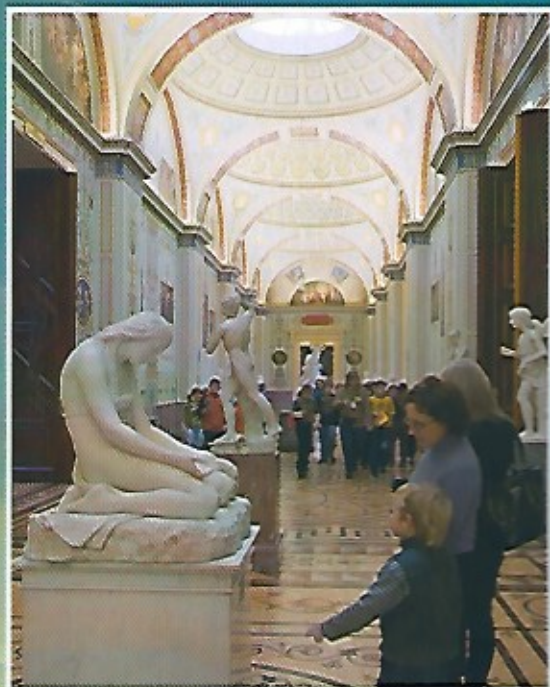


ГОСУДАРСТВЕННЫЙ ЭРМИТАЖ

# МУЗЕЙ И ПРОБЛЕМЫ КУЛЬТУРНОГО ТУРИЗМА

Материалы семнадцатого Круглого стола



Санкт-Петербург  
2019

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КУЛЬТУРНОГО ТУРИЗМА**

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**4–5 апреля 2019 года**

**К 20-летию Отдела туризма и специальных программ  
Службы развития Государственного Эрмитажа**

Санкт-Петербург  
Издательство Государственного Эрмитажа  
2019

УДК006.91(006.3)

ББК (4)77.04

МЭЭ

Печатается по решению  
Редакционно-издательского совета  
Государственного Эрмитажа

Материалы Круглого стола в Государственном Эрмитаже  
Санкт-Петербург, 4–5 апреля 2019 года

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Государственный Эрмитаж,  
Союз музеев России,  
при участии Российского союза туристической индустрии,  
при информационной поддержке интернет-портала «Музеи России»,  
при поддержке Комитета по развитию туризма Санкт-Петербурга,  
при поддержке Санкт-Петербургской ассоциации международного  
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Люди ощущают, что музейное пространство особое. Когда они приходят сюда, даже если по дороге порвали пальто и сломали дверь, они чувствуют здесь внутри, что это другой мир – мир, где есть покой. Когда на улице, кроме толкотни, происходят социальные изменения и беспокойства, когда тяжело, разные переживания и все нестабильно, здесь ищут как раз ту самую сакральность. Вот мы, Эрмитаж, – все равно место уединения, даже когда к нам идут толпы.

Смысл музея в том, что он должен сложное сделать красивым. Люди должны любить сложности, человек, которого воспитывает культура, должен быть сложным. Это нужно для человечества, потому что простой человек не сможет дальше развивать цивилизацию.

Генеральный директор  
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М. Б. Пиотровский

На современном этапе ведущую роль среди основных видов туризма занимает культурный туризм. Его интенсивное развитие связано с возросшей потребностью людей в расширении знаний по различным направлениям, в повышении интеллектуального уровня.

Основой культурного туризма является историко-культурный потенциал страны, включающий всю социокультурную среду с традициями и обычаями, особенностями бытовой и хозяйственной деятельности. Таким образом, культурный туризм – это один из видов туризма, основной целью которого является знакомство с культурой в ее подлинности.

Развитие культурных факторов внутри региона – средство расширения ресурсов для привлечения туристских потоков. Во многих странах развитие культурного туризма может быть включено в так называемую политику культурных отношений.

Уровень культурного развития может быть использован также для создания благоприятного имиджа конкретного региона на туристском рынке. Элементы и факторы культуры могут являться каналами распределения информации о туристских возможностях местности.

В Санкт-Петербурге культурный туризм уже давно стал популярным и массовым видом туризма. С каждым годом растет количество людей, желающих познакомиться с историческими и культурными достопримечательностями города.

Культурный туризм имеет важное значение по целому ряду причин:

- оказывает позитивное экономическое и социальное воздействие на развитие дестинации;
- является средством установления и усиления ее позитивного имиджа;

- поддерживает сохранение культурного наследия;
- облегчает установление взаимопонимания между людьми в разных странах и регионах;
- способствует развитию культуры и туризма.

Культурный туризм как деятельность находится на пересечении гуманитарной сферы и сферы турбизнеса, является одним из наиболее перспективных направлений экономического и культурного развития территорий.

Деятельность в области культурного туризма является составной частью национальной экономической системы. Она должна планироваться, направляться и координироваться комплексно, затрагивать все аспекты развития туризма – правовые, экономические, организационные, социальные, историко-культурные и научно-образовательные.

Несмотря на массовость данного вида туризма, существует проблема его развития, к которой подходят с различных позиций. Одна позиция ставит во главу угла проблемы управления и финансирования культуры, другая позиция выражается в том, что к культурному туризму подходят как к одному из возможных видов туризма, в наибольшей степени использующему потенциал территории.

В свете рассматриваемой проблемы развитие туристской отрасли тесно связано с активной политикой сохранения культурного наследия Санкт-Петербурга, которое выступает как значимый экономический ресурс, важная предпосылка осуществления региональной стратегии.

У музейного дела в сфере социально-культурного сервиса и туризма имеются огромные потенциальные возможности в области удовлетворения потребностей населения в расширении и углублении знаний об истории региона. Их взаимодействие зависит от постоянных связей музеев и турфирм, рекламы экскурсионных ресурсов.

Таким образом, музейный туризм – это составляющая культурно-познавательного туризма, путешествие, предусматривающее обязательное посещение музеев, исторических центров городов, осмотр культурных достопримечательностей, археологических раскопок.

Музейный туризм – это разновидность туризма, специфика которого заключается в использовании туристского потенциала музеев и прилегающих к ним территорий. Данный вид туризма,



безусловно, не является изначально традиционным направлением деятельности музеев. Это явление в России возникло сравнительно недавно – в середине 1990-х годов.

Музейный туризм есть, по сути, специфическая деятельность музеев в сфере познавательного туризма по производству и реализации различных туристских продуктов музейного характера (создание экспозиций, организация экскурсий, музейных магазинов и т. д.), а также в ряде случаев по организации туристского цикла (размещение, питание, трансфер, информационное обеспечение и др.).

Более того, музейный туризм направлен как на работу с индивидуальными туристами или малыми группами, путешествующими самостоятельно, не прибегая к услугам туристских фирм, так и организованными группами.

Включаясь в систему туристской деятельности, музей выступает в качестве элемента индустрии туризма, приобретая ее свойства. Отсюда возникает деление культурно-познавательных туров на искусствоведческие, исторические, литературные, театральные, этнографические. В сохранении этих ресурсов туризма особое значение приобретают различные виды музеев. В этой связи роль музея и роль туризма как разных культурных институтов переплетаются, создавая единое культурное пространство.

В настоящее время туристские организации активно реализуют проекты, которые предполагают вовлечение музеев-партнеров в культурный туризм.

Необходимо отметить, что в рамках взаимодействия сфер культуры и туризма Правительством РФ была утверждена государственная программа «Развитие культуры и туризма» на 2013–2020 годы, которая включает федеральную целевую программу «Развитие внутреннего и въездного туризма в РФ (2011–2018 гг.)», а также подпрограммы «Наследие», «Искусство», «Туризм».

В целом, данный документ не только определяет развитие культуры и туризма на указанный период, но и представляет систему мероприятий и инструментов государственной политики, обеспечивающих в рамках реализации ключевых государственных функций достижение приоритетов и целей государственной политики в сфере культуры и туризма.

Таким образом, госпрограмма решает три основные задачи: сохранение исторического и культурного наследия, повышение

качества услуг в сфере внутреннего и международного туризма, создание благоприятных условий для развития культуры и туризма.

Сотрудничество культурных и туристских организаций предполагает взаимное информирование каждой из сторон об основных направлениях работы и, как следствие, оказывает положительное воздействие на экономику города и региона.

**Е. В. Панкевич**

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В этом году исполняется 20 лет с момента создания Отдела туризма и специальных программ. Государственный Эрмитаж стал первым российским музеем, определившим туристов как одну из своих целевых аудиторий, имеющую свои особенности и требующую создания, внедрения новых форм работы с посетителями. Неоценимую научно-практическую роль в развитии этого направления сыграл Круглый стол. Многие идеи, формулировки, впервые прозвучавшие на Круглом столе, вошли в обиход специалистов, воплощены в музейные, эрмитажные проекты и программы. В первом заседании в апреле 2003 года приняли участие всего лишь 17 человек, в этом году только докладчиков 52. Если вначале основной темой обсуждения было «как привлечь посетителей в музей», то в последние годы на первый план вышли проблемы «сверхтуризма», «сверхпосещаемых» объектов показа, работа музеев в условиях постоянно растущего туристического потока.

С годами расширяется не только тематика докладов, но и география участников. Наряду с постоянными участниками, такими как В. М. Ахунов (Государственный русский музей), Р. А. Захарова (Астраханская государственная картинная галерея им. П. М. Догдина), И. Г. Афанасьева (Азовский историко-археологический и палеонтологический музей-заповедник), Н. Н. Гаршина (Санкт-Петербургский государственный институт культуры), Т. Р. Пумпуриньш (Цесисский исторический и художественный музей, Латвия), появляются не только новые лица, но и целые делегации. В 2018 году в работе Круглого стола приняла участие большая группа сотрудников музеев и представителей туристических организаций Латвии во главе с Райтисом Сиятсом, возглавляющим Ассоциацию туризма Видземе.

В 2019 году в сборнике представлены: Абакан, Азов, Астрахань, Баку (Азербайджан), Белгород, Вена (Австрия), Волгоград, с. Вильгорт (Республика Коми), Гатчина, Гусев, Зуевка (Кировская область), Казань, Калининград, Кемерово, Кунгур, с. Кокино (Брянская область), Лахденпохья (Республика Карелия), Милан (Италия), Минск (Беларусь), Москва, Невьянск, Пермь, Петрозаводск, Санкт-Петербург, Сортавала, Ставрополь, Тверь, Тула, Усть-Каменогорск (Казахстан), Череповец, Цесис (Латвия), Ярославль.

Достижением последних лет стало использование технических возможностей, позволяющих вести интернет-трансляцию, что расширяет аудиторию, дает возможность участвовать в заседаниях заочно.

Интерес к Круглому столу со стороны сотрудников музея, туристического сообщества, средств массовой информации постоянно растет, что свидетельствует о том, что направление, выбранное двадцать лет тому назад, актуально и имеет перспективы развития.

В свое время В. Ю. Матвеев, курировавший Круглый стол, отмечал, что «эрмитажный Круглый стол, в первую очередь, привлекает профессионалов возможностью их ознакомления с новыми направлениями и тенденциями работы музеев с туристической аудиторией, способствует межмузейному общению и установлению новых деловых контактов».

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P. Frey

TOURISM FACT & FIGURES.  
THE IMPERIAL COLLECTION OF THE HABSBURGS

The Kunsthistorisches Museum Vienna with its imperial Habsburg collections is one of the largest museums in Austria and one of the most important in the world.

Unique masterpieces by Rubens, Rembrandt, Raphael, Vermeer, Velázquez, Titian and Durer, as well as the world's largest collection of works by Bruegel document the patronage and connoisseurship of the art-loving members of the House of Habsburg. The Kunstkammer Vienna invites you to marvel 2,200 unrivalled artworks, among them the celebrated Salt Cellar (Saliera) by Benvenuto Cellini.

The entire KHM-Museumsverband includes the Kunsthistorisches Museum Vienna, the newly opened Weltmuseum Wien (World Museum Vienna), the Imperial Treasury Vienna, the Imperial Carriage Museum Vienna, the Theatre Museum and Ambras Castle Innsbruck.

With around 1,7 million visitors per year it is the most visited museum in Austria, and one of the most important sights in Vienna for tourists. The sharp increase in visitor numbers in the tourism segment is attributable to the b2b foreign market development and the internationalisation strategy in tourism. Tourists account for around 70 %.



ONCE UPON A TIME THERE WAS THE AGE  
OF «CULTURAL TOURISM»

• **Tourism: appearance and evolution**

To better deal with Museums and Cultural Tourism we will start taking into consideration tourism and the main stages characterizing its evolution starting from the era of aristocratic tourism, «grand tourers» and then moving on to mass tourism and finally reaching cultural tourism and sustainable tourism, the latter often associated with the cultural one. This to better understand evolution of Tourism and Tourists including the newcomers.

Before the twentieth century, tourism was reserved for a category of privileged travellers. Tourism was in all respects a luxury asset. The richest and most affluent classes leave for vacation or long adventure trips without financial worries. The eighteenth century marks the beginning of tourism, the beginning of the industrial revolution in England corresponds to an evolution of Western society, this habit extended in the nineteenth century. Writers like Rousseau and the pre-romantics discover the importance of nature, Lord Byron in 1810 visited Athens and Cape Sunion [Ακρωτήριο Σούνιο – Akrotírio Soúnio] where was rapt by the beauty of the Poseidon temple. Similar tours in Rome, Naples and Sicily where «grand tourers» discovered the beauty of classic Greek and Roman architecture and arts.

The development of transport induced by the industrial society provides tourism with better means and a more abundant clientele: the bourgeoisie, anxious to see and to show itself. The large hotel thus becomes a very lucrative investment, which stimulates the entrepreneurship of characters who have become famous, like the Swiss César Ritz.

Another great classic of tourism sees the light in 1900: the first edition of the Michelin guide. In 1910 the Office National de Tourisme was created in France, in 1913 the law on the protection of historical monuments was promulgated.

The beginnings of modern tourism can be found around the Thirties. By the end of the 1950s, however, with the spread of the automobile and the expansion of the motorway network throughout the countries internal tourism became increasingly common, developing the accommodation system of hotels, villages, campsites, holiday homes and the like.

- **The development of «mass tourism»**

The process of diffusion or «democratization» of tourism originated at the beginning of the twentieth century, the growth of population wealth and the consequent increase in consumption were the basic signals of the birth of mass tourism. After the second world war, tourism has considerably developed. But it was a mass tourism, first of all the «bathing tourism» that invaded the planet. People essentially seek rest, peace and the sun. Later on, in the 1960s this tourism was defined, in English, the 4S (sand, sea, sun, sex). Over several decades this mass tourism has consumed without discernment, without respecting the bathing areas, the urban and heritage areas and even the mountain areas. In the last decades under the «tourism umbrella» many other branches arose like: spa, surgical, dentistry, even criminal and more.

In the second half of the 20th century the intellectual level of the populations has increased thanks to the increase of the level of education and knowledge, the strengthening of communications, faster transport, computer science, the Internet. As recently underlined if a factor of 50 in communication speed has led to the incredible development enjoyed in the transition from horse to jet, perhaps we cannot even imagine what will bring us a speed increase equal to that offered by new forms of communication.

- **Tourism and Globalisation**

Globalisation is one of the key terms used to describe actual trends, but there are many aspects of this concept that should be carefully considered, such as the impact on cultural identity<sup>1</sup>. There is a need to preserve and transfer to future generations people's cultural identity many times jeopardised and blurred by dominant cultural models and languages; local cultural behaviours, life style, food, artistic expression and more tend to disappear under the pressure of global trends. Uniformity is the nightmare concerning our future, one currency, one language, one «culture», one food, one taste, ... Cultural diversity as bio-diversity means richness, it is an asset that needs to be preserved, and to do so cultural models must be considered. Cultural diversity is the engine of cultural and economic growth; it provides incredible richness as well as traditions.

The internet, among different potential benefits, gave an incredible boost to globalisation trend, platforms and regulations-vacancy opened the way to new monopolies deeply influencing society. In such a scenario Museums<sup>2</sup> can play a relevant role in reconnecting globalised people



with their own cultural roots. In the age of «googling» information and consuming them without any further critical evaluation and elaboration, a kind of surface «culture» made by islands and archipelagos of information quite different from knowledge and «culture», museums through their active role in communities can elicit a positive behaviour.

The explosion of tourism world-wide, a kind of «global» tourism, was boosted by the increasing number of low-cost airlines and the opening of new markets in the actual millennium, due to the opportunity and increasing interest to travel abroad that animated people living in big countries that before were «closed» within their borders or even metropolitan areas. This phenomenon boosted both internal and international tourism, their airports once populated by foreign travellers are now crowded by locals. Consumers have greatly appreciated the offers by «low cost» companies and have favoured short distance journeys. These companies will continue to develop, even if, the general economic conditions improve, because the public has easily adapted to the new standards of service appreciating the savings achievable. This new scenario can benefit both cultural tourism in general and specifically museums thanks to the opportunity to spend a weekend abroad visiting museums or even flying abroad daytime to enjoy a specific temporary exhibit. In fact, travellers have become increasingly accustomed to the low prices charged by these airlines. At the same time, they appreciated the convenience of small airports to get later by bus to the main locations, e.g. Cultural Capitols. This custom to use cheaper airports located sometimes in a different country close to the main destination offered the opportunity to revitalise some heritage assets located outside the big of well-known locations on the way to get from or to the small airport<sup>3</sup>.

Nevertheless, some areas and location/museums are still suffering the overcrowding problem that, if one side can jeopardise heritage, on the other side generates a citizen's negative feeling. Different approaches have been applied to minimize these aspects: to limit the number of visitors, to differentiate the offer adding some alternative appealing locations, to offer virtual visits or create clones to set up temporary exhibits travelling around the world.

A slow onset change is represented by the general aging of the population, mainly in Europe and in the United States, but not limited to, this will soon lead to the development of types of travel, such as cruises or cultural holidays, to the detriment of traditional holidays. We add to this that the development of e-commerce offers consumers greater



flexibility and allows them to organize their trips in their own way; holidays «sew» increasingly tailored. The «adventure» holidays will have to be more developed, as they are appreciated by both young consumers and the elderly. A certain part of the population increasingly avoids organized holidays, for these consumers the holidays represent the freedom, the lack of schedules, the absence of commitments and constraints. It is foreseeable that short-term holiday offers will develop, stays will become shorter and more frequent.

- **Cultural Tourism**

Time ago we have heard of a new kind of tourism, «cultural tourism». Cultural Tourism is an umbrella that groups different types of tourism. Tourists can have different cultural interests and different approaches to cultural opportunities in addition many times they are part of a cluster that can be represented by a family or a touristic group. This means that we must consider any kind of cultural topic from music to architecture passing through ceremonies and food; in addition, tourists can be found and competent of a specific topic or simply curious or passive subject of a «must»<sup>4</sup>. In addition, as already mentioned, they can belong to a group having to negotiate their time/interests with the group.

If tourists choosing adventure tours or mountaineering on rock are subject to a preliminary selection so the interests and competences or attitudes are homogeneous and, of course, the same happens with tourist that choose a tour organized by an archaeologist or a speleologist, this doesn't happen, in general, in case of «cultural» tourists. In most cases tourists have as a main aim to enjoy vacations, relax, and possibly maximize the payback of the «investment» done visiting or experiencing interesting locations. Recently, this un-homogeneity was compensated by the propensity to organize targeted visits designed for opera lovers, imperial residences, gardens or renaissance palaces and more, so thematic tours grown up. Thematic tours many times are designed to enjoy both public and private collections as it happens in «case of historic cars lovers mainly in the United Kingdom»<sup>5</sup>.

- **Different profiles and different interests**

If the «mission» of «heritage managers» includes the aim to reach and «capture» a wider audience they must be able to intercept the potential different profiles capturing their curiosities thanks to aimed actions and offers. As we introduced before, the evolution of tourism through the centuries met «Cultural tourism» as one of the trends, some years ago this approach was many times merged with the idea to spend vacations

in historical towns, arts cities, enjoying monuments, museums, art galleries and sometimes adding operas, concerts and, why not, food and drinks if typical in that area. Of course, this option is still valid but, in the meantime, many relevant things happened and on one side the taste or, if preferred, the expectations of citizens changed, on the other side, due both to changes in socio-political conditions and the continuous need to invent new appealing offers.

- **Museums and Communication**

The classic term Mouseion (Greek μουσειον) and its original meaning «Temple of the Muses» or «Institution of the Muses», home of the custodians of arts but even philosophical school and library. Accordingly with ICOM (International Council of Museums) the definition of museum evolved through the time from a prevalent role of acquisition and conservation of artefacts and relicts to the prevalent role of communication, fruition/enjoyment and education. The history of museums is of considerable importance because it parallels the development of human culture (humanistic, scientific and technological). Nowadays in the age of mass fruition of information heritage and much more cultural heritage must improve the ability to attract, communicate and interact with visitors.

Dealing with museums we face a wide range of «objects», assets and expectations. Science and technology museums since a long time ago developed the attitude to establish an interaction with visitors, the «hands on»<sup>6</sup> model was further developed and improved joining digital technology. Archaeological Museums took much more time to develop a better interaction model, the traditional approach was aimed to experts and researchers, visitors and tourists suffered the lack of communication ability due to objects pertaining to a different age, different civilisation/society, and different location (e.g. the excavation site). How many times have we seen descriptions such as «Terracotta Fragment – Second Century B.C.», objects removed from their usual context or function, and artefacts on display without a «code» that can help us to understand their function or meaning. Following the approach that subdivides objects in two main classes: utility tools and communication objects once a utility tool does not perform anymore its function it may become a communication object but if doesn't communicate it's not useful, so a relict must «communicate». ICT should help to solve such problems, since it should provide context, customised information, references, virtual reconstructions and interactive applications.



One of the main roles of the «communication manager» must be to rebuild the original context of the work of art in such a way that it is possible to «communicate» it together with all of the elements required to make an objective evaluation.

In order to evaluate the potential benefits, we must refer to the added value applications and services that are enabled by new technologies.

The communication process associated with cultural heritage involves a reasonable degree of complexity. We can present a work of art and propose an interpretation of it, or try to offer visitors all of the elements required to evaluate the work of art autonomously. As already outlined, some of the main intrinsic difficulties with the cultural heritage communication process arise from the fact that the work of art usually pertains to a different historical and cultural context from its current situation; indeed, its original location may not be accessible anymore.

This ability to «communicate» doesn't only pertain to archaeological items, even architecture, sculptures, paintings, frescos, music and more can «talk» with the visitor, the key point is how to enable this conversation. Of course, the «conversation» can be activated according with different visitor's profiles, from storytelling, relevant facts and events to sophisticated technical aspects. One of the main ways of evaluating the effectiveness of a (real or virtual) visit to a museum or general exhibit is to ask for feedback about it. Do users exiting the museum believe that they know or understand more about the exhibits than they did before the visit? How do they score the experience? And what about feelings and emotions? As already reminded artefacts are mainly «communication objects», so they must communicate with the visitors. ICT has to ease this process by breaking the barriers that sometimes disable the communication process.

- **Re-shaping the market: the power of platforms**

Change in technology and user profiles cannot avoid impacting the market. The market is evolving in a very significant way. One of the first effects was the transition from the purchase of plastic boxes on the shelves containing DVDs plus printed user manuals to the online purchase and download of applications with pdf or eBook manuals<sup>7</sup>. The idea to buy something «immaterial» on line transferring the right to use in an immaterial way is now largely accepted by the market. iTunes as a kind of rule breaker promoted this approach in the field of the online music market many years ago. This may be considered a kind of second digital revolution after the first transition from mainframes to PCs.



At the same time, we witnessed a significant shift from few expensive software solutions to many «tiny» and cheap APPs. This happened after a long period of time, software developers were mainly cut out from the market and the necessary skills and efforts to develop applications were relevant. This is in some way related to the interesting re-opening of the software market to single and small groups of software developers due to the availability of new successful development platforms<sup>8</sup> to be «populated» by applications and the advantage of the new software market model based on online distribution and support. The last aspect has relevant effects on the software industry because on one side it bridges the gap between micro and small software enterprises and medium and big companies, both offering a set of very well-known e-commerce platforms and creating business opportunities for compact and well-focused applications. This may recall the dilemma between multipurpose devices, many things at an average level, and ad hoc devices, few things in the best way. Many years ago, – «many» of course in the ICT time scale – a «guru» in the field of interaction design, Donald Norman<sup>9</sup>, proposed his own solution to this problem creating the iPod<sup>10</sup>. Apps in general used to follow this last approach; you may need many single apps in order to accomplish a number of different tasks. The proliferation of APPs thanks to the increasing number of developers offered the opportunity to enrich the number of digital guides to museums and collections; the evolution of enhanced reality, once limited to expensive and limited applications, is now one of the leading technologies in the field of cultural tourism. A touristic interactive visual geo-referenced guide based on the exploration of the surroundings outlining the presence and location of cultural points of interest, the ability to walk through an historical building enjoying thanks to the smartphone's display the original furniture or decoration, the opportunity to aim our tablet toward an artefact on exhibit in a museum and enjoy a rich set of information about it or the animation of its use and function can offer a different experience to museum's visitors.

We are in the age of «platforms», platforms make the difference. Platforms are the real «silver bullet» that created mayor opportunities and real impact on society and economy. Global markets are easily reachable via business (biz) platforms, revolutionary business models are based on platforms, innovative services, crowd<sup>11</sup> based initiatives and even innovative financial and trading activities share the same component. Thanks to digital platforms and a lack of legislation a number of market

giants have grown up managing incredibly huge assets owning none of them, simply think about RB&B or Uber but the list is almost endless.

The diffusion of platforms if on one side creates new opportunities on the other side «kills» a number of existent businesses. The access to global service platforms creates a shortcut between offer and demand cutting out major part of the traditional added value chain, as it was long time ago for malls it is now for platforms. The big difference is that you don't need to invest relevant capitals to feed your business, the key investment is the creation of the digital platform, the asset you own is the number of users both on the offer and demand side.

Following the schema of some of the recent revolutions the idea was: digital technology is disruptive cancelling a number of businesses but new businesses will be created, the key point is that the specific nature of digital technology is actually creating less positions than the one eliminated. The visible effect now is an increasing number of workless people replaced by software and robots. In some fields the transition is carried out adding some digital intelligence to optimize workers activity to evolve later on to fully robotized systems. By unit of product/service it costs less a hamburger of electric energy? Do we agree with this scenario<sup>12</sup>, are we happy to live in symbiosis with «computers»? How can this approach impact museums and more in general heritage and culture? Many years ago, a new business model for museums was inaugurated thanks to a wide network of museum's shops or agreement with petrol stations to sell books and merchandise usually available in museums. Apart from other «traditional» online services will 3D printing stations and «makers» enable new opportunities?

Another relevant innovative trend is the use of «crowds» to provide data and services not foreseeable before the Internet; simply think about APPs like TripAdvisor or the one providing the local gas price daily or real-time traffic bottlenecks, can we foresee a «heritage-advisor»? It seems to be a completely new paradigm of software development beyond user groups and open software, the only way to face huge projects and compete with key software enterprises. The average «size» of «social» products and services is now affordable only by crowdsourcing. A number of services that do not find a proper economic dimension or even do not have the required appeal in order to be provided by companies can only rely on crowds, crowds and platforms. This approach enabled innovative solutions like project funding or collaborative film production<sup>13</sup>. In the global society crowds are playing the role of «public services»<sup>14</sup>.



The affordable availability of both access and connectivity together with the diffusion of smart mobile devices enabled a real universe of new applications and services, some based on voluntary information provision, some based on big or open data. Such services were almost unthinkable before.

To conclude, we cannot forget that the computer scientist concept of «Clouds» captured the users, so we moved from local storage and processing to cloud computing in its various declinations (SaaS, PaaS, IaaS, Haas); a number of devices, such as tablets and smartphones, offer cloud services to their owners. So, clouds are now populated by business data as well as by back-ups, photo albums, video clips and songs. Apart the rest of useful services, the introduction of clouds solved a typical nightmare of e-Citizens, the need to change their personal device, phone, tablet, or computer because it doesn't work anymore, it was stolen or they bought a new model. The diffuse use of «clouds» contributed to adding another degree of freedom to e-Citizens; many times, this was a seamless transition, so the idea to show their «selfies» or share a document wherever they are and whenever they want from a notebook, a tablet or a smartphone is a consolidated habit and a powerful driver of innovation. Some cloud-based applications have been already tested in the field of heritage to collect personal contributions about historical facts and events, to share experiences and visual content, to suggest or evaluate/comment visits.

#### • Culture Counts: The Economic Dimension

The present paragraph refers to one of the most misjudged but nevertheless important aspects of culture and cultural services: the economic dimension<sup>15</sup>. We all know that «La culture, ce n'est pas une marchandise comme les autres», and that those that work in the field of culture usually try to shield it as much as possible from the world of money and business. Of course, such actions are admirable, but we cannot ignore the fact that money has a huge influence on the everyday work of cultural institutions; it impacts on the restoration, conservation, care, protection, research and enjoyment of cultural content. Very often cultural heritage, tangible heritage especially, is perceived as a pure cost – something we are committed to investing in without any actual or future return on investment (ROI). This sometimes this happens because those that earn money from cultural heritage are often not the same people that are willing to invest in and preserve cultural heritage. Depending on the country, most of the revenue from cultural heritage is



usually shared among travel agencies, hotels, restaurants, merchandise suppliers, etc. Direct revenue, such as entrance fees, usually represents a minor or even insignificant part of the revenues.

This was one of the key problems in the early days of e-Culture, although cultural heritage enthusiasts created websites, they were often only interested in the cultural value of these websites and so largely ignored the issue of how to make such websites sustainable over the long term (i.e. revenue generation). Such applications and services were very hard to maintain; banners and online advertisements were not enough. Even market models, which were widespread at that time and were based on subscriptions or e-commerce of images and reproductions, did not succeed.

The idea of obtaining revenue from the high-quality digital reproduction of artefacts was the reference market model for quite a long time. Museum curators and superintendents were concerned about the digitisation of artefacts, although not because of any potential damage to the physical object during the digitisation process. Concerns mainly focussed on potential losses of control over the «ownership» of the artefact, some of them become key parts of t-shirts, bags, advertisements, etc. Nevertheless, high-quality digital reproductions represented the core business of the digital division of museums for a decade. The opportunity to take pictures of artefacts was sometimes granted sometimes denied, sometimes granted for free to professional photographers sometimes only to amateur photographers. This business wasn't easy to manage: some of the issues that had to be dealt with included advertisements, IT experts and data management, small payments, and media and/or reproduction delivery. In the middle of the 1990s, one potential solution to these issues was to look for a trusted institution with IT skills and an ability to manage complex IT systems, that is also adept at handling small payments and at customer care, and that also possesses a network point-of-presence in the same territory. The best fit to these criteria would appear to be banks.

Even IT companies tried to enter this business sometimes as key actors sometimes in association with museums curators and cultural institutions, although some of them quickly reshaped the business into a «Museum's Yellow Pages», supported merely by banners, while others that tried to maintain enhanced services decided to open up the service in order to provide a wide range of e-commerce offers, including ticketing, books, cultural travel, merchandise and other related goods, high-quality

documentation and services. The most active players on the museums side tried to improve their budgets by attempting to manage the «memory institution» by applying a more up-to-date organisational model and adding a marketing branch and a sales branch to the usual cultural expertise branch. They started to expand their offers in both the B2B and the B2C directions. In this case, the business-to-business market includes temporary «turnkey» exhibits that can be offered to other museums, agreements with tour operators, television programmes, «the making of» shows, high-profile stages for advertisement, ticketing and info services, among other sources of revenue. Of course, ICT plays an important role when implementing these strategies; a key aspect of designing temporary turnkey exhibits is the availability of «digital originals» and their derived products for lease or sale with the exhibits. The business-to-customer market includes merchandise, restaurants, bars, post-visit services, annual subscriptions, special events and other services.

- **Turnover of the Cultural Heritage Sector**

Cultural heritage is of great value to other industries<sup>16</sup>. Cultural landscapes, townscapes and individual buildings are used as inputs or backdrops for many PC games, by the film and television industry, and by businesses in their marketing and customer-relation-building activities when they organise spectacles and PR/reception activities for clients in historical palaces and museums. These aspects pertain to the «smart value» approach aimed to clearly identify the whole set of potential values associated to a specific heritage<sup>17</sup>. While this use value is not calculated here, it should be mentioned. The tourism sector is the industry that makes the most extensive use of cultural heritage as support for its backbone activities, like hotel accommodation, transport and catering. It is estimated that cultural tourism accounts for 40% of all European tourism; 4 out of 10 tourists choose their destination based on its cultural offering<sup>18</sup>. Cultural heritage is a major contributor to the income from tourism, which stands at 5.5% of the EU's GDP, generates more than 30% of its revenues from trade in external services, and employs 6% of the EU workforce. Tourism and, more specifically, cultural tourism are blooming thanks to new travellers coming from China and India and some Latin American countries. Long distance travellers are many times interested in visiting museums to capture on the fly most relevant aspects of the country. There are clear indications that cultural heritage tourists use to spend more money when travelling than other tourists<sup>19</sup>. This is one of the reasons why some countries or locations are



investing relevant efforts in establishing or even importing «museums» and memory institutions in their own countries. Even «virtual» museums are part of the game, where the term «virtual» not always refers to digital technologies.

- **Heritage Economics, Value and Socioeconomic Theory**

«Each time cultural heritage contributes to artistic, educational or social development, it is a source of value: aesthetic value, experience value, existence value; its production implies economic movement, and not to take this into consideration would lead to a lack of fundamental understanding»<sup>20</sup>.

In order to set the value of cultural heritage objects we must make use of socioeconomic theory. Cultural heritage must be treated as (consumable) goods. Further, according to socioeconomic theory, cultural heritage objects are «common goods». Common goods are characterised as being<sup>21</sup>:

Non-exclusive: goods are nonexclusive when a user cannot technically be stopped from enjoying/consuming those goods;

Non-rivalling: the level of enjoyment/consumption of the goods by a user is not reduced when other people consume it at the same time.

The private (and profit-driven) market cannot produce or supply sufficient non-exclusive common goods. The reason for this is simple: if you cannot force someone to pay to consume specific goods you cannot generate any profit! If profit cannot be achieved for specific goods, then the mechanisms of the private market ensure that such goods are not offered on this market. Therefore, if the mechanisms of the private market alone decided which (immovable) cultural heritage objects should be protected, only those with a high market value would be. This logic applies to all common goods. Now, if this is the position of cultural heritage in the marketplace, how can we find out the values of these goods? From the perspective of value creation/definition, there is no defined and unified methodology for specifying the socioeconomic values of cultural heritage objects. However, standard economic calculation methods can be used to define the value of a cultural heritage object, or better, an aggregated group of cultural heritage objects. The value a consumer gets by consuming a market good is equal to the highest sum of money the consumer is willing to pay to secure that good for his own consumption<sup>22</sup>. Consequentially, the value of a cultural heritage good is the highest sum of money that a consumer is willing to pay to consume the good. This is the use value of the good. However, just as for other



common goods, cultural heritage objects are non-marketable goods and also non-renewable goods. Note that the values of such goods must be defined by analysing two types of values: the use value and the non-use value. In this section we will concentrate on trying to analyse the use value of cultural heritage from a socioeconomic perspective. The non-use value is a value that must be added to the use value to be able to accurately gauge the total value of cultural heritage to society. This is not done in this paper.

Usually studies of cultural heritage and its economic effects make use of the following indicators: turnover, employment (direct and indirect) and frequentation (number of visitors). Such studies also make use of a number of different approaches, such as basic cost studies, economic impact studies, contingent valuation and choice modelling and regression analysis. There are also hedonic, travel cost and property value studies. In this work we have chosen to analyse the sector using its turnover and employment capacity as primary indicators.

#### • Conclusion

The present paper provides some basic insights about tourism, cultural heritage and museums, we started from the evolution of tourism to identify the evolving typology of tourists and their main interests and expectations, the need to offer many times an extended set of opportunities to satisfy different participant profiles, the wide range of museums and cultural institutions that may face the touristic market, last but not the least the economic dimension, both in terms of asymmetric market and economic value. If we consider the expectations of visitors we can outline that: if we consider «conventional» cultural heritage (museums and galleries), this sector, in average, lacks expertise and experience in marketing and business promotion, which also makes it difficult to develop credible business models and plans, and to attract investment; there are analogous problems in the cultural tourism sector. There are hundreds of projects and initiatives related to cultural tourism in Europe, but they have often been designed based on «supply-oriented» thinking; the needs of the customer, the cultural tourist, are rarely investigated, human factors and user centred design are often neglected.

More generally, the problem of a lack of mutual understanding between the cultural sector, the service industry and ICT experts, due to their different ways of thinking, makes it difficult to achieve fruitful interdisciplinary cooperation in areas ranging from education to

multimedia production, where the availability of cultural heritage content could open up very promising development perspectives. In order to be able to develop innovative and marketable products and services with real cultural added value, the personal and direct involvement of experts from the relevant cultural area is absolutely required. Despite the above mentioned issues, there are nevertheless a number of interesting examples and initiatives, on various scales, of the successful economic promotion of cultural heritage around the world. Unfortunately, they often have only local or regional visibility, and their positive (and negative) experiences cannot be fully exploited and shared by other projects. As a consequence, the same mistakes continue to be made; in short, the wheel keeps on being reinvented.

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<sup>1</sup> Ronchi A. M. National Languages and «Minoritized» Languages in a Long-Term Perspective // Multilingualism in Cyberspace. Proceedings of the Ugra Global Expert Meeting (Khanty-Mansiysk, 4–9 July, 2015). Moscow, 2016. P. 269–274.

<sup>2</sup> Ronchi A. M. Museums Exhibitions in the Age of Digital Communication // Museum – monument – heritage. 2017. N 1. P. 146, 154.

<sup>3</sup> E.g. natural heritage and built heritage like castles and monasteries; during the transfer from the airport to the city instead of stopping at a bar or restaurant they stop for a short visit to the cultural asset.

<sup>4</sup> E.g. Loenardo da Vinci's Gioconda, the Mask of Tutankhamun, Bolshoj Theatre opera etc.

<sup>5</sup> Duke of Montagu – Beaulieu Car Museum. URL: <https://www.beaulieu.co.uk> (accessed date: 21.02.2019).

<sup>6</sup> Initiated by the Deutsches Museum (1903) and improved by the Exploratorium (1969).

<sup>7</sup> Ronchi A. M. e-Citizens: Toward a New Model of (Inter)active Citizenry. N. Y., 2019.

<sup>8</sup> Ronchi A. M. The Smart Value platform // Bridging theories, strategies and practices in valuing cultural heritage. Macerata, 2017. P. 225–240.

<sup>9</sup> Norman D. A. The psychology of everyday things. N.Y., 1988 ; *Idem*. Things that make us smart: Defending human attributes in the age of the machine. MA, 1994.

<sup>10</sup> Norman D. A. The design of everyday things. N. Y., 1988 ; *Idem*. The design of future things. N. Y., 2007.

<sup>11</sup> Surowiecki J. The Wisdom of Crowds: Why the Many Are Smarter than the Few. N. Y., 2004.

<sup>12</sup> Ronchi A. M. «...1984 won't be like „1984“»? // Tangible and Intangible Impact of Information and Communication in the Digital Age, In the framework of the UNESCO Information for All Programme and X International IT Forum (Khanty-Mansiysk, 3–8 June, 2018). Khanty-Mansiysk, 2018.

<sup>13</sup> E.g. WreckAMovie.com.

<sup>14</sup> Surowiecki J. The Wisdom of Crowds: Why the Many Are Smarter than the Few. N. Y., 2004.

<sup>15</sup> Ronchi A. M. e-Culture: Cultural Content in the Digital Age. N. Y., 2009.

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<sup>24</sup> Ibid.

<sup>25</sup> *Ronchi A. M.* Heritage «values» in the decision making process, volume Paveldo brydès // *The Heritage Traces*, Vilnius «Savastis». Vilnius, 2017.

<sup>26</sup> Cultural tourism // European Commission. URL: [https://ec.europa.eu/growth/sectors/tourism/offer/cultural\\_en](https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en) (accessed date: 21.02.2019).

<sup>27</sup> Data from New Jersey (USA).

<sup>28</sup> MCC Culture et development No 141 // *Ministere de la Culture et du Communication (MCC) Direction de l'administration generale*. Paris, 2003.

<sup>29</sup> *Narverud S., Ready R. C.* Valuing cultural heritage. Cheltenham, 2002.

<sup>30</sup> Ibid. Close to the end of the 1970' Eurobarometer did an interesting survey about this «will to pay».