



# THE ROLE OF MUSEUMS IN CULTURAL TOURISM

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# INTRODUCTION

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- ▶ In recent years there is a shift in museum world from pure collection stewardship more toward public – public dimension became more important
- ▶ Given that tourists make up a portion of the audiences and, in the case of some museums, even a sizable portion of all visitors, this emphasis on museum audiences does have a significant connection to tourism.(Kotler & Kotler, 1998).
- ▶ As a result, it is crucial for museums to take into account the visitors' demographics and their interactions with the particular museum.

# INTRODUCTION

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- ▶ The economic, social, and political impact of tourism is widespread practically everywhere in the world (Goeldner & Ritchie, 2007).
- ▶ Cultural tourism has emerged as the area of tourism with the fastest rate of growth over the last ten years, and it is expected to continue to expand in the years to come as travelers become more affluent and can afford to travel more widely.

# INTRODUCTION

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- ▶ Tourism can clearly be perceived as a two-edged sword for cultural institutions like museums.
- ▶ But if they don't engage with it and build partnerships with it, they miss out on the potential it brings and can't help guide it toward a sustainable course (Sustainable Tourism and Cultural Heritage).

# INTRODUCTION

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- ▶ To achieve a positive interaction between the tourists' expectations and goals and the host or local communities, which may conflict, is a huge and actual undertaking that brings many chances and problems. (ICOMOS)
- ▶ Although the social impact of tourism, which may be either positive or harmful depending on how it is planned and managed, has long been acknowledged, it is now receiving more attention. This includes the economic influence of tourism, particularly cultural tourism (Goeldner & Ritchie, 2007).

# INTRODUCTION

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- ▶ Because they engage with cultural heritage or perhaps are cultural or historical assets themselves, museums can serve as attractions that promote cultural tourism. Therefore, their contribution to the growth of cultural tourism is unquestionably valuable. Although the management, conservation, and presentation of cultural and heritage assets are in the interests of both the tourism sector and the cultural heritage management sector, including the museums, the two sectors operate on parallel planes, maintaining a tense partnership with surprisingly little communication (McKercher & Du Cros, 2003).

# WHAT IS A MUSEUM – BRIEF HISTORY

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- ▶ There are many definitions of museum all around the world
- ▶ In Europe, museums are usually public funded by state
- ▶ The forerunners of today's museums were the socially and privately exclusive collections of rare or important artifacts amassed by European aristocracy, and over the years, museum operations were influenced by concepts from the Renaissance and the Enlightenment of the 18th century (Bennett, 2013).
- ▶ In order to civilize people and improve communities, new concepts emerged at the start of the 19th century, and museums were utilized to educate and enlighten the general public (Bennett, 2013).

# WHAT IS A MUSEUM – BRIEF HISTORY

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- ▶ Over the course of the 20th century, there had been a tremendous increase in the number of museums worldwide.
- ▶ Nearly every facet of running a museum has evolved at the same time, including professionalism and many specializations within the industry.
- ▶ There are many different types of museums in existence today, but they all share a few characteristics that give the idea of a museum a global and universal scope. The definition of a museum provided by The International Council of Museums is among the most understandable and well-known (ICOM). It is a crucial definition that forms the basis for comprehending the term "museum":



# WHAT IS A MUSEUM – BRIEF HISTORY

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- ▶ *„A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment“ (ICOM, 2007)*
- ▶ The definition outlines the museum's essential characteristics and purposes. When it comes to the operation, the term "non-profit" is crucial. It also has implications for the museum's governing body and its financial obligations.
- ▶ In September 2019 – ICOM conference in Kyoto – new definition

# MUSEUMS AND CULTURAL TOURISM

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- ▶ “Each sector has a different disciplinary focus and mandate, serves a different role in society, has different political overlords, and is accountable to different stakeholders groups.” (McKercher & Du Cros, 2003, p 3).
- ▶ Due to all of this, the connection may become challenging, which could lead to numerous missed opportunities to offer top-notch tourist experiences while managing rare and delicate resources in a way that is sustainably, socially, environmentally, and morally appropriate (McKercher & Du Cros, 2003, p XI).

# MUSEUMS AND CULTURAL TOURISM

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- ▶ It is easy to comprehend their current relationship and identify their key distinctions, points of convergence, and areas for productive collaboration by contrasting some of the fundamental components within the fields of museums and tourism.
- ▶ The non-profit and profit aspects, which fundamentally alter their logics, are the most obvious distinction between museums and cultural tourism. However, there are some challenges that both sectors face.

# MUSEUMS AND CULTURAL TOURISM

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- ▶ Both museums and tourists can benefit society, for instance by fostering cross-cultural understanding and promoting experiences, education, and leisure.
- ▶ The non-profit and profit aspects, which fundamentally alter their logics, are the most obvious distinction between museums and cultural tourism. However, there are some challenges that both sectors face.

# MUSEUMS AND CULTURAL TOURISM

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- ▶ There are numerous distinct stakeholders with a wide range of interests in the subject of cultural tourism.
- ▶ Some of the tourism stakeholders, such as travel agencies, airlines, international organizations like the WTO, and, of course, travelers themselves as consumers, represent interests from beyond the host country. However, there are also local stakeholders in tourism.
- ▶ The citizens of the host society, the general public, and the local governments are just a few examples of the numerous stakeholders in tourism within a particular destination or region.

# MUSEUMS AND CULTURAL TOURISM

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- ▶ Those stakeholders can include museums and cultural heritage institutions that work in the field of luring tourists.
- ▶ When it comes to museums, a stakeholder is someone who is interested in the policies and programs of the institution. Given the museums' vast societal responsibilities, it is clear that they have a number of distinct stakeholders, each with their own set of goals, wants, and expectations.
- ▶ Stakeholders include, for example, museum administrators and personnel, local political and governmental entities, numerous interest groups, and, of course, all museum visitors.

# MUSEUMS AND CULTURAL TOURISM

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- ▶ Those who use the museum in some way make up the audiences, which also includes regular museum goers.
- ▶ Tourists are among the museum audiences, therefore tourism organizers, operators, and even tourism services—both local and foreign—can be considered important stakeholders in a museum's management (McKercher & Du Cros, 2003).

# MUSEUMS AND CULTURAL TOURISM

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- ▶ As a result, compromises between conservation values and tourism have received far too much attention.
- ▶ The relationship between tourism and cultural heritage management has traditionally been characterized as a competition for use of the same resource rather than cooperation to achieve mutually beneficial goals. It's not necessary that this holds true when considering the link between museums and tourism, but it's possible to remark that the two sectors' approaches to the resource are at opposite ends of the spectrum (McKercher & Du Cros, 2003).



# MUSEUMS AND CULTURAL TOURISM – SUSTAINABLE DEVELOPMENT

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- ▶ One of the main issues in all planning and development theories over the past few decades has been the concept of sustainability or sustainable development. At all levels, from individual to institutional, it has influenced policies and behaviors. In essence, the ideology of sustainable development requires a particular mindset. It is pertinent to the ways in which a resource should be harvested or used in order to prevent irreversible harm or depletion.
- ▶ The phrase is frequently associated with ecological or environmental concerns, as well as with the wise use of natural resources.

# MUSEUMS AND CULTURAL TOURISM – SUSTAINABLE DEVELOPMENT

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- ▶ The major objective is to guarantee quality of life, both now and in the future.
- ▶ Since both concepts can be challenging to deal with, cultural sustainability is often a novel concept that is perhaps difficult to describe. As a result, the idea of cultural sustainability—also known as sustainable cultural development—needs to be given much more consideration.
- ▶ The principles and objectives of sustainable development are always similar from the perspective of tourism, which is typically one of economics, and at its best, "sustainability pertains to a destination's ability to maintain the quality of its physical, social, cultural, and environmental resources while it competes in the market place." (Goeldner & Ritchie, 2007).

# MUSEUMS AND CULTURAL TOURISM – SUSTAINABLE DEVELOPMENT

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- ▶ For the enjoyment of current and future generations, cultural heritage management (also known as cultural resource management) is defined as "the systematic care done to conserve the cultural values of cultural heritage assets." (McKercher & Du Cros, 2003, p. 52)
- ▶ It is the responsibility of museums to preserve the cultural heritage that they gather, including both tangible and intangible items and knowledge. Even if they are able to take note of societal change, museums can even be said to be conservative in their sector by nature; they can even be considered to be institutions that promote ultimate cultural sustainability.

# MUSEUMS AND CULTURAL TOURISM – SUSTAINABLE DEVELOPMENT

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- ▶ In terms of sustainable cultural growth, museums and tourists both share some interests and have a lot to learn from one another. It must be remembered that "[s]ustainability can arise only when the practice of trading off one set of values for another ceases and, instead [both] interests cooperate toward the attainment of common goals" (McKercher, B., & Du Cros, H., 2002, pp. 2-3)
- ▶ Since most museums are well equipped to host and accommodate a certain number of visitors without endangering their collections and assets, they do already have some visitor potential and thus some potential for tourism. Museums are also a part of the preexisting cultural infrastructures of the host societies.

# MUSEUMS AND CULTURAL TOURISM – SUSTAINABLE DEVELOPMENT

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- ▶ It is possible that a strong partnership between museums and tourism, based on the principles of cultural sustainable development, will benefit both parties and the resource of cultural heritage.
- ▶ Between complete cooperation and complete conflict, Bob McKercher and Hilary du Cros discuss the potential interaction between tourism and cultural heritage management. The "cooperation/conflict continuum" is what they refer to as.

# MUSEUMS AND CULTURAL TOURISM – SUSTAINABLE DEVELOPMENT

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- ▶ Both cultural tourism and museums have a similar aim, and both can be a component of a larger cultural agenda in a given region. The economic impact of tourism and its ability to bolster the already-existing infrastructures, particularly those in the cultural sector, are two reasons why it is frequently valued as a contributor.
- ▶ However, it appears that the nature and potential of the museums is often misunderstood and as a result they may be under-valued in the preparation of national and local cultural policies" despite the fact that museums frequently play a significant role in developing policy regarding culture, for example regarding education (Boylan).

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