

# Kultur og turisme

Michael Haldrup

[mhp@ruc.dk](mailto:mhp@ruc.dk)

Rum, Sted & Mobilitet  
Institut for Miljø, Samfund og Rumlig Forandring  
Roskilde UniversitetsCenter

# Disposition

Introduktion:

Kulturens rolle i turisme

Turismens horder: På jagt efter autencitet?

Mobilitet, turisme og hverdagsliv

Konklusion: Turismens kulturbegreb



# Introduktion

## Kulturens rolle i turismen

## Transport & turismesektoren udgør globalt

- 8, 7 % af den samlede beskæftigelse
- 10, 3 % af GDP
- 10 % af den samlede eksport  
(mere end landbrug (7 %))



## Vi bruger en stigende

- Del af vores tid på kulturelle oplevelser
- Mængde penge på kulturelle ydelser
- Andel af vores forbrug på varer med oplevelsesindhold
- Turistrejser på at søge kulturelle 'sites'
- Fritid på længere rejser

# Turisme som teater

'[T]he dominant metaphor in tourist studies has been the idea that the tourist setting should be imagined as a form of performance or staging. (...) However 'natural' the attraction, for the tourist to get there, to know what to look at, and to sustain the visit, all involve associated metaphors of performance such as practice and rehearsal, scripting and staging etc.'

Chaney 2002



# Teorier om turisme som et socialt fænomen

Boorstin, D. (1964) The Image. A Guide to Pseudo-events in America

Turner, V. (1974) Dramas, Fields and Metaphors. Symbolic Actions in Human Society

MacCannel, D. (1976) The Tourist. A New Theory of the Leisure Class

Urry, J. (1990) The Tourist Gaze. Leisure and Travel in Contemporary Society

# Turistens Blick

'When we go away we look at the environment with interest and curiosity. It speaks to us in ways we appreciate, or at least we anticipate that it will do so. In other words, we gaze at what we encounter. And this gaze is (...) socially organised and systematised.'

Urry 1990



Turismens horder:  
På jagt efter 'autencitet'?

Mennesker rejser  
vidt omkring efter  
mange forskellige  
former for  
adspredelse fordi de  
er vægelsindende,  
trætte af et blød-  
sødent liv, og altid  
på jagt efter noget  
der undslipper dem.

Seneca  
54 fvt-39 evt.



Hadrian's villa 117-138



Turisten er  
interessert i alting  
som et tegn på sig  
selv. Over hele verden  
begejstres de  
ubesungne hæere af  
semiotikere,  
turisterne, i jagten på  
tegn på 'franskhed',  
typisk italiensk  
opførsel,  
eksemplariske  
orientalske optrin,  
typiske amerikanske  
motorveje,  
traditionelle engelske  
pubs.

Culler 1981



Marie Antoinettes fiskerleje, Versailles 1783



Kulturarv er TV (drama og dokumentar), museer, temaparker, historiske rollespil i kostumer, skolepensum, og mere endnu. Så forskelligartede former kan ikke behandles som én enhed. Men under kulturarvens fane (...) bliver de forskelligartede historier transformeret til ét felt, og ofte til en national histories geografi.

Mike Crang 1994



Park Asterix, Paris 1989



# Autencitetsbegreber

- Objektorienteret autencitet (MacCannel 1976)
- Subjektorienteret autencitet (Cohen, 1979)
- Socialt orienteret autencitet (Wang, 2000)

'Turister søger ikke blot efter 'den Andens' autencitet. De søger også deres egen autencitet.'

Wang 2000

# Det eksotiske = Orienten

'My life, which in my dreams is so beautiful, so poetic so vast, so filled with love, will turn out to be like everyone else's: monotonous, sensible, stupid. I'll attend law school, be admitted to the bar and end up as a respectable assistant district attorney in a small provincial town such as Yvetot or Dieppe... Poor madman, who dreamt of glory, love laurels, journeys, the Orient.' (...)

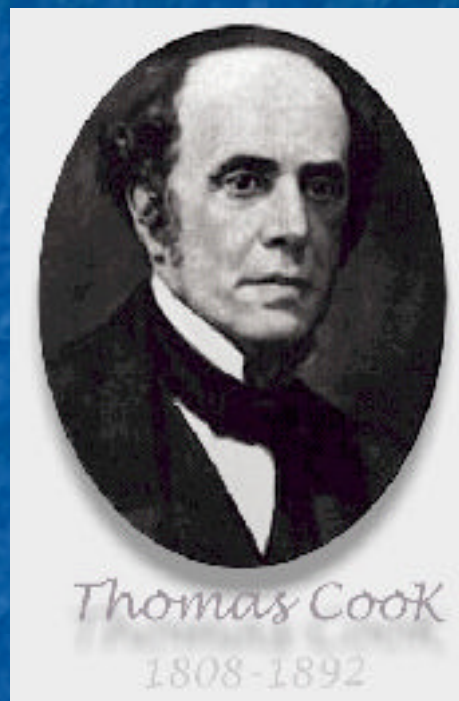
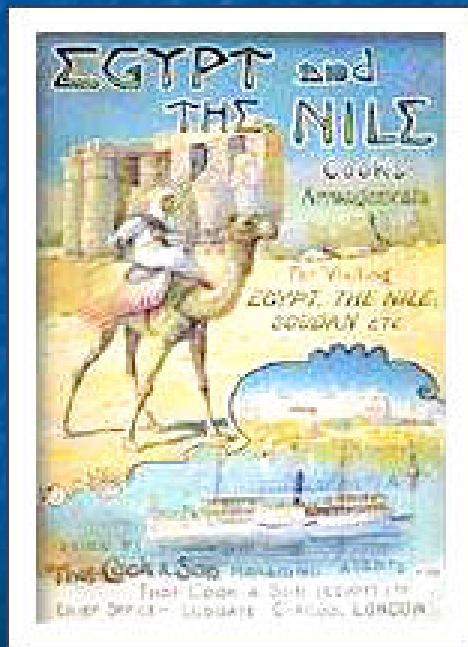
'Long live the Sun, long live orange trees, palm trees, lotus flowers and cool pavillions paved in marble and with wood-panelled chambers that talk of love. Will I never see necropolises where, towards evening, when the camels have come to rest by their wells, heyenas howl from beneath the mummies of the kings'

'The streets were filled with guttural intonations that sound like cries of wild beasts and laughter, and flowing white robes, and ivory teeth flashing between thick lips and Negro noses, and dusty feet and necklaces and bracelets. It is like being hurled while still asleep into the midst of a Beethoven symphony, with the brasses at their most earsplitting, the basses rumbling and the flutes sighing away; each detail reaches out to grip you, it pinches you; and the more you concentrate on it, the less you grasp the whole..it is such a bewildering chaos of colours that your poor imagination is dazzled as though by continuous fireworks...'

*Gustave Flaubert, law student, 1839*



# Masseturismens fødsel Ægypten 1869-72



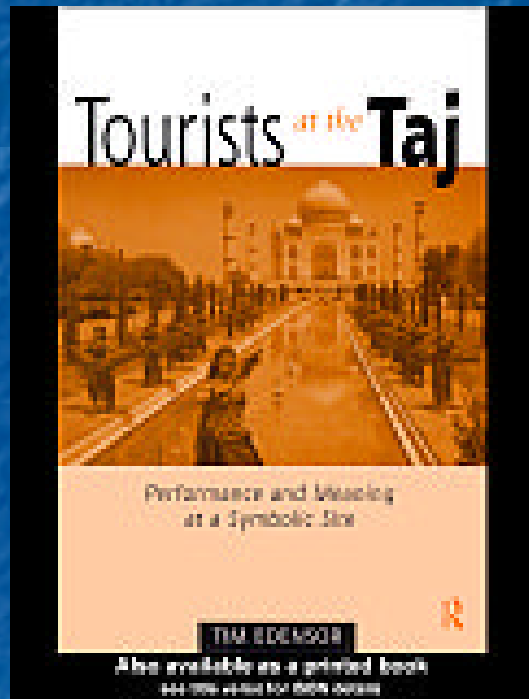
Turismens steder:  
stedet som scenografi?





# Mobilitet, turisme og hverdagsliv

# Nogle grundtræk af 'performance'- tilgangen i turismestudier



- ikke dualistiske begreber, identitet forhandles
- fokus på kropslig og materiel praksis
- studier af situerede møder og praksisser

T. Edensor, (1998), *Tourists at the Taj. Performance and meaning at a symbolic site*, London: Routledge



# Turismens steder og praktikker

‘Tourism takes place within meaningful spatial contexts. (...) Different tourist ventures are carried out upon particular stages – on beaches and mountains, in cities, heritage sites, museums and theme parks. These settings are distinguished by boundedness, whether physical or symbolic, and are often organized – or stage-managed – to provide and sustain common-sense understandings about what activities should take place. Indeed, the coherence of most tourist performances depends on their being performed in specific ‘theatres.’

‘The nature of the stage is dependent on the kinds of performance enacted upon it. For carefully stage-managed spaces may be transformed by the presence of tourists who adhere to different norms. Thus stages can continually change, can expand and contract. For most stages are ambiguous, sites for different performances.’

*Edensor 2001: 62 and 64*

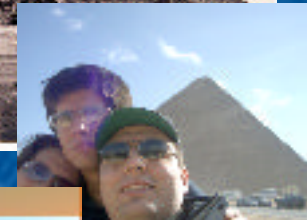
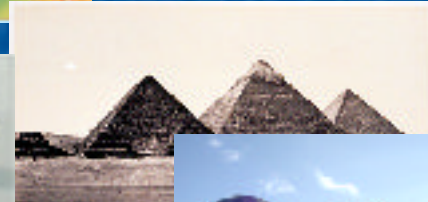
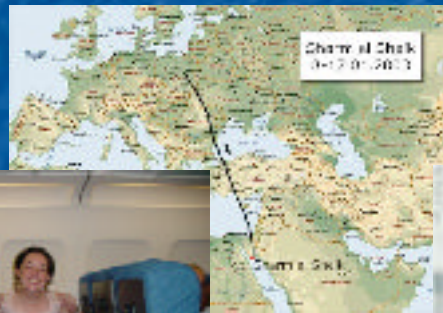
# Turisme-mobiliteter I

'Many different mobilities inform tourism, shape the places where tourism is performed, and drive the making and unmaking of tourist destinations. Mobilities of people and objects, airplanes and suitcases, plants and animals, images and brands, data systems and satellites, all go into 'doing' tourism. Tourism also concerns the relational mobilizations memories and performances, gendered and racialised bodies, emotions and atmospheres. Places have multiple contested meanings that often produce disruptions and disjunctures. Tourism mobilities involve complex combinations of movement and stillness, realities and fantasies, play and work'

*Sheller and Urry 2004: 1*



# Turismemobiliteter II



# Sites for tourist performances

## 'away':

- Performances in the field
- Memory work: photographing, purchasing of souvenirs etc.
- Communication 'home' (letters, mobile phones, travelblog etc...)

## 'at home':

- Imaginative travel, memory work and social relations (narratives told to family and friends (participating in the trip or not))
- Interplay between tourist fantasies and everyday knowledges
- Actual use of photographs and souvenirs 'at home'

## 'on the move':

- Spaces of transition (lounges, aeroplanes, airports, cafés, hotel busses) and of people on the move (sightseeing busses, cruise ships, boat trips, cars etc.)
- Choreography, micro time-space strategies/tactics



# Konklusion: Turismens kulturbegreb

