenomenon rather than an industry” (Hjalager 2010).

Output

Destination Management: smart tourism.

The Internet has changed the concept of human interaction forever, that the social media is bound to have a powerful effect on tourism and implicitly on sustainable tourism developments. Besides, the democratic character of social media allows companies and public authorities to use it too. As a result, relationships between tourism actors and the dynamics of the entire tourism system intensify (Budeanu 2012).

Smart tourism destination management has become more complex since current developments in technology have empowered the collective integration of resources for value co-creation by all actors within the smart tourism destination ecosystem (Boes et al. 2016). The concept of “smartness” refers to the integration of network of organisations and smart features that engage in interoperable and interconnect systems to simplify and automate daily activities and do add value throughout the ecosystem for all stakeholders (Leonidis et al. 2013; Buhalis and Amaranggana 2015).

Lopez de Avila (2015) defines the smart tourism destination as: “an innovative tourist destination, built on an infrastructure of state-of-the-art technology guaranteeing the

sustainable development of tourist areas, accessible to everyone, which facilitates the visitor's interaction with and integration into his or her surroundings, increases the quality of the experience at the destination, and improves residents' quality of life".

Research is already being conducted on how technology enhances tourism experiences (Gretze et al. 2015). Relating technology on cultural heritage tourism, Jung et al. (2018) explore cultural differences and the effect on Augmented Reality (AR) acceptance in cultural heritage tourism sites. The findings confirmed that the aesthetics of AR have a strong influence on perceived enjoyment.

According to UNESCO World Heritage Centre (2015), historic urban centres provide us the historic evidence of our cultural wealth and diversity; they provide us the consciousness of our common history and common future; they are the most direct visual link to our roots, which helps us establish our identity; they are sources of knowledge about history and cultural and technological excellence, and they manifest humankind's response to the physical and social environment; they are containers of traditional socio-cultural practices that have passed the test of time; and in most cases, historic urban centres are centres of social life and business activities. Nuryanti (1996) points out that heritage allows people, including tourists, to experience the past, represented in the present and simultaneously illuminating the future. Heritage is, moreover, intimately connected with the wider society, and is not simply an isolated place or event in one geographical location. Prideaux et al. (ed.) (2008) argue that these wider significance makes a diversity of heritage relevant and intensely meaningful to visitors who have no immediate connection to the spot where at the site or event happens to be located.

Outcome

Well-being: integrating both body-mind and hedonic-eudaimonic.

Cultural assets impresses visitors quite strongly and positively associated with their well-being. Tourists' well-being could be related with the experience of original, preserved, authentic, and cultural embodiments but it is possible enhancement of visitors' well-being by some other complements (Omuris et al. 2016).

Well-being is defined as the existence of a healthy body (physical) and mind (mental) in correspondence with the surrounding environment (Hjalager and Flagestad 2012). Therefore, wellbeing integrates body and mind. This argument leads to wellness also as part of wellbeing tourism. As Allen (2007) argue that "can we use nonmedical factors, such as functions of the mind, to help people resist illness, and have greater well-being?".

Besides, wellbeing also relates to hedonistic and eudaimonic perspective. Hedonistic well-being approaches in tourism involve happiness and the attainment of pleasure while eudaimonic approaches in tourism focus on pursuit of deeper meaning and human flourishing (Fyall et al. 2013). Henderson and Knight (2012) argue that hedonic and eudaimonic perspectives both contribute to a comprehensive understanding of wellbeing, and should therefore be integrated. Findings from the limited research that has simultaneously investigated hedonia and eudaimonia suggests that they are distinct but highly related subjective experiences, and that both hedonic and eudaimonic pursuits can lead to wellbeing benefits; however it is also suggested that eudaimonic pursuits are associated with greater wellbeing benefits than are hedonic pursuits, and that a life rich in both hedonic and

eudaimonic pursuits is associated with the greatest degree of wellbeing benefits. Therefore, wellbeing also integrates hedonic and eudaimonic.

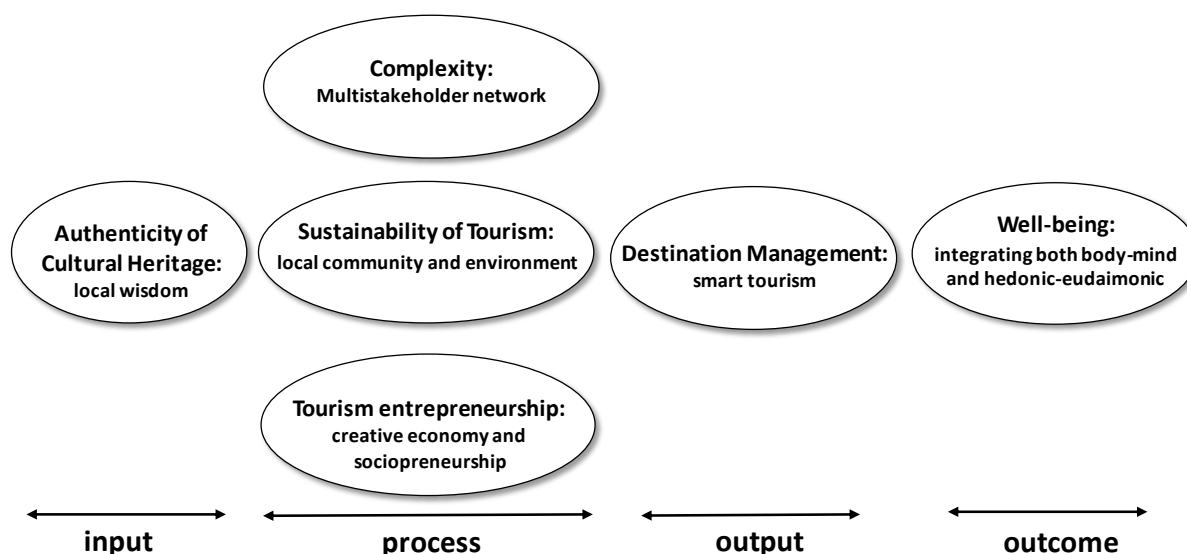
A phenomenological approach was used during the field research carried out in small island destinations: the Aeolian Archipelago (Sicily, Italy). Three themes were identified from data analysis. Islanders' narratives document the search for a well-lived life and support the role of tourism in creating opportunities to enrich residents' lives. The results reveal that a eudaimonic approach to the investigation of well-being can offer insights on the connection between tourism and residents' well-being (Volo 2016).

Piuchana and Sontikul (2016) examined the literature on well-being and tourism that can be categorized into four main areas: 1) happiness and well-being related to holidaymaking, 2) subjective well-being, 3) well-being concept as destination marketing and 4) well-being studied in regard to specific types of tourism products.

Construction of CTT Theory

To construct the CTT Theory, author refers to GST that includes of input, process, output, and outcome as relation of system theory, and also refers to the meaning of theory from Abend (2008) as described above. Author argues that there are six dimensions of CTT Theory: 1) authenticity of cultural heritage; 2) sustainability of tourism; 3) complexity; 4) tourism entrepreneurship; 5) destination management; and 6) well-being. Authenticity of cultural heritage is the essence of CTT Theory as the input. To understand this dimension sustainably, should consider both modernism as Chhabra's et al. (2003) argument and postmodernism paradigm as Yi's et al. (2018) works. Authenticity is focus on how –as the essence of postmodernism- the substance of culture or local wisdom –as the essence of modernism- be constructed so that authenticity appears. This in line with Cohen (1993) that authenticity was a 'socially constructed concept'. Accordingly as the process, by using technology and engage with local community that concerns to environment, authenticity should appears sustainably. As Nuryanti (1996) points out that heritage allows people, including tourists, to experience the past, represented in the present and simultaneously illuminating the future. In this case, sustainability of tourism serves for local wisdom to omnipresent. Furthermore, to ensure sustainability, both complexity and tourism entrepreneurship should be considered. Multistakeholder network as an institution of complexity should inspire and facilitate (Presenza and Cipollina 2010) the creative economy and sociopreneurship to create local wisdom sustainably (Richards 2018). As the output, to consume the local wisdom sustainably, tourists should experience it in tourist destination. Therefore, destination should be managed by using technology as a smart destination (Lopez de Avila 2015), as the outcome, tourists may manage well-being in their behavior. The relations of above dimensions depict in figure 1.

Figure 1
The CTT Theory Framework



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