Chapter 1

Introduction

https://orcid.org/0000-0002-9714-1058

1 Scope and Aim of the Book

First, this opening chapter presents the scope of the book. 'Heritage' is a familiar word, but people understand the term differently. For instance, some people may believe that all heritage is tangible, whilst others may think heritage can be tangible or intangible. Moreover, some would regard there is only cultural heritage, whilst others would deem that there is cultural and natural heritage. In academia, conventionally, tangible cultural heritage has been focused more on than other kinds of heritage. In the author's view, however, intangible and tangible heritage is equally important for humankind and its society, and both cultural and natural resources can be valued as heritage. In academia, this view is backed by an increasing number of studies examining nature and/or intangibles as heritage. In the real world, the schemes employed by UNESCO such as World Heritage (WH) and Intangible Cultural Heritage (ICH) can support this stance (Jimura, 2019). Of these diverse types of heritage, this monograph deals with Japan's tangible and intangible cultural heritage and discusses it in relation to tourism in Japan. Later, the concluding chapter (Chapter 13) revisits this point.

Second, the author outlines the concept of cultural heritage in the context of tourism adopted in this book, considering requirements to be recognised as cultural heritage. Regarding 'cultural', this book sees 'culture' as anything that has been acquired by humans as groups and members of society. This definition is based on the one suggested by Tylor (1924). Concerning 'heritage', the terms, 'past' and 'current', are two essential components to be regarded as heritage in various contexts, including tourism. For example, Lowenthal (1998) understands heritage as the contemporary use of the past and suggests that heritage is exploited for economic and cultural purposes. This is echoed by Timothy (2011), who argues that both cultural and natural elements inherited from the past and utilised for current tourism or recreational purposes should be comprehended as heritage. Furthermore, 'identity' is also an important notion for heritage (Jimura, 2019). Heritage is linked with identity at personal and collective (local, regional and national) levels (Jimura, 2016; 2019). By contrast,

UNESCO promotes the idea of 'universal' heritage through its WH initiative, emphasising Outstanding Universal Value of World Heritage Sites (WHSs) (Jimura, 2019). Ultimately, therefore, everything visitors perceive as 'heritage' can be seen as heritage in the tourism context (Timothy and Boyd, 2003). In tourism, furthermore, the existence of heritage can be more solid through its engagement with host and guest sides of tourism. In light of the aforementioned discussion, cultural heritage in this monograph denotes:

> 'Any tangibles and intangibles inherited from the past and used for contemporary purposes, including tourism, that are associated with personal and/or collective identities and enhanced through engagement with host and guest sides of tourism'.

Next, the aim of the book is explained. Many studies have examined Japan's tourism, culture, heritage and society. However, most of them published in English are written by non-Japanese researchers. Indeed, these studies have made great contributions to knowledge and practice in relevant fields. In my opinion, however, they do not always fully comprehend the meanings of certain concepts or phenomena in the context of Japanese culture, heritage and society. Furthermore, research outputs on Japan's cultural heritage and tourism produced by Japanese researchers written in English is limited. This situation should be improved and Japanese perspectives must be incorporated more to achieve a comprehensive understanding of relevant key themes and to realise more-balanced manifestation of diverse views. This is what this monograph intends to achieve by exploring various significant subjects associated with cultural heritage and tourism in Japan. Section 2 below outlines such main themes and they form a conceptual framework for this monograph.

2 Conceptual Framework

This section explains the conceptual framework employed in this book. The framework comprises key academic themes closely associated with cultural heritage and tourism and serves as a foundation for discussions throughout the book. These discussions are constructed, referring to a variety of academic and practical references that are pertinent to the aforementioned main themes in a Japanese context. Moreover, the author's views, knowledge and experience as a Japanese researcher are embedded in the discussions. This book focuses on cultural heritage and tourism in Japan; however, the discussions aim to place Japan's cultural heritage and tourism experience within a broader global heritage and tourism

experience. Through this approach, the book aspires to show the reader the position that cultural heritage and tourism in Japan holds in the international research stream.

2.1 Concepts and Meanings of Cultural Heritage

Section 1 above presents the definition of cultural heritage adopted in this book. As this is an extensive conception, it contains high culture (e.g. *nogaku*) and low culture (e.g. anime) of Japan. The concept also involves contemporary heritage such as Japan's theme parks as well as traditional heritage such as Japan's historic buildings. In the author's opinion, 'culture' is much more familiar notion for the Japanese than 'heritage'. This means that most Japanese people would see multiple phenomena examined in this book as culture, and only small part of them would view them as heritage. This would be due to the difference in the degree of their familiarity of the words, *bunka* (culture) and *isan* (heritage), amongst Japanese people. Recently, the idea of *isan* (heritage) has been increasingly recognised by Japanese people mainly through the WH initiative by UNESCO and partly via the Japan Heritage (JH) system established in 2015 by the Agency for Cultural Affairs (ACA) (ACA, n.d.). The mission of the former includes conservation of cultural and natural heritage around the world through its universal approach (World Heritage Centre, 2020), whilst the aim of the latter is revitalisation of local communities and promotion of heritage listed as JH (ACA, n.d.).

Some cultural heritage investigated in this book is a quite common thing for Japanese citizens. They grow up surrounded by Japanese foods (Chapter 4), shopping areas (Chapter 10) and manga (Chapter 11). These types of heritage exist in Japanese people's everyday lives and their engagement with such heritage shapes a basis of their identity, views and beliefs. In this sense, the meaning of such heritage is immense for Japanese persons. On the other hand, many Japanese citizens do not experience some kinds of cultural heritage explored in this book on a daily basis. Such cultural heritage includes Buddhist temples (Chapter 2), *matsuri* (Chapter 3), *onsen* (Chapter 5), urban landscapes (Chapter 9) and theme parks (Chapter 12). Stated differently, the experience with these types of cultural heritage is usually special occasions for the Japanese. The author enjoyed an annual local *matsuri* in his childhood and experienced urban landscapes of Osaka when his uncle took him to this metropolis. The author also visited famous Buddhist temples in Kyoto and Tokyo Disneyland as part of his school trips. These sorts of cultural heritage are also very important for Japanese people, as

they can expand Japanese people's horizons, and rouse their interests in diverse Japanese cultural heritage. Compared with the cultural heritage belonging to the above-stated two categories, most Japanese people have limited opportunities to know and experience other types of cultural heritage that tend to be far from their daily lives, which is heritage of indigenous people (Chapter 6), industrial heritage (Chapter 7) and war heritage (Chapter 8). Nevertheless, there are still opportunities for the Japanese to become interested in these cultural heritage resources through Japanese history classes at school, word-of-mouth (WOM) and the information delivered via media. The significance of cultural heritage in the last category is also crucial since they are deeply connected with personal and collective identities as the Japanese and the history of Japan.

2.2 Demand Side of Cultural Heritage and Tourism

In this book, 'visitors' denote all people who visit places outside their usual environment. Visitors are divided into tourists, who stay overnight in a tourist destination, and excursionists, who do not stay overnight there.

In principle, cultural heritage has already existed in a place before tourism emerges there. However, such cultural heritage is not always appreciated enough by the host side of tourism (e.g. local people) until they realise the power, value and appeal of their cultural heritage as tourism resources (e.g. cathedrals). On the other hand, 'new' cultural heritage can be 'created' by the host side of tourism to meet the ever-increasing and ever-changing demands of visitors. For example, a short version of Barong-dance performance in Bali and ninja goods sold in Japan are cultural heritage that has been invented to satisfy visitor demands, especially overseas visitors'. Nowadays, cultural heritage is ubiquitous and one of the most popular tourism resources (Timothy, 2011). Furthermore, more and more visitors call in a certain place to enjoy cultural heritage unique to or distinctive in the place.

For a long time, Japan had been well-known as a major tourist-generating country. At that time, the number of inbound tourists coming to Japan was much smaller than the number of outbound tourists travelling abroad. Thus, Japan's tourism balance of payments had been negative until recent. This signifies that Japan had not been seen as an attractive and approachable place by overseas visitors and their demand for Japan as a tourist destination

had also been small. To improve this situation, the Japanese government launched a visit Japan campaign in 2003, employing a slogan, 'Yokoso! Japan' ('*yokoso*' means 'welcome' in Japanese), between 2003 and 2010, and 'Japan, Endless Discovery' since 2010. This campaign has been very successful with regard to inbound tourism. In fact, the number of overseas visitors to Japan was around 5.2 million in 2003 but increased to 31 million in 2018 (Japan National Tourism Organization, n.d.). In 2014, Japan's tourism balance of payments turned positive for the first time in 55 years thanks to the recent inbound tourism boom (Jimura, 2019). Table 1.1 shows the top 10 attractions in Japan by international travellers 2020 (TripAdvisor Japan, 2020). These attractions are religious sites, gardens/parks, museums and a castle, all of which can be regarded as cultural heritage. Overall, these attractions are also popular amongst Japanese visitors.

[Table 1.1 around here]

Demands of excursionists and tourists for a tourist destination can be affected positively or negatively by internal and external factors. SWOT analysis is a tool to understand and evaluate the current strategic environment of an organisation or industry. SWOT stands for strengths (internal and positive), weaknesses (internal and negative), opportunities (external and positive) and threats (external and negative). It is possible to adopt this model to analyse and assess the current situation of a tourist destination. Concerning cultural heritage and tourism, for instance, rich cultural resources of a tourist destination are seen as a strength, and can stimulate the visitor demands for the destination. Forthcoming opening of a new gallery is viewed as an opportunity and may boost the future demand. In contrast, heavy traffic congestion in city centre would be a weakness and a natural disaster can be a threat for the destination. Such a weakness and threat would discourage visitors to come.

Visitors have different types of demand and they can be interpreted as their motivations and expectations before their visits. Such motivations and expectations would be influenced by the aforementioned SWOT factors of a destination and tourism marketing activities (see Section 2.3). In the case of Japan, 2020 Summer Olympics and Paralympics are mega events that can also be comprehended as intangible cultural heritage of Japan. The event can be a great opportunity for Tokyo Metropolitan Prefecture (TMP) and whole of Japan, increasing the demands of overseas and domestic visitors (Jimura, 2020). In summer 2018, Japan was

hit by a series of natural disasters. They were major threats for Japan and decreased the level of visitor demands. Such incidents can also damage Japan's cultural heritage, and this may deter visitors to come to appreciate cultural heritage of affected destinations. Actually, heavy rains in summer 2018 damaged two cultural WHSs in Japan, Itsukushima Shinto Shrine and Sacred Sites and Pilgrimage Routes in the Kii Mountain Range, and negatively influenced visitor demands.

The motivations of people visiting cultural heritage are diverse (Timothy, 2011). However, visitor experience is always assessed based on how cultural heritage meets expectations of visitors. If cultural heritage cannot satisfy their expectations, it may deter existing visitors from their repeat visits. It may also discourage prospective visitors to come as negative views can be spread through WOM or eWOM (e.g. reviews on TripAdvisor). In Japan, eWOM available at Japanese e-travel agents or travel websites (e.g. Rakuten Travel, Jalan, 4Travel) are influential to visitors' motivations and decision-making processes (Jimura, 2011a). Marketing plays a vital role in increasing the number of visitors and is explained in Section 2.3 from the perspective of the supply side of tourism.

2.3 Supply Side of Cultural Heritage and Tourism

There are miscellaneous stakeholders on the supply side of cultural heritage and tourism and they include:
• Local communities
• Public sector (National, regional or local government)
• Conservation bodies
• Destination Marketing/Management Organisations (DMOs)
• Accommodation sector
• Catering sector
• Visitor attraction sector
• Retail sector
• Local transport
• Local tour operators

(Adapted from Jimura, 2019)

Of these, the roles of local communities, conservation bodies, DMOs and visitor attractions are particularly central for cultural heritage and tourism. In the present-day tourism market, the majority of visitor attractions are cultural heritage attractions (CHAs), and CHAs work as a main channel that visitors engage with cultural heritage in a tourist destination. However, things that can function as cultural heritage of a destination are not limited to visitor attractions. For example, historic Japanese-style inns and traditional Japanese cuisine are also cultural heritage that can lure visitors.

Leask (2009) classifies visitor attractions by the following factors:

• Target market – International, national, regional or local

• Ownership – Public, private, charity or voluntary

• Admission – Free or paid

• Property – Natural or built; and,

• Product – Resource, catering, interpretation, retailing, events, conferences and activities.

The target market of CHAs can be any of the above four. For instance, the Metropolitan Museum of Art, New York, USA, attracts people from all over the world. Regarding the ownership, the National Trust is a charity and private organisation in the UK that is not financially supported by the national government. In many countries, including Japan, most CHAs are paid attractions. A rare exception is the UK. 'The main sites of all the UK's national museums are free to all visitors. Some individual branches do currently charge an entrance fee, although many of these offer free entry for children' (National Museum Directors' Council, 2014). Although most CHAs are built attractions, they may include natural elements if a natural site demonstrates the evidence of its historical interactions with humans (e.g. the Cultural Landscapes category of WHSs). Of various components of visitor attractions, interpretation can strongly influences on visitor experience. It should be thought-provoking, educational and awareness-raising as Tilden's (1977) six principles of interpretation signify (see Section 2.6 for details).

Timothy (2011) develops his classification of CHAs (see Table 1.2). In Table 1.2, tangible and intangible are main categories, and each category has several sub-categories. For example, Hiroshima Peace Memorial Museum (HPMM) listed in Table 1.1 is a 'Dark attraction' and sumo wrestling belongs to 'Sport' in Table 1.2.

[Table 1.2 around here]

Features of tourist destinations and visitor attractions, including CHAs, are heavily used in tourism and destination marketing. Such marketing activities are conducted at an individual attraction level (e.g. Kiyomizu-dera Temple) as well as at a destination level (e.g. Kyoto City). In Japan, destination marketing is often conducted by local or regional governments (e.g. city or prefecture) and DMOs (e.g. tourism association, public interest incorporated foundation (PIIF)). For example, Osaka Info is a PIIF for Osaka Urban Prefecture and is run by a public-private partnership. Its board of governors consists of representatives from public (e.g. Osaka City) and private (e.g. Universal Studios Japan (USJ)) organisations. Nowadays, CHAs and DMOs promote their destinations and attractions, utilising diverse marketing activities and channels. Traditional promotions such as paper leaflets and television adverts are still popular and effective. Recently, however, promotions through digital media and the Internet have become very popular and highly influential. Indeed, most CHAs and DMOs now have their own websites and utilise other digital communication channels such as Facebook, Instagram, Twitter and YouTube.

As tourism is not a good but a service, consumers (visitors) cannot test tourism before they purchase it. Thus, having appealing and unique destination images is vital for tourist destinations and cultural heritage sites to keep themselves competitive. Destination images are shaped in two stages (Gunn, 1988; Wu and Jimura, 2019). First, organic images are developed through people's everyday absorption of varied information. This phase involves various mediums (e.g. geography classes at school and television programmes). In the second phase, induced images are constructed by the impacts of tourism marketing activities. Therefore, marketers should put their energy into enhancing induced images to be successful in tourism and destination marketing.

2.4 Cultural Heritage, Spatial Transformation and Regeneration

Heritage is one of the most significant and fastest-growing components of tourism in developed countries (Li *et al*., 2008). Heritage has also been increasingly acknowledged as an essential tourism asset in less-developed countries, especially in Asia (Prideaux *et al*., 2013). Section 2.2 above emphasises that heritage is not limited to the one that has already been

there. Actually, heritage can be newly 'created', and the accelerating pace of heritage resource creation is a remarkable contemporary phenomenon (Graham *et al*., 2000). Cultural resources can be turned into cultural heritage through renovation, reuse and reconstruction of their tangible elements and reassessment and reappraisal of their intangible components. Through such procedures, urbanscapes have changed their faces and nowadays this is common in contemporary urban scenes across the globe (Wise and Jimura, 2020). Consequently, more and more CHAs have been emerging in the heritage and tourism markets. In theory, indeed, they are 'new' as attractions, but their main components are often old because they were already there. For instance, abandoned coal mines were converted to museums in Slovenia and closed gold and silver mines were changed into historic sites in Japan.

Creation of cultural heritage can also be confirmed at rural settings. In Japan, people started putting a higher value on traditional Japanese society and culture, and this trend became noticeable since the Japanese economic bubble burst in the early 1990s (Jimura, 2011b). In fact, however, signs of this tendency were already observed in the late 1970s (Moon, 2002). At that time, many rural towns and villages in Japan struggled with depopulation and aging society (unfortunately, many still do). Under this circumstance, these places tried to revitalise themselves, exploiting cultural and natural resources unique to or prominent in each place (Moon, 2002). This drive is called *muraokoshi* (revitalisation of local communities) in Japanese. Through this movement, almost everything having locality was turned into commodities. Such commodification is confirmed as a range of souvenir that highlights local culture. Moreover, many folk museums opened across Japan between the early 1970s and the late 1980s (Kanzaki, 1988). Along with the aforementioned heritage phenomenon in different regions of the world, visitors have become more interested in consuming heritage (Ashworth and Tunbridge, 2000). Subsequently, numerous tourist destinations with cultural heritage compete each other to entice visitors, and once unknown places have emerged in the market of cultural heritage tourism (Orbasli, 2000).

As discussed above, the main attribute of newly-created CHAs is that they are often actually old (e.g. newly-opened historic houses). Creation of such visitor attractions can be understood as a spatial transformation and tends to be part of an extensive regeneration plan. Roberts (2017: 18) defines urban regeneration as

'comprehensive and integrated vision and action which seeks to resolve urban problems and bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change or offers opportunities for improvement'.

As this definition implies, urban regenerations usually involve spatial transformations, and holistic approaches must be adopted to consider the enhancement of all key conditions of a specific area in the long term. Furthermore, the concerns of local communities should be reflected on the vision of regeneration. The development and improvement of CHAs such as local museums are beneficial for local communities, government and businesses in terms of economic, physical and social conditions of the area. As mentioned before, former industrial sites can be turned into cultural heritage sites and this alteration helps to enhance all of the aforementioned four types of condition.

Nowadays, more and more visitors are keen to consume heritage, and this is not limited to the aforementioned historic and traditional cultural heritage. The rise of 'new' types of cultural heritage, typically shopping malls (see Chapter 10) and theme parks (see Chapter 12), cannot be ignored when cultural heritage is discussed with consumerism in the context of contemporary society. Ritzer (2010) describes shopping malls as 'cathedrals of consumption' (see Chapter 10 for details). In the last half century, numerous new cathedrals of consumption were created, altering city/townscapes, regenerating places and changing the nature of spaces. Originated in the West, especially in the USA and the UK, they rapidly spread to most regions of the world. The development of such mega structures is a good example of spatial transformation that changes city/townscapes and often occurs as part of regeneration of a wider area. In Japan, one of the recent examples of cathedrals of consumption in urban areas is Ginza Six, a high-end shopping centre opened in 2017. Ginza Six was built on the premises of Matsuzakaya department store that closed in 2013 due to declining popularity. Ginza Six is a good example of contemporary cultural heritage located in TMP. In contrast, a typical example of cathedrals of consumption in a suburban/rural area is Aeon Malls. Aeon Malls are extensive shopping centres, which consist of an Aeon supermarket, retailers, restaurants and cafés. Some of them even encompass a cinema, amusement arcade, barber shop and dentist. Some Japanese persons say in fun that an Aeon Mall is like a small town and people can spend all day there. In rural areas, Aeon Malls or equivalents might be the only place where young people can get together, killing their time. Both Ginza Six and Aeon Malls are spectacularisation of shopping as a social and communal activity. Actually, however, at least

some of the consumers visiting Ginza Six and Aeon Malls do not come there for shopping. They may just want to have a good time with their families and friends, or find something interesting there. In this sense, these cathedrals of consumption are highly associated with leisure and tourism. In short, visitor experience with these cathedrals of consumption involves consumption of money, space, time and experience, and they are viewed as a new type of cultural heritage embedded in Japanese society and tourism in Japan.

2.5 Cultural Heritage and Authenticity in Tourism

Authenticity is a focal theme for cultural heritage that scholars have examined for a long time. Authenticity has also been explored in relation to visitor experience. It could be stated that most researchers and practitioners regard authenticity as an essential notion for cultural heritage. To cite a case, UNESCO has its own understanding of authenticity and treats it as an essential component for a property to be inscribed as a cultural or mixed WHS. Some researchers also think that having authentic experience is a main interest of visitors (e.g. MacCannell, 1973). To date, nevertheless, no consensus has been reached regarding what authenticity is in the context of cultural heritage and visitor experience, and what extent visitors stick to authenticity of what they see or experience. Many different views of authenticity are proposed by researchers. In relation to this, Reisinger and Steiner (2006) offer a very thorough outline of different views towards authenticity as Timothy (2011) claims. In short, authenticity of tangible and intangible cultural heritage can be explored in terms of three different conceptual standpoints:

- Modernists, realists and objectivists – In this stance, authenticity of cultural heritage is objective and can be measured and assessed by certain standards and criteria. Stated differently, cultural heritage can be authentic in its own right. Hence, whether or not what visitors experience is authentic is pre-determined regardless of visitors and their views of authenticity.
- Constructivists – In this viewpoint, authenticity of cultural heritage is subjective and constructed by individuals, including visitors, based on their own understanding of 'real' or 'genuine'. In other words, cultural heritage cannot be authentic in its own right and is fluid and negotiable. Therefore, whether or not what visitors experience is authentic is determined through their engagement with cultural heritage.

- Postmodernists – In this standpoint, authenticity does not matter. This means that inauthenticity or staged authenticity of cultural heritage is not a problem for visitors in the postmodern era. These visitors are ready to accept and enjoy inauthenticity and staged authenticity in their tourism experience. Postmodern visitors are much more concerned with otherness and extraordinary experience through their engagement with cultural heritage than its authenticity.

These three different types of stance are employed in this monograph as a basis of discussions about the issues in authenticity of cultural heritage and visitor experience.

In the case of Japan's cultural heritage, only partial cultural heritage examined in Chapters 2-12 can be regarded as authentic one; if the stance of modernists, realists and objectivists is adopted. A certain degree of originality and evidence of specific features would be required when the authenticity of cultural heritage associated with, for instance, religions (Chapter 2), indigenous people of Japan (Chapter 6) and wars (Chapter 8) is assessed. In this perspective, theme parks in Japan (Chapter 12) cannot be seen as authentic cultural heritage (Jimura, 2017). By contrast, any cultural heritage can be authentic as long as authenticity is constructed by visitors through their engagement with the heritage; if the standpoint of constructivists is employed. In this sense, all types of cultural heritage investigated in this book can be authentic. On the other hand, the perspective of postmodernists signifies that most people in the postmodern period like today are released from the spell of authenticity, and their main interests would be extraordinariness, relaxation, pleasure, entertainment, excitements and 'wow' factors. In this case, what cultural heritage can provide to visitors and what kinds of expectations they have would be much more important than authenticity of cultural heritage for visitor experience. As Chapter 4 signifies, for example, Japanised Chinese cuisine may give a pleasure to some Chinese tourists but cannot satisfy the need of other Chinese tourists who expect Chinese cuisine they eat in their home country.

2.6 Cultural Heritage and Interpretation in Tourism

Interpretation plays a vital role for cultural heritage in tourism settings, especially with regard to the relationship between cultural heritage and visitors. The roots of today's interpretation can be traced back to storytelling amongst members of a community, hunters, fishermen and traders in the ancient times (Timothy and Boyd, 2003). Through such storytelling, something

important for these groups has been passed on to next generations. It is agreed amongst most scholars that interpretation today is more than just telling the information to others. Regarding this point, Tilden's (1977) six principles of interpretation is useful and they are:

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.

4. The chief aim of Interpretation is not instruction, but provocation.

5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.

6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

As confirmed from the above, varied factors are considered to be seen as proper interpretation.

Narratives created and delivered by storytellers are unique and kinds of arts because their stories usually involve elements of education, entertainment and even admonitions. In addition, interpretation in the current tourism settings has other essential roles, including enhancement of heritage conservation, visitor management and income generation. In particular, education, admonitions, conservation and visitor management are closely related to each other. For many CHAs, education is part of their mission. The target of education includes adults as well as children or students. Through education, CHAs can raise people's awareness of cultural heritage for local communities and a wider audience, and this could lead to enhancement of conservation. However, just informing people about why heritage is significant and what they should do would not be sufficient for appropriate heritage conservation. Simultaneously, what they need to avoid must also be recognised by visitors. To this end, the role of interpretation for visitor management is also crucial. Good visitor management can also increase the level of visitor satisfaction, and this may encourage their repeat visits and lead to positive WOM and eWOM. Interpretation should also provide visitors with entertainment and this is particularly necessary for children. Visitors are more

engaged with cultural heritage and more likely to remember their experience if entertainment factors are embedded in interpretation. As many CHAs must be financially sustainable in their own right, income generation is also imperative. Interpretation can contribute to it, for example, through guidebooks sold at a retail space and audio guides and/or guided tours with extra fees. As the number of international visitors to most CHAs has been boosting, the availability of interpretation in foreign languages is also key for CHAs, especially for the CHAs whose main targets are overseas visitors.

Interpretation methods available for visitors can be personal or non-personal:
- Personal – e.g. guided tours, lectures, performances and workshops
- Non-personal – e.g. interpretation panels, audio guides and videos and photographs

Compared with non-personal interpretation, personal interpretation could enhance the level of visitors' engagement more through two-way communications and is likely to lead to more individualised visitor experience. However, personal interpretation tends to be more expensive to arrange and more difficult to manage with a large audience than non-personal interpretation. In contrast, non-personal interpretation does not cost a lot except its installation phase and would work well with a large audience. Generally, however, this interpretation method lack interactions with visitors and their level of engagement can be lower than that with personal interpretation. Thus, each CHA should explore a best balance between personal and non-personal interpretation, considering their mission, purposes, and human and financial resources. Interpretation is also a key element of heritage trails. Usually, heritage trails are organised by the supply side of tourism under a specific theme. Visitors call in a series of places associated with a peculiar theme all located in a certain destination. By doing so, visitors will be able to have comprehensive understanding of the theme and may extend the length of their stay in the destination.

Here, the 'contested' nature of heritage and heritage interpretation should also be mentioned. Cultural heritage could have manifold meanings and these meanings can differ by stakeholder. In theory, thus, different interpretations are possible for one cultural heritage. Nonetheless, interpretation available for visitors is often only one. Therefore, there would be no opportunity for visitors to aware other possible interpretations of the cultural heritage, although most visitors do not seem to recognise this risk. In line with this, important questions may arise - Whose interpretation should be delivered to visitors. Moreover, such

'official' interpretation is usually developed by a CHA and/or relevant experts, but it may not be the same as the dominant interpretation that the community members share. If the interpretation obtainable at a CHA is referred to as 'authorised' interpretation, it should be noted that there would also be any 'alternative' or 'hidden' interpretation(s). Particularly, interpretation of 'delicate' heritage should be designed carefully. According to the author's observations, for instance, most interpretations of HPMM available before and after its refurbishment appear to adhere to delivering the 'facts' rather than 'stories' or 'narratives' they created. Due to the nature of the displays, what stories or narratives should be presented as 'authorised' and 'official' interpretations is quite difficult to decide. That is mainly because; the views of Japanese and American visitors towards the exhibits can be different or even contested. In this case, 'leaving interpretation to each visitor' would work as a sensible and effective approach, and this approach should be respected as proper interpretation. The main purpose of such interpretation is to evoke emotions and thoughts about world peace in each visitor's mind through learning about the atomic bombing experience of Hiroshima.

2.7 Conservation and Management of Cultural Heritage and Tourism

Cultural heritage is imperative for current and future generations. In the author's view, the importance of cultural heritage conservation can be justified by following reasons:
a) Its link with humans as members of society,
b) Its value as creations of humans,
c) Its association with humans' identities at various levels,
d) Its existence as a testimony of the cultural diversity on the globe,
e) Its account for providing humans with educational and recreational opportunities, and
f) Its interrelationship with natural heritage.

A range of measures have been invented and implemented to conserve tangible and intangible cultural heritage. Regarding tangible heritage, the following conservation methods are representative and two or more can be used concurrently:
1) Refurbishment
2) Renovation
3) Restoration
4) Reconstruction

5) Relocation

The dissimilarities between 1), 2) and 3) are often vague, and each of these terms could have different meanings depending on field or nation. Generally, however, 1) means the most minor work and 4) signifies the most major work, although some people do not see 4) as a conservation method. 5) has a nature different from 1)-4), because 5) means that tangible cultural heritage is physically moved to a new place. Can relocation damage the meaning and value of tangible cultural heritage? For example, the International Council of Monuments and Sites (ICOMOS) basically prohibits the relocation of historic monuments and buildings, because ICOMOS believes that tangible cultural heritage is inseparable from the history of a place where it has been situated (Gregory, 2008). In Japan, however, a lot of tangible cultural heritage has been relocated for conservation purposes. For instance, many *gassho*-style houses in Shirakawa Village in Gifu Prefecture were moved to new places across Japan chiefly due to construction of dams (Kuroda, 2013). WHSs, ICH and Memory of the World (MoW) are three main international schemes for cultural heritage conservation adopted by UNESCO (Jimura, 2019). Of these, WHSs is directly related to conservation of tangible cultural heritage. Moreover, the notions involved in WHSs such as the List of World Heritage in Danger, Cultural Landscapes, and Historic Urban Landscapes are also vital as guiding philosophy for heritage conservation. On the other hand, MoW Register was developed to enhance conservation of documentary heritage around the globe.

Compared with conservation of tangible cultural heritage, conservation of intangible cultural heritage requires approaches that focus more on invisible aspects. Such approaches include identification, recognition and appreciation of cultural heritage. Of the aforementioned three key systems implemented by UNESCO, ICH is the scheme to conserve diverse intangible cultural heritage in the world. Its principle is the Convention for the Safeguarding of ICH (ICH Convention), which was adopted by the UNESCO General Conference in 2003 (UNESCO, 2016). Article 1 of the ICH Convention illustrates its purposes as follows:

- To safeguard the ICH;
- To ensure respect for the ICH of the communities, groups and individuals concerned;
- To raise awareness at the local, national and international levels of the importance of the ICH, and of ensuring mutual appreciation thereof; and,
- To provide for international cooperation and assistance.

(Jimura, 2019)

In addition, Article 2 of the convention presents typical fields of ICH, and they are:

- Oral traditions and expressions, including language as a vehicle of the ICH;

- Performing arts;

- Social practices, rituals and festive events;

- Knowledge and practices concerning nature and the universe; and,

- Traditional craftsmanship.

<div align="right">(Jimura, 2019)</div>

In Japan, for example, traditional Ainu dance was added to the List of ICH in 2009 (UNESCO, n.d.) (see Chapter 6).

Concerning cultural heritage, its ownership and stewardship are also crucial issues in its conservation (Jimura, 2019). In the case of WHSs, the legal ownership of a WHS belongs to each State Party (nation that ratified the WH Convention), whilst its moral ownership belongs to all people in the world (Jimura, 2019). This dual ownership can trigger such issues in the ownership and stewardship of a WHS as who makes a final decision regarding the conservation of the WHS and who engage with the maintenance of the WHS (Jimura, 2019).

As suggested in Section 1, everything excursionists or tourists perceive as heritage can be treated as heritage in the tourism context. In fact, varied cultural heritage is presented to visitors in the tourism setting all over the world. The use of cultural heritage as a tourism resource is beneficial in terms of educational and recreational opportunities, awareness-raising, community engagement and economic benefits. As Jimura (2019) argues, however, basically the relationship between heritage conservation and tourism is contradictory. Fundamentally, a larger number of visitors to a CHA mean a higher level of success as visitor attraction. Ironically, however, this can increase risks for heritage conservation (Shackley, 1998). Hence, careful and effective visitor management is essential for proper conservation of cultural heritage as well as good visitor experience. Nowadays, various visitor management techniques are available. Inkson and Minnaert (2018) list following techniques as mainstream ones:

- Increasing capacity,

- Making capacity more flexible,

- Site hardening,

- Restricting or forbidding access,

- Demarketing,
- Charging or pricing,
- Quota systems and timed entry,
- Queue management, and
- Education and interpretation.

As can be seen from the above, education and interpretation is one of the major visitor management methods. Of the systems listed above, for instance, timed entry is introduced by popular CHAs, especially medium or small-sized historic attractions in Western countries. The Anne Frank House is a relatively small attraction located in the city centre of Amsterdam, and its popularity has been increasing year-on-year. Nowadays, the house can be visited only with an online ticket for a specific date and time (Anne Frank House, n.d.). In Japan, overall, timed entry is still not common. Nevertheless, timed tickets and/or fast (express) passes are introduced by Japanese branches of world-famous theme parks such as USJ and Tokyo Disney Resort (TDR) to deal with long queues and waiting times for super-popular attractions such as the Wizarding World of Harry Potter (USJ) and Splash Mountain (TDR) (see Chapter 12).

3 History of Tourism in Japan

Section 3 shows the history of tourism in the West and Japan to indicate Japan's situation and position in a broader stream and how the history of Japanese tourism has shaped cultural heritage as a consumable product in tourism.

The term, tourism, is a very broad concept and encompasses diverse activities depending on how it is defined. In this section, tourism signifies the activities of people who travel outside their daily environment for diverse objectives. In this broad sense, tourism has a very long history. In early tourism, people travelled for religious, trading and military purposes rather than leisure purposes. For instance, it is known that Egyptians visited cultural heritage such as pyramids during the Ancient Egypt time. Butler (2009) also claims that in the West, some activities seen as tourism today already existed in the Greek and Roman eras. The Ancient Olympic Games were held every four years in Olympia, Greece, originally as prayers to a god and eulogy to the dead. As time passed by, however, the Games began to bear the

earmarks of pleasure. The golden age of the Roman Empire was a good period for travelling thanks to the good quality of roads, no borders, single currency and high safety level. In the West, feudalism developed as a social system along with the fall of the Western Roman Empire, the rise of Christianity and the development of monastic orders. In the Middle Ages, people could have some holidays; however, they were associated closely with religious (Christian) festivals. This implies that their holidays were a rest from work but did not mean a travel to other place. In the West, two important phenomena in the history of tourism occurred during the 18th century. One is the Grand Tour, which is a form of tourism for young aristocrats' socio-cultural experiences and education. Multiple nationalities (e.g. the British, French, German and Russian) were inspired by travel literature and went on to the Grand Tour to broaden their minds. Basically, they visited certain places at particular times, for instance, Venice around May and June for Ascensiontide and Rome in the Christmas time. The other is the Industrial Revolution originated in the UK during the 18th century. Industrialisation brought growing prosperity that allowed some people to enjoy leisure activities. Availability of leisure time and development of transport, especially railway networks, led to the rise of tourist destinations, typically seaside (e.g. Scarborough, UK), ski (e.g. Chamonix, France) and spa (e.g. Budapest, Hungary) resorts. Each of these traditional types of tourism mirrors characteristics of tourist destinations. These attributes are also appreciated as cultural heritage of the destination when the host side of tourism recognises the value of such features and the destination starts attracting visitors.

In Japan, the origin of tourism dates back to the Heian period (794-1185). During this period and the Kamakura period (1185–1333), emperors emeritus regularly visited Shinto shrines in the Kumano region. This is called Kumano-*mode* or Kumano-*mairi*. The backdrop of these visits was *mappo-shiso* (the end-of-the-world belief) widespread amongst people of that time. To be spiritually saved, many people started to believe in *jodo-shiso* (Pure Land Buddhism). These backgrounds encouraged the spread of Kumano-*mode* during the Muromachi period (1336-1573). Not only noble people such as emperors emeritus but also *samurai* and ordinary people started to go on Kumano-*mode* during this period. For the aforementioned reasons, it can be stated that the main purpose of early tourism in Japan is to visit religious sites (Chapter 2). Kumano-*mode* had been popular until the beginning of the Edo Period (1603-1868). One of the key features of the policies employed in the Edo period was the re-installation of *sekisho* (checkpoints) that monitor the flow of people between *han* (feudal domains). Basically, therefore, this was a negative change in governmental policies for

people who wanted to visit religious sites outside the *han* they lived in because they needed to obtain *tsuko-tegata* (travel pass) to travel across the borders. During the Edo period, however, *okage-mairi* became quite popular amongst ordinary people. In fact, *okage-mairi* is perceived as a forerunner of Japan's present-day tourism (Linhart and Fruhstuck, 1998). *Okage-mairi* was a journey to Ise Jingu (Ise Grand Shrine) made by the general public (Traganou, 2004). This pilgrimage was regarded as a once-in-a-lifetime experience, because normal people were not allowed to travel freely due to *sekisho*, and the travel cost them a large amount of time and money. Under this circumstance, *okage-mairi* usually worked well as a good excuse for ordinary people to travel across the borders, and was often condoned as an exception thanks to its religious nature. These people believed that they could obtain a good luck or protection from Shinto deities. The pilgrimage routes to Ise Jingu were also developed thanks to the growing popularity of *okage-mairi*.

Through the pilgrimages such as Kumano-*mode* and *okage-mairi*, Japanese people built relationships with religious sites, and these places have been established as cultural heritage amongst Japanese people in the context of tourism. However, the things that developed into cultural heritage through Japanese pilgrimages were not limited to religious sites. To cite a case, *chaya* (café) and *hatagoya* and *kichinyado* (accommodation facilities) were constructed along the pilgrimage routes or main streets to support pilgrimage. *Chaya* were places for the pilgrims to take a rest, selling them Japanese tea and *wagashi* (traditional Japanese sweets). Such foods and drinks have a long-term relationship with Japanese people and can also be seen as cultural heritage of Japan (see Chapter 4). *Hatagoya* and *kichinyado* are the ancestors of today's Japanese-style inns such as *ryokan* (see Chapter 5). Most Japanese persons understand what they are and recognise them as important cultural assets of Japan. Other kinds of historic cultural heritage of Japan covered in this monograph include *matsuri* (Chapter 3) and indigenous people of Japan (Chapter 6). An increasing level of attention has been paid to both as cultural heritage in the tourism context. That is because; nowadays they can attract overseas visitors as well as domestic visitors (e.g. Aomori Nebuta Matsuri and National Ainu Museum), although they still retain a certain level of bonds with local communities and/or indigenous people. Furthermore, other types of historic Japanese culture such as industrial sites including Tomioka Silk Mill (Chapter 7) and war memorials and museums such as Genbaku Dome (Chapter 8) have also been acknowledged as cultural heritage and places to visit partly thanks to their WHS status. Moreover, these heritage sites have been visited well by Japanese school trips, which aim to raise students' awareness of the

Japanese history. Many Japanese people are also familiar with contemporary Japanese culture such as urban landscapes, extensive shopping districts, amine and manga, and theme parks, although once such contemporary culture did not seem to be valued as cultural heritage by Japanese people. Since the launch of a visit Japan campaign in 2003 (see Section 2.2), however, Japanese citizens appear to have more respected such contemporary Japanese culture as cultural heritage and tourism resources thanks to its recognition and popularity amongst Japanese people and people from abroad.

4 Structure of the Book

Lastly, Section 4 illustrates the structure of the book. This monograph consists of 13 chapters. This chapter (Chapter 1) serves as an introductory chapter. 11 chapters (Chapter 2–12) are devoted to the discussions on diverse types of cultural heritage and tourism in Japan. In principle, these 11 chapters are organised by a chronological order. More precisely, the chapters on historic cultural heritage come earlier than those about contemporary cultural heritage. The arguments in these chapters are supported by relevant academic theories and a variety of examples from Japan to develop exhaustive and convincing discussions on each of the 11 key topics and to enhance the readers' understanding of cultural heritage and tourism in Japan. Chapter 2 looks at religious landscapes of Japan, covering dominant religions of Japan, namely Shintoism and Japanese Buddhism, and also investigates contemporary pilgrimages. Chapter 3 focuses on festivals and events in Japan such as *matsuri* and its association with local community and wider audience. Chapter 4 examines Japanese cuisine as Japan's intangible cultural heritage and its attractiveness for overseas and domestic visitors. The chapter also considers how Japanised international cuisines have been invented to suit the tastes and preferences of Japanese customers. Chapter 5 deliberates *onsen* (hot springs) and Japanese-style inns, typically *ryokan*. The chapter also explores how they are connected with Japanese sense of relaxation and Japaneseness. The core of Chapter 6 is cultural heritage and identities of indigenous people, the Ainu and Uchinanchu. The main topic of Chapter 7 is former factories, mines and a range of infrastructure, which made great contributions to Japan's modernisation after the Meiji Restoration (1868) and are currently acknowledged as Japan' industrial heritage. Chapter 8 highlights wars and war heritage, focusing on Hiroshima and Nagasaki, which are victims of atomic bombings. Chapter 9 investigates coexistence of historic and contemporary cultures as urban heritage in gigantic cities, Yokohama, Kyoto and

Kobe. On the other hand, Chapter 10 examines the remarkableness of consumerism and materialism through Japan's shopping culture, focusing on Tokyo and Osaka. The centre of Chapter 11 is the allure of Japanese popular culture and its diffusion amongst Japanese people and foreigners through various media. Chapter 12 studies theme parks in Japan, especially those feature Western cultures. The final chapter (Chapter 13) serves as concluding chapter of this monograph, revisiting the key themes that form the conceptual framework of this book, demonstrating further thoughts emerged from Chapters 2-12, and showing the future directions of cultural heritage and tourism in Japan.

References

ACA. (n.d.) Japan Heritage. Available at: http://www.bunka.go.jp/english/policy/cultural_properties/japan_heritage/ (accessed 14 May 2020).

Anne Frank House. (n.d.) Tickets. Available at: https://www.annefrank.org/en/museum/tickets-address-opening-hours/ (accessed 14 May 2020).

Ashworth, G. J. and Tunbridge, J. E. (2000) *The Tourist-Historic City: Retrospect and Prospect of Managing the Heritage City*. Oxford: Pergamon Press.

Butler, R. (2009) Tourism in the future: cycles, waves or wheels? *Futures, 41*(6): 346-352.

Graham, B., Ashworth, G. J. and Tunbridge, J. E. (2000) *A Geography of Heritage: Power, Culture and Economy*. London: Hodder Arnold.

Gregory, J. (2008) Reconsidering relocated buildings: ICOMOS, authenticity and mass relocation. *International Journal of Heritage Studies*, *14*(2): 112-130.

Gunn, C. (1988) *Vacationscape: designing tourists regions*. New York: Van Nostrand Reinhold.

Inkson, C. and Minnaert, L. (2018) *Tourism management: An introduction*, 2nd edn. London: Sage.

Japan National Tourism Organization. (n.d.) Visit Japan Jigyo Kaishiiko no Honichikyakusu no Suii (2003 - 2018) (The number of international visitors to Japan since the launch of the Visit Japan campaign (2003 – 2018)) [in Japanese]. Available at: https://www.jnto.go.jp/jpn/statistics/marketingdata_tourists_after_vj.pdf (accessed 14 May 2020).

Jimura, T. (2011a) The websites of Japanese Ryokan and eWOM: their impacts on guests' expectation and experience. *International journal of Asian tourism management*, *2*(2): 120-133.

Jimura, T. (2011b) The impact of world heritage site designation on local communities – A case study of Ogimachi, Shirakawa-mura, Japan. *Tourism Management*, 32(2): 288-296.

Jimura, T. (2016) World heritage site management: a case study of sacred sites and pilgrimage routes in the Kii mountain range, Japan. *Journal of Heritage Tourism*, *11*(4): 382-394.

Jimura, T. (2017) *Architecture and Tourism: Creation and Re-creation of Europe in Japan. A conference paper for "International Conference – Architecture and Tourism: Fictions, Simulacra, Virtualities*" held at Université Paris 1 Pantheon Sorbonne, Paris, France (4-7 July 2017). Book of Abstract – pp. 65-66.

Jimura, T. (2019) *World Heritage Sites: Tourism, Local Communities and Conservation Activities*. Wallingford: CABI.

Jimura, T. (2020) Changing Faces of Tokyo: Regeneration, Tourism and Tokyo 2020. In: N. Wise and T. Jimura (eds) *Tourism, Cultural Heritage and Urban Regeneration - Changing Spaces in Historical Places*. Cham: Springer, pp.141-155.

Kanzaki, N. (1988) *Chiikiokoshi no fuokuroa* (Folklore of regional revitalisation) [in Japanese]. Tokyo: Gyosei.

Kuroda, N. (2013) Gassho-zukuri Kaoku to Shuraku no Saisei (Gassho-style houses and regeneration of local community) [in Japanese]. *Nosonkeikaku Gakkaishi*, *32*(2): 117-120. Available at: https://www.jstage.jst.go.jp/article/arp/32/2/32_117/_pdf (accessed 14 May 2020).

Leask, A. (2009) The nature and role of visitor attractions. In: A. Fyall, A. Leask and B. Garrod (eds) *Managing visitor attractions*. Abingdon: Routledge, pp. 23-35.

Li, M., Wu, B. and Cai, L. (2008) Tourism development of World Heritage Sites in China: A geographic perspective. *Tourism Management*, *29*(2): 308-319.

Linhart, S. and Fruhstuck, S. (eds) (1998) *The Culture of Japan as seen through its Leisure*. New York: SUNY.

MacCannell, D. (1973) Staged authenticity: Arrangements of social space in tourist settings. *American journal of Sociology*, *79*(3): 589-603.

Moon, O. (2002) The countryside reinvented for urban tourists: rural transformation in the Japanese muraokoshi movement. In: J. Hendry and M. Raveri (eds) *Japan at Play.*

London: Routledge, pp. 228-244.

National Museum Directors' Council. (2014) 10th anniversary of free admission to national museums. Available at: https://www.nationalmuseums.org.uk/what-we-do/encouraging_investment/free-admission/ (accessed 7 September 2018).

Orbasli, A. (2000) *Tourists in Historic Towns*. London: E & FN Spon.

Prideaux, B., Timothy, D. and Chon, K. (eds) (2013) *Cultural and heritage tourism in Asia and the Pacific*. Abingdon: Routledge.

Reisinger, Y. and Steiner, C. J. (2006) Reconceptualizing object authenticity. *Annals of tourism research*, *33*(1): 65-86.

Ritzer, G. (2010) *Enchanting a disenchanted world: Continuity and change in the cathedrals of consumption*, 3rd edn. London: Sage.

Roberts, P. (2017) The Evolution, Definition and Purpose of Urban Regeneration. In: P. Roberts, H. Sykes and R. Granger (2017) *Urban Regeneration*, 2rd edn. London: Sage Publications, pp.9-43.

Shackley, M. (ed) (1998) *Visitor Management: Case Studies from World Heritage Sites*. Oxford: Butterworth-Heinemann.

Tilden, F. (1977) *Interpreting Our Heritage*, 3rd edn. Chapel Hill: University of North Carolina Press.

Timothy, D. (2011) *Cultural heritage and tourism: An introduction*. Bristol: Channel View Publications.

Timothy, D. and Boyd, S. (2003) *Heritage Tourism*. London: Prentice- Hall.

Traganou, J. (2004) *The Tokaido Road: Traveling and Representation in Edo and Meiji Japan.* New York: Routledge.

TripAdvisor Japan. (2020) Top 30 Attractions in Japan by International Travelers 2020. Available at: https://tg.tripadvisor.jp/news/ranking/best-inbound-attractions/ (accessed 12 May 2020).

Tylor, E. B. (1924) *Primitive Culture*, 7th edn. New York: Brentano's.

UNESCO. (2016) Convention for the Safeguarding of the Intangible Cultural Heritage: 2016 edition. Available at: http://unesdoc.unesco.org/images//0013/001325/132540e.pdf (accessed 15 September 2018).

UNESCO. (n.d.) Traditional Ainu Dance. Available at: https://ich.unesco.org/en/RL/traditional-ainu-dance-00278 (accessed 14 May 2020).

World Heritage Centre. (2020) World Heritage. Available at: http://whc.unesco.org/en/about/world-heritage (accessed 14 May 2020).

Wise, N. and Jimura, T. (eds) (2020) *Tourism, Cultural Heritage and Urban Regeneration – Changing Spaces in Historical Places*. Cham: Springer.

Wu, H. and Jimura, T. (2019) Exploring an Importance-Performance Analysis approach to evaluate destination image. *Local Economy*, *34*(7) 699-717.

Table 1.1 Top 10 Attractions in Japan by International Travelers 2020 (Source: TripAdvisor, 2020)

Rank	Name	Prefecture	Category
1	Hiroshima Peace Memorial Museum	Hiroshima	museum
2	Fushimi Inari Taisha Shrine	Kyoto	religious site
3	The Hakone Open-Air Museum	Kanagawa	museum
4	Todai-ji Temple	Nara	religious site
5	Kenrokuen Garden	Ishikawa	garden/park
6	Shinjuku Gyoen National Garden	Tokyo	garden/park
7	Nikko Tosho-gu	Tochigi	religious site
8	Dolls Museum	Ishikawa	museum
9	Himeji Castle	Hyogo	castle
10	Koyasan Okunoin Temple	Wakayama	religious site

Table 1.2 Classification of Cultural Heritage Attractions (Source: Timothy, 2011)

Tangible	Intangible
Military attractions (e.g. battlefields, museums, war memorials)	Arts (e.g. art traditions, handicraft skills, foodways and gastronomy)
Dark attractions (e.g. sites of terrorism, concentration camps, prisons)	Languages (e.g. unique languages, music)
Historic settlements (e.g. historic cities, villages, rural settlements)	Folkways (e.g. dress, faith, folklore, stories)
Archaeological sites/historic buildings (e.g. ancient ruins, castles, historic homes)	Music and performing arts (e.g. dance, music, opera)
Industrial attractions (e.g. mines, factories, breweries)	Religion (e.g. beliefs, practices, ceremonies)
Religious attractions (e.g. churches, cathedrals, temples)	Sport (e.g. play, rules and methods)
	Festivals and pageants (e.g. ethnic festivals, food festivals, religious pageants)