

Contemporary Challenges Facing the Development and Management of Culture Tourism in Papua New Guinea

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Abstract

This article argues that 'culture tourism' is a growth phenomenon both for Papua New Guinea and the world. It presents information on culture tourism activities from both Papua New Guinea and overseas contexts. The author identifies the complexity of defining the precise nature of culture tourism, and presents various approaches for understanding the concept. Challenges are explored for providers of culture tourism products in terms of both benefits and risks. The article highlights different types of tourists and typical places and activities that interest them to enable providers to cater for differing interests and characteristics. PNG's culture tourism resources are numerous and diverse in terms of people, languages, buildings, gardens, customs, traditions, songs, dances, music, traditional attire, designs and patterns and the many forms of expressions that portray stories and meanings. The importance of stakeholder collaboration is stressed for profitable initiatives while protecting indigenous resources and the environment.

Key words: culture tourism, development, management, demand, supply

Introduction

There are two views concerning the development and management of culture tourism in Papua New Guinea (PNG). On the one hand we are concerned about efforts directed towards the preservation, conservation and sustainability of our indigenous cultures, while on the other hand, there are efforts towards the development, promotion and adaptation of these indigenous cultures in response to human needs based on current situations and changing times. The latter resembles the 'development' aspects of society and the former resembles the 'management' of cultural aspects of society. An indispensable consideration is for the two to coexist in symbiosis by benefiting from each other. Under culture tourism, one of the challenges is how to ensure the two seemingly exclusive, yet complementary priorities are equably sustained so that there is balance in development and management aspects.

Defining culture

Various efforts have been made to define what culture is in the context of culture tourism. Definitions vary to suit the nuances of author perspectives. This paper adopts the definition of Singh (2004:7) that culture is 'creative artistic activity and the goods and services produced by it, and the preservation

of human heritage'. The implication from this definition is that it does not only include the indigenous or original culture(s) of a destination. It places an importance on the impact culture has on a destination's economy and productive activities emanating from or contributing to the *culture sector* that results in further value creating activities.

To give an example, stage performances require goods and services such as refreshments for visitors and entertainers, and sound-systems and lights for the stage from other organizations within the economy. These add to a country's gross domestic product (GDP) and create employment and income for those employed.

It is necessary also to preserve the cultural worth of a destination whether that is authentic, natural or man-made, or that of past or present times. When cultural resources, such as performing arts, festivals and heritage become a motive for tourist travel then the chain of productive activities resulting to satisfy the needs of culture tourism can make a positive contribution to a destination's economy and culture preservation.

Culture tourism worth

Culture tourism (or 'cultural tourism') is considered by many to be a growth phenomenon in the tourism industry as evidenced by increasing tourist numbers who travel for cross-cultural experiences (Smith 2003; Ali-Knight & Robertson 2004; McCool & Moisey 2008). A number of destinations have also recognized the importance and economic contributions of culture tourism. The American states of Philadelphia and Texas boast of culture tourism's contribution to their regions. While speaking at a presentation event that covered the region's cultural calendar for 2000 and the benefits of a partnership between tourism and the arts, the President and Chief Executive Officer of the Greater Philadelphia Tourism Marketing Corporation, Meryl Levitz (in Cutler, 2000), stated that culture means business, especially for the tourism industry. She added that the corporation allocates up to one million US dollars annually in matching marketing funds of regional cultural organizations through the Tourism Marketing Grant Program. In a similar fashion the website for the Texas Commission on the Arts (<http://www.arts.state.tx.us/toolkit/fundraising/>) provides toolkits or various templates to help communities organize and promote their culture tourism products.

The Canadian City of Penticton in British Columbia has a Heritage, Arts and Culture Advisory Committee. Barry Reid, the Director of Special Projects on the committee commented that the city had received a grant of 168,358.00 Canadian dollars in 2007 from the province's Local Government Program Services Secretariat to develop the Penticton Arts and Cultural Tourism Strategy and Action Plan (The City of Penticton website, accessed 2009). He reported that globally, arts and culture tourism is growing by about 15% annually.

At a conference of the Assembly of European Regions (AER) in May 2008, it was reported that there had been an 11% increase in employment thanks to culture tourism (New Europe website, accessed 2009). The AER is the largest independent network of regions in wider Europe. It brings together more than 260 regions from 33 countries. Other regions of the world such as the Africa, Asia and the Pacific are similarly poised to take advantage of the world's interest in culture tourism products.

Promotion of historical or heritage sites contributes to culture tourism. The Advisory Council on Historic Preservation hosted a US Federal Heritage Tourism Summit in Washington DC on 14 November 2002 and reported that;

There is a growing desire among the American public to reconnect with their heritage, particularly in the wake of the September 11, 2001, terrorist attacks.

The report went on to expand on the benefits of heritage-oriented tourists.

More than one-fourth of US adults and one-third of overseas visitors have visited a historic site or museum on their trips. Heritage tourists take longer trips, spend more money, and stay longer. Heritage tourism creates jobs (they estimate that 1,000 heritage tourists equals 10 jobs), creates new markets for local and regional arts and crafts, and builds community pride.

The report cited a 2001 US Travel Industry Association publication, which gave examples of some of the trends in the field.

For example, there was a 10% increase in heritage travel from 1996 to 2000. Two-thirds (66%) of American adult travellers included heritage or culture on a trip; this translates into approximately 92.7 million travellers per year. Heritage travellers typically stay 4.7 nights on trips compared to 3.4 nights for others. They stay longer and spend more money – an average of US\$631 per trip, compared to US\$457 for other travellers. Such travellers [are] more likely to stay in a hotel, motel, or bed and breakfast, and 18% spend US\$1,000 or more on a trip (a higher percentage than other travellers).

(Advisory Council on Historic Preservation, 2002)

A report produced on behalf of the Canadian Minister of Industry and Statistics revealed that;

...culture is an indispensable part of the Canadian economy, permeating and adding value across the entire economy. GDP from the culture sector amounted to more than CA\$33 billion (3.8% of Canadian GDP), on average, between 1996 and 2001. Similarly, the culture sector employed more than half a million workers (3.9% of Canadian employment), on average, over the same period. Another important finding of [this] study is that employment in the culture

sector grew faster than that of the overall Canadian economy during this period.

(Singh, 2004: 6)

In Australia, Tourism Victoria recognized the growing interest in culture tourism and in 2003 launched the Victorian Arts, Theatre and Cultural Heritage Tourism Strategy. Its statistics from 2002 provided an impetus for this initiative.

- There were 7.9 million overnight domestic cultural visitors in Australia (2002).
 - There were 640,000 international overnight cultural visitors to Victoria (2002).
 - Domestic cultural visitors spend more than the average domestic traveller.
 - Domestic cultural visitors stay longer at their destinations (6.3 nights compared with 4.0 nights).
 - Domestic cultural tourists travel as couples or family groups rather than alone.
 - There were 2.2 million domestic cultural day-trips in Victoria in 2002.
- (Tourism Victoria, 2002)

Culture tourism in Europe is big business. 'The cultural heritage of Europe is one of the oldest and most important generators of tourism, and it retains its central role in the European tourism industry to this day' (Richards, 1996:10). During the last decades, city tourism and especially city-based culture tourism have become of increasing importance for national and city tourism organizations and cultural institutions in Europe. This has prompted the European Travel Commission and the World Tourism Organization to commission a study on leisure tourism to European cities with a cultural motive. Findings from research conducted between 1992 and 2001 indicated the following.

- Cultural tourism in cities is an activity followed by all age groups, with the peak age group in terms of participation between 20 and 30.
- Those over the age of 50 tend to visit more cultural attractions than younger tourists.
- Culture is the single most important motivation for city trips, although relatively few visitors view themselves as 'cultural tourists'.
- Cultural events tend to be much less important than fixed attractions in city visits.
- The most important source of information is personal recommendation from family or friends, but the influence of the Internet is rapidly growing.
- City culture tourists travel frequently by air and tend to stay in hotels.
- Although city culture tourism continues to be dominated by the established 'cultural capitals' there is evidence of trends towards more trips to smaller destinations and new regions of Europe.

(World Tourism Organization & European Travel Commission, 2005: viii)

In order to get a better understanding of the city culture tourism field and the developments affecting it, qualitative research was also conducted based on an Internet poll amongst key stakeholders such as incoming and outgoing tour operators, airlines, coach operators, tourist offices and cultural institutions. This presented the following opportunities for culture tourism in Europe.

- Only 20% of city tourists rate culture as their prime motivator, but a far greater number is actually involved in cultural activities while on a city trip. A large number of city trippers do not see themselves as (city) culture tourists. The so-called purposeful culture tourist and the sightseeing culture tourist therefore need to be addressed and communicated with in different ways and on different levels as their motivations differ strongly.
- For some visitors culture is the prime reason for travel, while for others it is the decor (especially the cultural heritage) in which a visit takes place. In both cases culture plays an important, but very different role.
- The demographic developments in Europe during the next 10 to 15 years strongly favour culture tourism as the group of potential travellers older than 55 years will grow significantly.
- Innovation is important for keeping a place on the culture tourism map and for attracting repeat visitors due to the increasing competition between cities.
- Culture (mega) events and festivals offer interesting opportunities for city destinations in attracting both first time and repeat visitors.
- With the increasing globalization and mass production leading to greater uniformity worldwide, the value of authenticity or even faux authenticity will become increasingly important for culture tourists.
- For large cities and metropolises the concept of the creative city, linking the traditional culture products, services and heritage with the creative industries such as media and entertainment, design, architecture and fashion, can offer great advantages in attracting visitors.
- More in-depth and comparable data concerning culture city tourism will be needed in the future in order to better understand and react to the fast changing market.

(World Tourism Organization & European Travel Commission,
2005: ix)

The study anticipated increased competition in this area between European cities and from cities in Asia and in North and/or South America. This is similarly echoed by Brent-Ritchie et al. (1993, cited in Richards, 1996:10) who stated that Europe's leading position in the culture tourism market is subject to change as it is facing growing global competition and losing global tourism market share. Richards (1996:10) indicated that the culture and tourism industries are now the fastest growing industries in formerly less productive economies.

The ground breaking ceremony for the construction of the Chancellery Building of the Embassy of Papua New Guinea in Tokyo in May 2009 and witnessed by PNG's Prime Minister Sir Michael Somare (Embassy of the Republic of the Fiji Islands in Japan & Korea website), could be seen by some as a means to foster culture tourism between PNG and Japan. While this can spur economic benefits for host destinations, friction between tourist numbers and sites of culture attractions resulting from exceeding carrying capacity in culture sensitive zones can bear negative results. Careful management of visitors and attractions is a way to quell this problem.

Culture tourism products in PNG

PNG boasts over 800 different cultures and language groups (Papua New Guinea Tourism Promotion Authority [PNGTPA] website, 2009). Although tourism only contributes about 2% to the nation's GDP (PNGTPA, 2005), the tourism sector in PNG is said to have potential for profitable ventures in this field (Asian Development Bank, 2009). PNG's culture tourism resources are numerous and diverse in terms of people, languages, buildings, gardens, customs, traditions, songs, dances, music, traditional attire, designs and patterns. The many forms of expressions portray stories and meanings.

Kisombo (2009) describes the National Museum and Art Gallery in Port Moresby as the 'house of a thousand cultural societies'. Under one roof, it has a multitude of records and artefacts of cultural societies and ethnic groups indigenous to Papua New Guinea. Hence it represents one of the finest educational institutions that can provide a valuable and intriguing experience to both local and international visitors.

Table 1 indicates the various activities done by visitors from PNG's different source markets based on a survey of 1030 interviews conducted by Papua New Guinea Tourism Promotion Authority from 1 November to 31 December 2005.

Table 1: Activities by market area

Visitor activities	Austr	NZ	Pacific	Japan	Asia	UK	German	Europe	USA	Canada	others	Total
Swim/snorkel	135	31	8	43	46	45	21	46	82	37	2	496
Diving	34	7	0	60	10	18	14	23	32	7	2	207
Surfing	18	2	0	5	3	2	1	1	6	0	0	38
Fishing	53	11	4	9	33	6	6	8	11	4	0	145
Water rafting	2	0	0	0	1	0	1	0	0	0	0	4
Canoeing	16	5	0	7	4	5	5	12	10	9	0	73
Trekking	39	2	3	7	7	9	5	14	15	8	0	109
History-war sites	61	4	8	41	29	15	18	15	37	11	10	249
Butterfly watching	22	5	4	3	7	2	5	12	13	9	0	82
Mountain climbing	5	2	2	3	3	3	2	4	6	3	0	33
Bird watching	41	6	5	39	10	11	12	10	15	9	0	158
Village visits	12	2	1	1	2	3	1	4	2	0	0	28
Water activities	75	14	18	27	30	29	11	25	54	28	2	313
Golfing-sports	34	16	24	27	35	21	6	16	38	16	5	238
Cultural events	22	5	3	5	13	3	1	5	3	4	2	66
Wildlife site visits	47	13	14	29	17	10	14	21	26	11	1	203
Other activities	24	4	4	14	3	0	0	8	7	2	0	66
Total responses	640	129	98	320	253	182	123	224	357	158	24	2508
Total respondents	248	63	69	152	127	65	30	75	126	61	14	1030

Source: PNGTPA, 2005 Visitor Survey Report, Port Moresby

Based on this table for activities in a two-month period, culture activities can be deduced for trekking (109 visitors). Trekking in areas like the Kokoda Trail involves not only an encounter with the natural environment and the challenging terrain but also reliving history, visits to historical war sites (249 visitors), visits to villages (28 visitors) and cultural events (66 visitors). This constitutes close to a fifth of total responses and indicates the economic contributions of culture tourism to PNG village economies as the mentioned activities are found in village settings.

The PNG Tourism Promotion Authority in its June 2008 arrivals summary reported a 17% increase in the Australian source market and stated that this increase was due to more visitors from the Australian market to walk the Kokoda Trail. In 2007 the Kokoda Trek alone generated 25 million kina out of a total tourist expenditure of 300 million kina, a reflection of the cultural significance of this walk.

From PNGTPA's statistical analysis, the three major categories of visitors are holiday (which includes visiting friends and relatives), business, and other categories. The holiday category provides more exposure to culture tourism products and it is generally agreed that holiday travellers spend more compared to business travellers (PNGTPA 2005 *Visitor Survey Report*) and holiday visitors stay longer on average compared to business travellers. Business travellers are also exposed to a destination's culture as part of their interactions with different people and consume a destination's culture products such as a building's unique decor and architectural design where they pay to stay. It is therefore accepted that culture is an indispensable part of the PNG economy that permeates and adds value across the entire economy. It creates employment and contributes to the preservation of cultures.

Who are culture tourists?

Smith (2003) provided a typology of culture tourists (Table 2) to highlight different types of culture tourists and typical places and activities that interest them. It is desirable to distinguish the different types of culture tourists for target market reasons and also for service providers to cater adequately their differing interests and characteristics.

A typical urban culture tourist, for example, might be interested in urban nightlife which can include entertainment centres, shopping opportunities, specialized and themed restaurants, and other open public venues.

By contrast, a typical rural culture tourist might be interested in village food gardens, farms or plantations and village settings as is the case in the PNG context. It is possible that culture tourists may experience several culture products appearing in the different categories at one time or during the course of their journeys in one place.

Table 2: A typology of culture tourists

Type of culture tourist	Typical places/activities of interest
Heritage tourist	<ul style="list-style-type: none"> • Visits to castles, palaces, country houses • Archaeological sites • Monuments • Architecture • Museums • Religious sites
Arts tourist	<ul style="list-style-type: none"> • Visits to the theatre • Concerts • Galleries • Festivals, carnivals and events • Literary sites
Creative tourist	<ul style="list-style-type: none"> • Photography • Painting • Pottery • Cookery • Crafts • Language learning
Urban cultural tourist	<ul style="list-style-type: none"> • Historic sites • Regenerated industrial cities • Waterfront developments • Arts and heritage attractions • Shopping • Nightlife
Rural cultural tourist	<ul style="list-style-type: none"> • Village, farm or agro-tourist • Eco-museums • Cultural landscapes • National parks • Wine trails
Indigenous cultural tourist	<ul style="list-style-type: none"> • Hill-tribe, desert or mountain trekking • Visits to cultural centres • Arts and crafts • Cultural performances • Festivals
Popular cultural tourist	<ul style="list-style-type: none"> • Theme parks and themed attractions • Shopping malls • Pop concerts • Sporting events • Media and film sets • Industrial heritage sites • Fashion and design museums

Source: Smith, 2003:37.

A typical creative tourist might experience traditional cookery, learn a different language in a village setting, buy arts and crafts, witness traditional cultural performances, enjoy the beautiful scenery and the laughter of joyful villagers, all in one PNG village setting.

It is also possible both from tourists and host perspectives that as people's lifestyle and needs change their demands will also change. A case in point is that up until the early 1990s, most locals in PNG would openly discuss their traditional customs and other aspects of their cultures with outsiders and even allow them to access sacred artefacts. In recent times, the need to participate in the cash economy has led to commoditization of aspects of these indigenous cultures. Fees may be charged and information withheld. One village leader of Bilbil Village in the Madang Province of PNG stated that his village community would no longer reveal what is sacred culture to outsiders (Imbal, 2009).

Some PNG village communities have taken steps to protect cultural knowledge. Toimtop Village in the East New Britain Province, for example, has erected the Toimtop Bio-Cultural Resource Centre to protect its cultural resources and conserve its cultural resources from unauthorized exploitation and as heritage for future generations (Simet, 2007). Therefore, as argued by Richards (1996:24), culture tourism by way of definition is both product-based (which is necessary for measurement of culture tourism) and process-based (as a dynamic activity).

One would note from the research findings that were presented earlier that there are tourists who are motivated to travel in anticipation of the cultural experiences of the destination, while others only experience the culture of the destination in a peripheral sense as they had a different purpose for their travel.

Identifying stakeholders in community culture tourism

Bushell (1998, cited in Douglas et al., 2001:41) presented a model for organizing and managing culture tourism in a community context that mentions four key stakeholders: government authorities, the local business community, the local community and the visitors.

Government authorities have a responsibility for the planning, resourcing and the maintenance of basic municipal infrastructure such as access to roads and tracks, bridges, communication, toilets, safe water supply, information booths, security needs, clear signage, rubbish disposal and public resting areas.

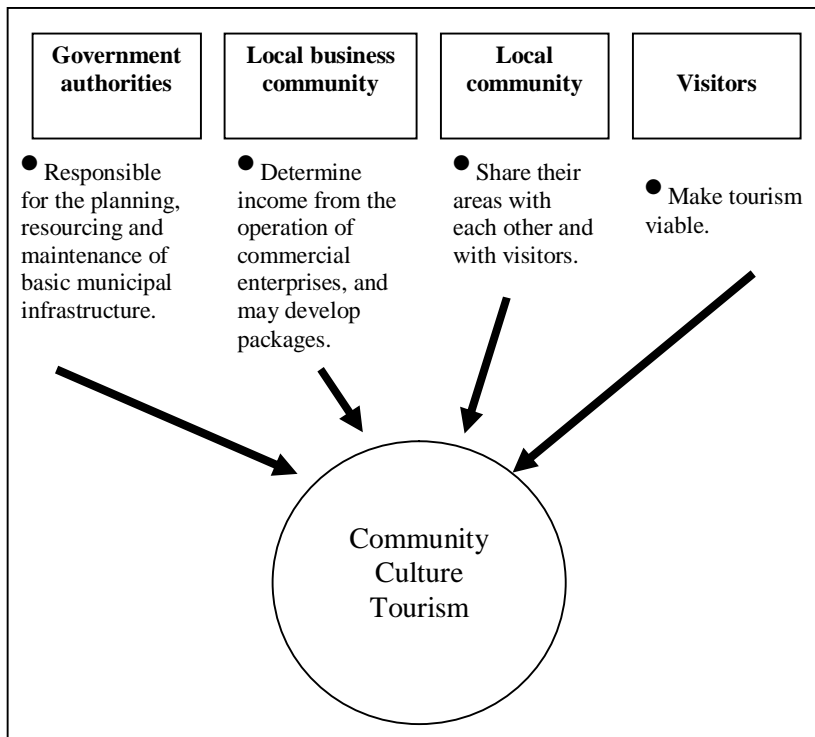
The local business community has the responsibility to provide profitable services for culture tourists such as access to accommodation, meals and beverages, rental transportation, souvenirs, entertainment facilities, leisure facilities, tour packages, escort services and interpretation services.

The local community primarily owns the cultural resources and its sense of responsibility is in sharing those resources amongst its own community

members and with the visitors. It is liable for the use of those resources and can deny the participation of culture tourism if it goes against the values of the community. The community can decide what is acceptable and not acceptable in the way their culture is organized and presented for culture tourism, and it is also responsible for the way culture tourism develops for the future.

The visitors also have a responsibility, when they are travelling and are in the destination, to respect the local norms and avoid situations that may give rise to conflict, to show appreciation to local culture forms, and to send a positive message to locals to maintain their culture. The visitors are the key reason why culture tourism exists. It is because of the demand by culture tourists that draws the stakeholders together to provide those resources and services that satisfy goals of both visitors and providers.

Figure 1: Culture tourism stakeholder groups



Source: Adapted from Bushell 1998, cited in Douglas et al., 'Special Interest Tourism', John Wiley & Sons, Australia, 2001:41; graphical representation by author.

It is also possible for one party to seek out the other at any one time. To demonstrate this point, potential visitors may seek out a government authority in a destination concerning information on the timing and location of certain indigenous cultural performances, which a government officer may be able to provide. Another case would be when a local business community representative liaises with a particular local community to provide a local tour

package or when a visitor contacts the local community to find out when is the best time to visit the community to observe a traditional ceremony.

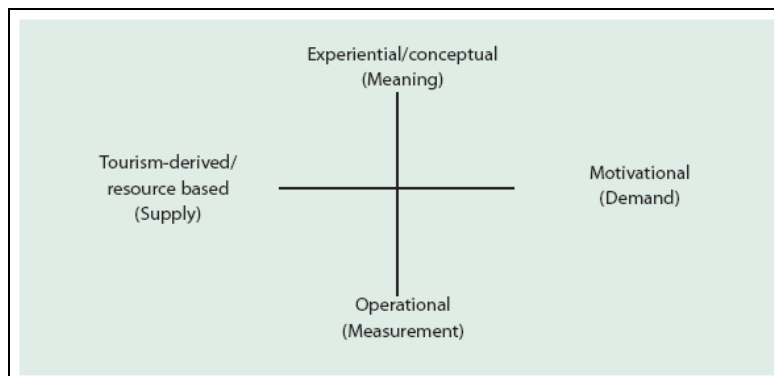
There are commonalities in responsibility that all parties would be expected to deliver such as safety and security, hygiene and comfort, honesty and integrity in fulfilling each party's obligations, fairness in exchange and reliability in the execution of duties, correct and factual information, and respect for self and others.

The other necessary parties are the media and educational institutions. They have a responsibility in promoting and generally educating all parties about their organization and management of culture tourism. This is particularly important for the culture resource owners to minimize any anticlimactic incidents that may derail the process of prospering their development and management of culture tourism in their community. Each party's contribution is important and necessary to the enjoyment and future affluence of culture tourism in a destination.

Proper organization and management of culture tourism in a destination

In addition to the previous discussion, one way to develop and manage interest in culture tourism is based on the division of defining culture tourism, as shown on Figure 2.

Figure 2: Divisions of definitions of culture tourism



Source: World Tourism Organization & European Travel Commission, 2005:2

The upper vertical axis has the experiential or conceptual definitions which look at what culture tourism means. This is common in the academic arena when academics and scholars try to debate the conceptual meaning(s) of what culture tourism is and understand the nature of the concept. It is important to understand the concept to realize what culture tourism involves.

In contrast, the lower vertical axis shows operational definitions which look at what activities are done by culture tourists and measures the number of tourists that consume these activities. This is important for a number of reasons

including, understanding the economic contributions of culture tourism, keeping track of visitor numbers, specifying activities that are of interest to culture tourists and can be specifically marketed, identifying value creating activities, enabling regulatory and policy initiatives, forecasting demand and future planning, and measuring impacts.

The right horizontal axis has motivational definitions which look at what actually motivates tourists to travel. It focuses on the tourists themselves and their reasons for travel, that is to say that tourists define what culture activities they would like to engage in, forming the demand side. This would mean that the market would adjust itself to cater to this need, implying also that this is what the demand side wants. To explain this, hotels may have Papua New Guinean men and women with flowers in their hair and wearing colourful lap-laps serving meals and drinks, or dancing, singing or playing guitars. Tourists go away feeling satisfied that they have had 'cultural' experiences. Even though the hosts may think differently, they continue such activities to meet the demand. If customers express enjoyment and are happy to pay for such experiences, the industry will meet the demand for such culture activities.

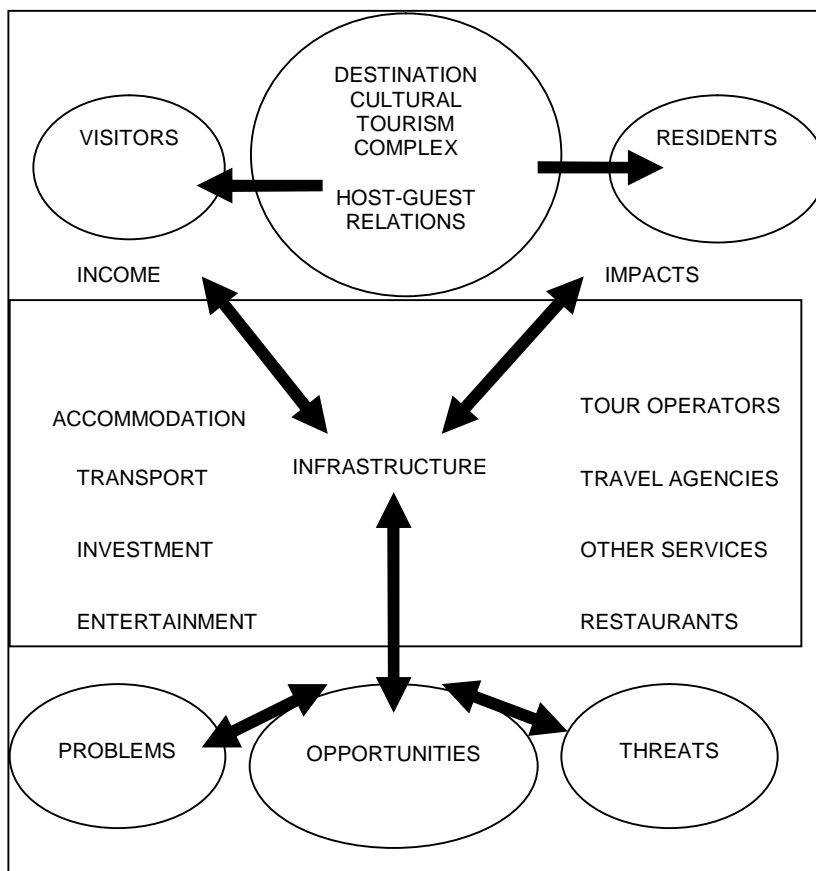
The opposite left horizontal axis focuses on those that supply the cultural products that can satisfy tourist interests and demands. It has tourism-demand or resource-based definitions which look at the tourism industry (including the cultural resource owners) and what it can provide to the market. The supply side is based on the perspective that the tourism industry is synchronized with the demand side. There is a saying that if you have a quality product, it will sell itself; if the cultural product is new or unmatched by any other available competitor or substitute, it will take less effort to sell the product provided that potential travellers know about this. The promotion and success of culture tourism products need the support of suppliers of transport, accommodation, tours, destination managers and attraction organizers in order to achieve customer satisfaction and profitable outcomes.

From above discussions it can be inferred that cultural tourism is negotiated based on the perspectives of three parties comprising the hosts who are the custodians of cultural resources, the tourists who make cultural tourism viable and the entrepreneurs who bring the hosts and the tourists together for consumption to take place at a profit (Clark, *The Cultural Tourism Dynamic* available online). The other stakeholders, such as destination management organizations, play an important role and provide the regulatory and policy framework that acts as a catalyst for acceptable growth in this sector. It is necessary for all stakeholders to make their contributions for acceptable growth in culture tourism in a destination.

Another way to look at the development and management of a destination's culture tourism is to focus on the impact of cultural tourism in a destination, as shown on Figure 3. A destination's culture tourism complex comprises the state of its various culture tourism products, in identifying what are culture tourism products and their ability to be marketed for consumption. For example, the culture tourism products of Madang comprise the traditions and

customs; village lifestyles; traditional means of survival such as hunting, gardening and fishing; forms of cultural expressions such as festivals, arts and crafts, and sacred sites among others.

Figure 3: A destination's culture tourism impacts



Source: Adapted from UNESCO, Hue Workshop on Sustainable Tourism Development, Vietnam, 3-6 May, 1995.

Already these are strong points of Madang as a culture tourism destination. Additional strong points relate to Madang's positive image, its friendly people, and that it is generally regarded as a safe and naturally beautiful destination. Weak points of Madang's culture tourism complex may include underdeveloped tourism products, access difficulties, inadequate quality services and high-priced accommodation. These and other weaknesses can be turned into strengths and opportunities if they are well developed and marketed.

Some opportunities for the Madang culture tourism complex include investment in diversification of the tourism products; improved level of

education; investment in new tourism facilities in and outside Madang town which can draw additional visitor numbers to Madang; a broader target market; development of niche markets such as arts and crafts, and preservation of tangible and intangible culture. There are also opportunities resulting from the tourism business sector such as additional job creation, improvement in business and service delivery, variety and bargain options, income generation and spin-off benefits, better image and development of supporting industry jobs.

The threats identified for the Madang culture tourism complex are: potential problems resulting from uncontrolled development in scale rather than quality as Madang is currently experiencing an economic boom associated with the Ramu nickel mine; an increase in minor crime such as pick-pocketing from rising human immigration into the peripheries of Madang township; congestion and traffic jams in Madang town; spread of diseases; rises in prices due to speculation; and potential damage to physical and cultural resources due to demand and pressure by tourists' presence.

Hence there are both positive and negative impacts. Positive impacts could result from a cultural awareness, exchange of knowledge and technology, joint-venture investment possibilities, a sense of meaningful participation and improvement in their living standards and quality of life by the residents. Negative impacts could result from overexploitation of indigenous resources by the business sector, compromise on the sacredness of the host's indigenous culture, neglecting investment in other areas, disruption to existing economic structures and higher import requirements.

Concerning host-guest relations, the visitors have certain needs and expectations such as, whether the destination and host community can adequately cater to their needs and expectations, consideration of seasonal and natural factors in both their home countries and destinations, guarantee of safety and security, ease of travel especially for female travellers, unique and diverse tourism experiences, and available information and recommendations by friends. The hosts have certain needs and expectations of culture tourism such as, whether there is consent from the 'whole community'; vision and motivation for development of culture tourism; whether it meets the basic needs of its citizens; whether it promotes the vitality, strength and integrity of its economy; whether its citizens have access to public and private services, and to ensure environmental quality and involvement of its citizens in decisions that affect them.

What is important in Madang as in any other destination is to balance culture tourism development. It must ensure that there is economic sustainability. There is not much point for anyone to commit time and efforts in developing and maintaining culture tourism if this will not be adequately rewarded, usually in some form of economic benefit. Businesses are not keen to invest if this will not produce positive economic returns. Governments are less perceptive to react quickly to infrastructure issues if this does not make a tangible contribution to the public purse. Support services may place low priority on

this if it does not generate further productive activities. Economic sustainability is essential to generate interest in sustaining a destination's culture tourism. Maintaining optimal satisfaction of guest requirements is essential for a viable pursuit of culture tourism. Culture tourists are the reason culture tourism exists. Culture tourists start the chain reaction that leads to further value creating or productive activities, causing businesses and hosts to respond to this phenomenon.

The reason for development is to improve the quality of life and hence the need to consider carefully resource and environmental use and planning. Responsible resource use and environmental care will ensure improved culture tourism experiences now and in the future. It is equally important that the experiences are ethical and enjoyable. Ensuring integrity and honesty in services is important, whilst maintaining authenticity in culture presentations for the benefit of both hosts and visitors. Avoiding mishaps in welcoming visitors and ensuring they have a good time while they are in a destination are important. Information presented and cultural interpretations need to be current and factual. All this would not be worthwhile if it did not contribute to the quality of life experienced by both hosts and visitors. No-one is forced to participate in culture tourism if this will not enhance the quality of life this person enjoys.

Conclusion

The contemporary challenges facing the development and management of culture tourism in Papua New Guinea are many. Despite the complexity of defining what constitutes culture tourism in a modern society, the benefits can reach all sectors of society and involve villagers, towns people, business organizations and government. Culture tourism brings along economic benefits, socio-cultural benefits and environmental resource benefits. If well developed and presented it can improve a destination's economy, generate productive activities amongst businesses, boost the self-esteem and a productive spirit in its citizens, ensure an acceptable state of environmental and cultural resources, create a positive image of a stable government, inspire the cooperation of foreign and domestic parties and instil confidence in tourists to return. It is necessary for all stakeholders to be consulted in this process and to make their contributions in constructive ways. There is no 'best way' to develop and manage culture tourism, but above all, it makes no sense if it will not enhance the quality of life of the participants.

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