

# Guided tours: Culture and People



## Case study



[Text summary](#)

Tourism can be recognized as long as people have travelled; the narrative of Marco Polo in the 13th century; the "grand tour" of the British aristocracy to Europe in the 18th century; and the journeys of David Livingstone through Africa in the 19th century are all examples of early tourism. Thomas Cook is popularly regarded as the founder of inclusive tours with his use of a chartered train in 1841 to transport tourists from Loughborough to Leicester. Before the 1950s, tourism in Europe was mainly a domestic activity with some international travel between countries, mainly within continental Europe. In the period of recovery following World War II, a combination of circumstances provided an impetus to international travel. Among the important contributing factors were the growing number of people in employment, the increase in real disposable incomes and available leisure time, and changing social attitudes towards leisure and work. These factors combined to stimulate the latent demand for foreign travel and holidays. The emergence of specialist tour operators who organized inclusive holidays by purchasing transport, accommodation, and related services and selling these at a single price, brought foreign holidays within the price-range of a new and growing group of consumers. The "package" or "inclusive" tour democratized travel in Europe; foreign holidays were no longer the preserve of the affluent and socially élite classes.

# 1. History of tourism

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By Sharon White.

The earliest forms of leisure tourism can be traced as far back as the Babylonian and Egyptian empires. A museum of "historic antiquities" was open to the public in the sixth century BC in Babylon, while the Egyptians held many religious festivals attracting not only the devout, but many who came to see the famous buildings and works of art in the cities. The local towns accommodated tourists by providing services such as: vendors of food and drink, guides, hawkers of souvenirs, touts and prostitutes.



From around the same date, Greek tourists travelled to visit the sites of healing gods. Because the independent city-states of ancient Greece had no central authority to order the construction of roads, most of these tourists travelled by water, hence seaports prospered.

The lands of the Mediterranean Sea produced a remarkable evolution in travel. People travel for trade, commerce, religious purposes, festivals, medical treatment, or education developed at an early date.

Guidebooks became available as early as the fourth century BC, covering a vast area of destinations, i.e. Athens, Sparta and Troy. Pausanias, a Greek travel writer, produced a noted "description of Greece" between AD 160 and 180, which, in its critical evaluation of facilities and destinations, acted as a model for later writers. Advertisements, in the form of signs directing visitors to wayside inns, are also known from this period. However, under Romans rule is where international travel became first important. With no foreign borders between England and Syria, and with the seas safe from piracy due to the Roman patrols, conditions favouring travel had arrived. Roman coinage was acceptable everywhere, and Latin was the common language. Romans travelled to Sicily, Greece, Rhodes, and Troy, Egypt and from the third century AD, to the Holy Land.

Domestic tourism also flourished within the Roman Empire. Second homes were built by the wealthy within easy travelling distance of Rome, occupied particularly during the springtime social season. Naples attracted the retired and the intellectuals.

Before the sixteenth century, those who sought to travel had three modes in which to do so. They could walk, ride a horse or they could be carried, either on a little or on a carrier's wagon. The development of the sprung coach was a huge advance for those who regularly travelled, and by the mid 1600's, coaches were operating regularly in Britain. In the eighteenth century the introduction of turnpike roads, which provided improved surfaces for which tolls would be charged. The later introduction of the metal, leaf spring suspension also added to comfort.

Travel also requires accommodation, and at that time, it was basic. To accommodate the new demand for travel inns was provided. They provided fresh horses, and lodgings were available for rent to visitors when they arrived at their destination.

From the early seventeenth century, a new form of tourism developed as a direct outcome of the freedom and quest for learning heralded by the Renaissance. Young men who wanted positions at court were encouraged to travel to the Continent to finish their education. Others soon adopted this practice in the upper echelons of society, and it soon became customary for the education of a gentleman to be completed by a "Grand tour" of major cultural centres of Europe, accompanied by a tutor and often-lasting three years or more. The appeal soon became social, and leisure seeking young men travelled, predominantly to France and Italy, to enjoy the rival cultures and social life of cities such as Paris, Venice, or Florence. By the end of the eighteenth century, the custom had become institutionalised for the gentry.

Passports have their origins in the medieval testimonial. A letter from an ecclesiastical superior given to a pilgrim to avoid the latter's possible arrest on charges of vagrancy. Later, papers of authority to travel were more widely issued by the state, particularly during periods of warfare with neighbouring European countries.

Spas were already well established during the time of the Roman Empire, but their popularity, based on the supposed medical benefits of the waters, lapsed in the subsequent centuries. Renewed interest in the therapeutic qualities of mineral waters has been ascribed to the influence of the Renaissance in Britain, and elsewhere in Europe.

Adapted from: <http://www.esiteachersboard.com/cgi-bin/traveling/index.pl?read=1700>



## 2. Travel writing: The art of travel

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Alain De Botton's **The Art of Travel** is a philosophical investigation, simply written, on the reasons and motivations for why we travel. The book's main thesis is that our lives are dominated by a search for that fleeting emotion or state known as happiness. Travel, he proposes, is a major activity, amongst many, where we seek-out this state of mind.

Travel can possibly show us what life is about outside our routine-filled day-to-day existence. The book examines our motives for travelling, our anticipations, and expectations using the writings of various artists, poets and explorers, providing different and highly creative perspectives on the subject.

Read and listen to the excerpt from **The Art of Travel**.

[Script](#)

### THE ART OF TRAVEL. ON ANTICIPATION

We are familiar with the notion that the reality of travel is not what we anticipate. The pessimistic school, of which des Esseintes might be an honorary patron, therefore argues that reality must always be disappointing. It may be truer and more rewarding to suggest that it is primarily different.



After two months of anticipation, on a cloudless February mid-afternoon, I touched down, along with my travelling companion, M., at Barbados's Grantley Adams Airport. It was a short walk from the plane to the low airport buildings, but long enough to register a revolution in the climate. In only a few hours, I had travelled to a heat and a humidity that at home I would not have felt for another five months, and that even in midsummer there never achieved such intensity.

Nothing was as I had imagined it, which is surprising only if one considers what I had imagined. In the preceding weeks, my thoughts of the island had circled exclusively around three immobile mental images, assembled during the reading of a brochure and an airline timetable. The first image was of a beach with a palm tree against the setting sun. The second was of a hotel bungalow with a view through French doors into a room decorated with wooden floors and white bedlinen. And the third was of an azure sky.

If pressed, I would naturally have recognised that the island had to include other elements, but I had not needed them in order to build an impression of it. My behaviour was like that of a theatregoer who imagines without difficulty that the actions on stage are unfolding in Sherwood Forest or ancient Rome because the backdrop has been painted with a single branch of an oak or one Doric pillar.

But on my actual arrival, a range of things insisted that they, too, deserved to be included within the fold of the word Barbados. For example, a large petrol storage facility, decorated with the yellow and green logo of British Petroleum, and a small plywood box where an immigration official sat in an immaculate brown suit and gazed with an air of curiosity and unhurried wonder (like a scholar scanning the pages of a manuscript in the stacks of a library) at the passports of a line of tourists that began to stretch out of the terminal and onto the edge of the airfield. There was an advertisement for rum above the baggage carousel, a picture of the prime minister in the customs corridor, a bureau de change in the arrivals hall and a confusion of taxi drivers and tour guides outside the terminal building. And if there was a problem with this profusion of images, it was that they made it strangely harder for me to see the Barbados I had come to find.

In my anticipation, there had simply been a vacuum between the airport and my hotel. Nothing had existed in my mind between the last line on the itinerary (the beautifully rhythmic 'Arrival BA 2155 at 15.35') and the hotel room. I had not envisioned, and now protested inwardly the appearance of, a luggage carousel with a frayed rubber mat; two flies dancing above an overflowing ashtray; a giant fan turning inside the arrivals hall; a white taxi with a dashboard covered in fake leopard skin; a stray dog in a stretch of waste ground beyond the airport; an advertisement for 'luxury condos' at a roundabout; a factory called Bardak Electronics; a row of buildings with red and green tin roofs; a rubber strap on the central pillar of the car, upon which was written in very small print 'Volkswagen, Wolfsburg'; a brightly coloured bush whose name I didn't know; a hotel reception area that showed the time in six different locations and a card pinned on the wall nearby that read, with two months' delay, 'Merry Christmas'. Only several hours after my arrival did I find myself united with my imagined room, though I had had no prior mental image of its vast air-conditioning unit or, welcome though it might be in the event, its bathroom, which was made of Formica panels and had a notice sternly advising residents not to waste water.

Adapted from *The Art of Travel* by *Alain de Botton*

## 2.1. Now you put it into practice

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### Self-evaluation

Decide if the following are true or false.

It was raining in Barbados when the author got there.

- True.
- False.

Barbados was not what he had anticipated.

- True.
- False.

There were taxi drivers and tour guides outside the terminal building.

- True.
- False.



### A step ahead

You can log on to Alan de Bottom's site.

[The Official Website of Alan de Bottom](#)

Christopher 'Chris' Stewart was the original drummer and a founding member of Genesis. Stewart settled and bought a farm named "El Valero" in the Alpujarras where he lives and works with his wife and daughter. He came in last place for the position of local councillor in the 27 May 2007 local elections in Órgiva representing the Green Party, where he received 201 votes (roughly 8 %)



(roughly 1970).



He is now better known for his autobiographical books, *Driving Over Lemons*, and the sequels, *A Parrot In The Pepper Tree* and *The Almond Blossom Appreciation Society*, about his work farming in Spain.



## A step ahead

You can log on to Chris Stewart's site.

[Driving Over Lemons](#)



## 3. If music be the food of love: Memory

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### Quotes to make you think

"Ah, music. A magic beyond all we do here!"

*J. K. Rowling, Harry Potter and the Philosopher's Stone.*

Musical theatre is a form of theatre combining music, songs, spoken dialogue and dance. The emotional content of the piece as well as the story itself, is communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole. Since the early 20th century, musical theatre stage works have generally been called simply, "musicals".



Musicals are performed all around the world. They may be presented in large venues, such as big budget West End and Broadway theatre productions in London and New York City, or in smaller fringe theatre, Off-Broadway or regional productions, on tour, or by amateur groups in schools, theatres and other performance spaces. In addition to Britain and North America, there are vibrant musical theatre scenes in many countries in Europe, Latin America and Asia.

Some famous musicals include Show Boat, Oklahoma!, West Side Story, Hair, A Chorus Line, Les Misérables, The Phantom of the Opera and Grease. A new form of tourism is musical tourism. It can be categorised under pleasure tourism, as it involves travel by people to watch a musical.

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## A step ahead

You can listen to the song here.

[Text summary](#)

You can read the lyrics here.

[Memory Lyrics](#)

Find out more about Cats.

[Cats on wikipedia](#)

# Appendix: Licences of resources

## Licences of Resources used in Culture & people

Resource (1)	Resource information (1)	Resource (2)	R
	<p>By: Thom Watson.            Licence: CC by-nc-sa.            From :  <a href="http://www.flickr.com/photos/thomwatson/3380116054/">http://www.flickr.com/photos/thomwatson/3380116054/</a></p>		<p>By: CEJA.            Licence: U            From : CE,</p>
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