

Heritage tourism and local creative economy

Wiwik D PRATIWI

Researcher & Teacher

School of Architecture, Planning and Policy Development

Institut Teknologi Bandung

wdpratiwi@ar.itb.ac.id, <http://www.ar.itb.ac.id/wdp>

Abstract:

For many local communities in developing countries and elsewhere, the existence of large attractions nearby generates both benefits and costs as well as the opportunity to develop local creative economy activities. In the context of the current rarity of research focused on heritage tourism and local creative economy, the paper aims to make a contribution towards a better understanding of the general issues on how to make heritage tourism works for developing local creative economy. This objective is reached through six sections. The first part provides a brief overview of the international literature focused on heritage tourism. Here it is argued that despite the magnitude of Indonesia heritage tourism potentials, it remains a neglected area of investigation and as a consequence our understanding of its various impacts on the local creative economy is limited. The second section focuses on heritage tourism in the Indonesia context. Borobudur in Java is used to illustrate the discussion of power and the role of 'new tourism' in developing countries. Thereafter, in the third section, the elaboration of tourism and local economic development is outlined. The fourth section provides some insights into the ideas of tourism driven local creative economy, whilst section five highlights how to make heritage tourism works for local creative economy. In the context of the preceding sections, the final part of the paper furnishes an outline of those aspects of Indonesia heritage tourism and local creative economy that require research attention.

Keywords: *tourism, heritage, local, economic development*

INTRODUCTION

Built environments are perhaps the most obvious manifestations of Indonesian heritage. These include traditional homes and mosques, food stalls [*warung*], *pasar tradisional*, paddy field [*sawah*], and place of worships which have potentials to be local's economic activities as well as tourist' facilities within the rural settings of Indonesia. But in terms of cultural production (recreation and display of culture), some of the largest and most visited heritage tourism destinations are cultural heritage sites. In Indonesian context, these include *candi(s)*, *kraton(s)*, huge archeological artifacts, etc. They have become a major focus of tourism in the postmodern period. MacCannell (1976:81) indicates that: "Any cultural production can serve one of the two essential functions: "it may add to the weight of the modern civilization by sanctifying an original as being a model worthy of copy or it may establish a new direction, break new grounds, or otherwise contribute to the progress of modernity by presenting new combinations of cultural elements."

People are nostalgic about old ways of life, and they want to relive them in the form of tourism, at least temporarily. Nostalgia is a universal catchword for looking back. Lowenthal says, "if the past is a foreign country, nostalgia has made it a foreign country with the healthiest visitor trade of all" (1990:4). Given this centrality of nostalgia as a motivation for tourism, it is hypothesized that satisfaction with a heritage places depends not on its authenticity in the literal sense of whether or not it is an accurate re-creation of some past condition, but rather on its perceived authenticity (consistency with nostalgia for some real or imagined past). Heritage is thus created and re-created from surviving memories, artifacts, and sites of the past to serve contemporary demand. Heritage has many creators, purposes, and consumers (Ashworth 1992 and Kirshenblatt-Gimblett 1998). Not every component of the experience need be authentic (or even satisfactory) as long as the combination of elements generates the required nostalgic feelings.