

UNIVERSITY OF ARTS IN BELGRADE

UNIVERSITÉ LYON 2

Interdisciplinary postgraduate studies

“UNESCO Chair for Cultural Management and Cultural Policy in the Balkans”

Master thesis:

***SOCIAL MISSION OF MUSEUMS THROUGH CULTURAL TOURISM
DEVELOPMENT***

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Belgrade, october 2007.

Acknowledgments

I want to acknowledge University of Arts Belgrade, for providing me an excellent arena of knowledge and experiences in a field of Cultural Management. Furthermore, I thank them for providing me opportunity to be a part of a program which promotes cultural diversities by its sole character. Thanks for bringing us together from all parts of the world!

Without the generous support of numerous people in Grenoble, who provided me a warm welcome during my internship, my research wouldn't be realized. I am especially grateful to Jean Guibal, for his support and advices during my 3 months of fieldwork in course of the internship. I also want to thank to all the people in „Conservation du Patrimoine en Isère“ for their hospitality and for involving me in French culture of today.

I am deeply grateful to Prof. Dr. Sanjin Dragojević for being ready to help me with his professional advices, and for his supervision of my thesis.

I want to wish a warm thank to all my friends and colleagues from a 'group', for all the joys and help they gave me in our endless days and nights of Belgrade. I wish to say to my dear friend Johanna: We 'killed'¹ it!

Finally, and most important of all, I wish to thank to my parents for their tremendous support and unconditional love they gave me throughout all my period of study. I thank them for all the coffees they prepared for me in a hard working times...

...And thanks to UNESCO for fighting to preserve our rich cultural diversities...

¹ It means success.

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ABSTRACT OF THE THESIS

The main aim of the thesis is to analyse a dialogue between tourism and culture, with museums as main protagonists in that process. In the thesis I discuss the principal mission of the museums, concerning their pedagogic role, which is performed through the successful acceptance of diversified structure of the visitors, covering different social and age groups, including tourists. With the transformation of the museums during last two decades, from „passive conservation institutions“ to „museums events“, one new dimension of their mission is recognised as very significant: attention dedicated to the public which invokes the social function of museums and turns them into ‘visitor-friendly’ institutions. Thus, in the body of the thesis I discuss different factors that play an important role in this relationship and touch upon several fundamental museological issues and significant changes in the museum world in a modern society, regarding public dimension or audience development.

As the main focus of my thesis is on dialogue between tourism and culture, an important part I dedicated to the phenomenon of tourism, but from the aspect of its role in process of cultural exchanges, perceived and analysed as an important means of understanding and appreciating cultural differences and cultural heritage in all its tangible and intangible forms. After researches and insight in practical cases, I can claim that tourism can make a significant contribution to cultural and also economic development of a country, and enable its cultural heritage to be recognized, but only if it is properly managed, and in coherence with the development directions of culture, in order to assure the sustainable development. Otherwise it can harm to already delicate and fragile cultural heritage, especially if its limited in its endurance.

Finally, necessary interaction between heritage / culture and tourism can be achieved through the key role of museums, reflected in bringing the public in interaction with cultural processes and products existing in diverse forms of cultural heritage. Thus, I discuss the phenomenon of cultural tourism, as a way of access to the culture and heritage. After deep theoretical insight in the issue of tourism and culture and their possible reconciliation, I am testing the set up theories and hypothesis, on a basis of several examples.

Through the research in French region Isère, I have attempted to explain the importance of dialogue between museums and tourism structures of the region, on a basis of explorative research done in several museums under the supervision of heritage institution „Conservation du patrimoine de l'Isère” - Musée Dauphinois (ethno museum, museum of the society); Musée de l'Ancien Evêché (museum of the society, history; also kind of

archaeological museum) and Musée de la Révolution Française (historical museum, including applied art; located in the attractive area with the supplement „power of tourist attraction“). By conducting surveys in a field, I tried to answer some of the main questions of the thesis: What are the existing relations between tourism and museums (in this case in Isère)? How to build the stronger cooperation between them? Which kind of strategy to establish, in order to create a specific cultural tourism offer and to give the heritage and culture right place in the image of the regions? I came to the conclusion that a majority of museum professionals are interested in stronger relationships with tourism structures, and wish to open museums more to tourist public. The example of ‘Musée de la Révolution française’ shows the way of building stable relationship with tourism structures and of contribution to successful cultural tourism development in appurtenant domain. Along with this example, ‘Musée Dauphinois’ and ‘Musée de l’Ancien Evêché have given me the answer to the following question: What are the necessities in today’s museums, concerning their accessibility to a wide structure of public? In a given analysis I have examined the real level of accessibility of museums to tourist public? Through conducted researches and interviews with the responsables, I have concluded that museums’ development concerning their accessibility to tourist public is progressively advancing. Cases presented in my thesis clearly demonstrate this.

From discussions and interviews with different tourism professionals, I got the opinion that a majority of them do not consider heritage of Grenoble and Isère rich enough to create an image of ‘cultural’ Isère. “The heritage we have is not rich enough to attract the visitors in Isère.” (Eric Lecocq, CDT). On the other hand, my inquiries proved the opposite. Musée de la Révolution français proved that museum and heritage can be the main motivator for visiting the region. Yet, it is important to mention that tourism professionals believe for Isère to have sufficiently rich and attractive heritage for a creation of ‘cultural tourism’ offer, but just as an additional offer for tourists whose primary reason of visiting Isère is other then culture. Nevertheless, it can be concluded that a major part of tourism professionals do not consecrate enough of attention to culture and heritage as valuable resources for present-day tourism activity. On the other hand, numerous surveys on modern tourists have proved that culture and heritage are most demanded ‘elements’ of ‘tourist products’.

I am finishing the thesis with the presentation of successful examples of ‘museum experiences’ as main guidelines for cultural tourism development of the region. Croatian Zagorje Museums are providing different sensory experiences to its visitors, and interpret the cultural heritage of the region through specific form of ‘mediation’ accessible to all.

CHAPTER 1

Approach, theory and research methods

1. Introduction

During the postgraduate studies of Cultural Management and Cultural Policy in the Balkans, I was becoming more and more interested in inter-relationships between tourism, culture and development, and in examination of nowadays omnipresent role of tourism in the process of expressing culture and cultural differences throughout the world. The themes and issues discussed here are emerging from the need to explore these relationships in order to define the clear role of museums as significant resources mobilised in cultural tourism.

The central aim of this research is not to give the critical review of museums' participation in cultural tourism, but rather to conduct the analysis which could assist practitioners working in a field of tourism and culture, to indicate the advantages of the cooperation and partnership between the included actors (tourism bodies and museum institutions) for the cultural tourism development.

Case study in my work is based on an explorative research done in French region Isère, in which several museums under the supervision of „Conservation du patrimoine de l'Isère”² are researched and analysed, through their perception of their own role in cultural tourism. Furthermore, I examined readiness of tourism practitioners in a region, to look at tourism and to manage it as a means of sustainable cultural development. The research was done within a framework of a professional internship and took place in the city Grenoble, in the institution “CPI” throughout the period of three months.

To exemplify the processes and aims of such inter-relationships within the fields of tourism and culture, I have examined and presented another illustrative case relating to the mobilisation of museums in cultural tourism development. Cultural institution “Muzeji Hrvatskog Zagorja”³ in Croatia, governs five museums in the region: „Peasant's Revolt Museum“ (historical museum, situated in 18th century baroque palace); Museum „Old village“ (open-air, ethnological museum); „Castle Veliki Tabor“ (historical museum,

² „Preservation of heritage of Isère“ (CPI later in the text): institution which has the mission to run specific „heritage“missions in the region. It takes a leading role as coordinator, collaborator and initiator in charge of preservation and valorisation of regional heritage, and as governing body of fourteen regional museums.

³ Croatian Zagorje Museum (MHZ later in the text): national museum institution, governing body of five museums in Zagorje region

UNESCO protected monument); „Gallery of Antun Augustinčić“ (art museum, dedicated to a famous Croatian sculptor) and „Museum of evolution and Neanderthal finding site“ (geological-paleontological, historical museum; museum of the society). I examined its perception of museums' role in cultural development of the region, and presented actual, but also possible cultural practices of several museums, based on the analysis of their potential, conducted researches and successful examples.

Thus, the main aim of the thesis reflects in the answer to the following questions: What are the necessities in today's museums, concerning their accessibility to a wide structure of public? How much they are really accessible to the tourist visitors? What are the existing relations between tourism and culture bodies? How to build the stronger cooperation between them? Which kind of strategy to establish, in order to create a specific cultural tourism offer and to give the heritage and culture right place in the image of the regions?

I was greatly helped by the institutions in Grenoble, which gave me an overview of the situation and practice concerning museums, “CPI” earlier mentioned in a text, with its museums, and Tourism Office of Grenoble, as well as numerous tourism institutions in Isère region, in charge of tourism development on a local and regional level.

The thesis is divided up into several inter-related chapters. The next chapter thus introduces the historical background of museums, their “identity”, mission and role in a society. Furthermore, I will present the “mutations” and evolution processes which they went through, and nowadays trends in museum “business”. The discussion will relate to other concepts such as social role of museums, care for a visitor in a centre of museums' attention, and important role which they take as intermediaries between culture and tourism. Finally, museums are characterised as playing a number of roles in the cultural tourism development process, as they relate to society, its cultural, economic and general development. The main focus is on the fulfilment of their social mission, by meeting the expectations of the wide public.

After presenting museums, their main purpose and social significance, I move to the global phenomena of cultural tourism, which includes an overview of the key issues in tourism, culture and their relationships. By introducing complexities of their mutual progress, in explaining the responsibilities, tensions and actions of each part, I will discuss the centrality of the culture and tourism relationship and the way this is fundamental to social,

cultural and finally, economic development. Finally, I will present culture, heritage and museums as important tourism resources in development of sustainable cultural tourism.

Having articulated various roles of museums and tourism, next chapter presents the illustrative case - example of Isère museums, their potential, normative and developing actions relating to cultural tourism, based on practical researches in a field. The museums are observed in appropriate contextual framework, relevant for the final conclusion.

Finally, after France, I move to Croatia, to give another example of museums as possible protagonists of regional cultural tourism development, placed in a different cultural and political context. Here, I will present other kind of instruments and actions which museums undertake in a field of tourism-culture relationship, in order to respond in a best way to demands of present-day cultural and social development.

Presented case studies in fact highlight ways forward, which address the problems, challenges and potentials discussed in the previous chapters.

2. Research methods and data analysis

Main focus of my research was on the dialogue between tourism and museum sector, and on showing direction for their dynamic relationship, in order to accomplish museums' dimension of serving society in a form of cultural tourism. To carry out this work, I have used a combination of several methodologies which enabled me gathering of necessary information, and finally the creation of a synthesis of conducted research in a form of the existing thesis.

I found lot of work carried out concerning the relationship among culture and tourism, as well as museums and their “new” roles in the society. This can be attributed to the fact that museums today are going through the period of “re-establishing” their social mission on the one hand, and that cultural tourism is a global phenomenon which “conquest” the world, on the other. Thus, I have had no difficulties in finding relevant literature concerning these issues.

Firstly, I have analysed the existing theories and professional opinions in order to get a better insight and understanding of a given area. Thus, in my work I will deepen the involved questions theoretically, while using example cases to verify the given assumptions. Although the nature of the concerned issue is being researched by many specialists from a field, I will have generated some ideas and hypothesis, obtained through the analysis and inquiries I have conducted.

Main focus of my research was on the certain museums in French region Isère where I have done my researches during professional internship, and on their relation with tourism sector. I have analysed their accessibility and readiness for tourist public, as well as potential of the region for cultural tourism on the basis of museum offer.

Finally, in the last section I have given the short description of Croatian model for cultural tourism, based on museum institution in region “Hrvatsko Zagorje”, situated in the surroundings of a capital. I draw up some activities and instruments that it has developed, but also its unused potential for a cultural tourism mediator.

Therefore, my research was split in several parts, and after the theoretical processing my work consisted of a certain terrain work which included quantitative and qualitative research. As the main “actors” of my studies are museums, I had to get familiar with the chosen museums, their missions, collection and expositions, through the visits. It provided me the insight in their adaptation to public, especially tourist public, related to the reception of visitors, services offered, and different equipage, important for visitors' taking.

The following sources for my research were data obtained in museums: their promotion materials, brochures, all existing means of communication and other accompanying tools, as well as web sites, of the museums and other institutions concerned. So, I will conduct my work also on the basis of document analysis. Certain documents concerning the region Isère, I have collected from the institutions involved, by contacting and meeting responsible persons, managers of these same institutions (all the Museums involved; Tourism Office Grenoble; County Comity of Tourism – „Comité Départemental du Tourisme“; Department for tourism and mountains; etc.).

When about tourism bodies, I have consulted their web pages to get myself familiar with their missions, domain of work and level of participation / inclosing in the cultural tourism development. Furthermore, by analysing different work documents (studies, researches, observations, analysis...) which certain institutions carried out, I will obtain supplement information about their work and level of interest for the culture and heritage, as well as about their activities related to cultural tourism development.

As last part of the methodology used, I will mention „terrain work“, principally conducted through the semi-directive, in-depth interviews, of estimated duration of 2 hours approximately. To realize them, I have elaborated certain questionnaire, which represented me a certain support for leading discussions, but leaving a great deal of space for manoeuvre

in their responds. In order to lead the interviews in a way to get the needed information, I created different questionnaires for tourism then for museum actors⁴. Furthermore, I adapted myself in a best possible way to each interviewed person, dependent on his/her domain of work, type of institution, etc.

These researches, document analysis and interviews will be conducted in order to reveal all the relevant aspects of museum work, practical and material, those concerning tourist public, tools of mediation toward public in general, with the particular retrospective of their potential for mediators between tourism and culture on one hand, and to discover the cultural tourism as a the ambassador of cultural diversity and cultural development, on the other.

3. Theoretical framework for the Analysis of Museums and Tourism Relationship

During the last decade, museums are central to the successful development of cultural tourism. I will discuss the different factors that play an important role in this relationship and touch up on several fundamental museological issues and significant changes in the museum world in a modern society, regarding public dimension or audience development. Among others I will quote T.Šola who talks about this specific dimension of museums' mission in his book „Marketing in the museums(or excellence and how to achieve it)“.

Almost the whole society faces the phenomenon of cultural tourism. UNESCO „believe that tourism, which brings individuals and human communities into contact, and through them cultures and civilizations, has an important role to play in facilitating dialogue among cultures.“ In the study „Tourism, culture and sustainable deveelopment“ UNESCO discusses the complex questions that surrond the relations between culture and tourism... For them, tourism has a special mission of protecting and promoting cultural diversities. „As tourists, and as people, in a globalising world, we are increasingly in contact with ‘other’ cultures, able to experience the uniqueness of each and the commonalities of all. Tourism can be a powerful mechanism for understanding other places, peoples and pasts, not through selective, high profile cultural sites and activities that may not necessarily be representative of the societies they operate in, but through a more democratic and ubiquitous approach to

⁴ See the Appendixes 1. and 2.

cultures (Bouchenaki 2004). In these terms even mass tourism has important and forgotten cultural elements.“⁵

To understand the social mission of museums, the importance of their relation with tourism, and to comprehend the phenomenon of cultural tourism, it is important to define all possible factors concerning these issues. The most important terms that will be discussed are 'public/visitors' and 'museum'. These two issues are often related to the issue of 'tourism'. In the following chapters I will discuss the the relationship between these three.

⁵ „*Tourism. Culture and Sustainable Development*“, Robinson, M. and Picard, D., Division of cultural policies and intercultural dialogue, Culture Sector, UNESCO, Paris, 2006., p. 10.

CHAPTER 2

I. Museums in the evolution process: mutations and trends

„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.“⁶ Rules concerning the mission and ethics of the museums designate the context in which they place themselves. Museum has to be “permanent”, it is “non-profit making”, it is “in the service of society and its development”, and it has to be “open to the public”. If we compare these notions with the ancient definitions of museum, we can observe them as “revolutionary” when it is about their role related to the society, with its social dimension now very accentuated.

Changes in contemporary world have put in front of museums a hard task of confronting, not like it was formerly with the limited circles of “connoisseurs” – a kind of cultural “elite”, but rather with the wide masses of public. Today, museums strive to complete their professional ethics, and as public institutions serving society direct their attention to the public, and seek to satisfy their needs. The museum which is at service just to certain type of “elite”, whether it is about cultural, social or educational elite, is not following the professional ethics of museums and does not accomplish one of its main duties, “to serve as educator and cultural mediator to an increasing number of visitors belonging to all levels of the community, locality or social group.”⁷

However, thirty years passed since museums touched this significant transformation, from “dusty” museums without any significant changes during the 19th century, to museum “events”, derived progressively from the movements of “grand” expositions and at the same time, sociological researches on art and cultural public in the 1960’s, and renovations of museums initiated in the 1970’s. In the past, museums were leaving visitors mainly to themselves. Today, museums recognise that they have to assist the visitor and provide him something of value. For modern visitors, museums became boring and static institutions, which give you the feeling that nothing is changed for years. Very often museums are led by “scientific” principles, neglecting new technologies and new, needful domains of

⁶ ICOM, Statute of ICOM, Art. 2 - 1

⁷ ICOM Code of Professional Ethics for Museums

museological science. Thus, the exhibitions remain just the product of curator's personal interests and topics of research. In this way, museums by intruding "their" configuration of exhibition and by forcing their personal view are closing the visitors in certain conditions of perception. To achieve their subjective goals, such curators restrict visitor's experience by dictating him a way of adoption and interpretation, which is probably opposite to his nature. „Communication in many museums is still rather conventional: everyone is presumed to start from the same point and to undergo the same knowledge-enhancing experience at the same pace. Thus the visitor plays the passive role and the museum the active role. Access to museums is highly structured, predetermined and controlled by the staff so as to be 'correct', 'understandable', and 'educational' .“⁸

It is clear that radical changes in museums are needed is unquestionable, and many museums deal with it over the recent decades. Still, many museologists have remained faithful to the more traditional concept of the museum, and regard such changes as an assault upon the profession and its customary practices. However, these changes do not represent the „doom“ of museology , but its necessary reformation through new forms of operations and new medias who will provide better respond to the expectations of public. Although this need for transformation in museums is evident, that it is understood and welcomed by the museum practitioners is not certain. However, one thing is sure: present-day modern society from the museums expects much more than just a group of informations about historical or scientific facts, represented in a „dry“ and un-interesting way. Consequently, museums are really going through, according to Tomislav Šola (recognised professor of museology), a „crisis of institutional identity and a crisis of concept.“

Daily, more and more museologists recognise that in order to be considered a valid and active participant in their society, they must be accessible to all and need to place the visitor at the centre of the museum, its services and resources. Today is the period when museums will have to become more responsive, in all aspects of the development of their operations, functioning, programming and public.

„ In a word, a new emplacement of museums connote modern running and consciousness about the 'user', hence management and marketing. A change which has happened in a status and public image of the institutions brought a crisis of institutional identity, so museum curators often exert themselves with the new energy, to prove that

⁸ MUSEUM INTERNATIONAL, VOL L, n° 4, October 1998, p.29.

museum is a scientific institution with just a few educational duties. They will rarely succeed with it.“⁹

Although ICOM recognised educative role of museums as institutions serving the society as very significant one yet in the 1950's, it was necessary many years to pass, for the museologists to absorb this idea and to infix it in their basic operation. This “sluggishness” brought to, already mentioned, institutional crisis in a world of museums. But consequently, museums have been “forced” to integrate themselves into a changing world with updated working methods and a more up-to-date outlook to enable them a new way of communication with a user, and reinforcement of the exhibitions' impact through „visitor-oriented“ presentation forms.

In a word, museums look after world's cultural heritage and they interpret it to the public. They have a special status and responsibility because of the importance of that tangible or intangible heritage they present. Their work is a service to a public and as such demands highest standards of professional practices and some legal frameworks within which they function. Museum professionals have to respect though a set of minimum standards defined in ICOM's¹⁰ Code of Ethics for Museums. By respecting these in their operation, museum practitioners provide the expected level of professional practice which is considerably defined by the needs and expectations of the whole society. And as ICOM is dedicated to heritage for sixty years, it continuously introduces new tasks for museum professionals. So, above mentioned standards are just a part of museums' responsibilities, which are extended with new „rules“ responding to new needs and trends in a museology.

As their work is a service to a society, museums have an important duty to improve thier social role and attract wider audience from the community, locality where they operate, but also broader public from all parts of the world. Through interactive communication with its diverse public, museum accomplishes its educational role and in this way confirms the importance of the heritage presented. Therefore, museums have identified themselves as active participants in their society, and as such they recognised the importance of being

⁹ Šola, Tomislav, *Marketing u muzejima ili o vrlini i kako je obznaniti*, Zagreb, Hrvatsko muzejsko društvo, 2001., p.25.

¹⁰ International Council Of Museums - is the international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible. Created in 1946, ICOM is a non-governmental organisation (NGO) maintaining formal relations with UNESCO and having a consultative status with the United Nations' Economic and Social Council.

accessible to all. They should be of a real use by giving value in terms of providing resources for intellectual debates and education, but also for pleasure and enjoyment

However, museums need to remain faithful to their traditional values embeed in a heart of their mission and continue to strentghen the care and development of collections which provide unique evidence of world culture. But also, contemporary museums in todays society need to have a strong focus on seeking excellence in its services to all types of its diverse public, whether they are children and families, scholars, local visitors, national or foreign tourists, or specialists and researchers.

1. Museums - new „visitor-oriented“ institutions

Anticipation of expectations of the public has become the main challenge for the museums, in order to justify the politics which they run and to activate their social mission. „Because of the new emphasis on visitors, museums have to rely on visitors' impressions and perceptions. Visitors, after all, are the judges of their experiences, not staff. Visitors are in the driver's seat , so to speak, criticising museums or praising them, visiting them or staying away. Museums have to report to their boards and public authorities issues related to visitors, visitor accessibility and satisfaction. This is a big step for institutions that used to see themselves as insular, self-contained institutions.“¹¹

New relations between musuems and their visitors recent years seems to be one of the determing elements of the museological evolution. Level of satisfaction of museum visitors, besides the frequency level concerning permanent exhibitions, became the most important strategic variable for museum functioning. At the same time, museum must not neglect its principle missions: conservation of collections, transmission through exhibitions and animation and finally, research. Nevertheless, it is important for presented information to be easily comprehensible for all visitor structures or social groups. Here, focus is pretty much on a museum adjustment to public, but in terms of developing services at publics' disposal which complete the visits, such as explanations in several languages, educative „games“ for childrens, „workshops“ or conferences, and not in terms of adaptation of the museum exhibitions' content. In this sense, adaptation reflects in the improvement of the reception for

¹¹ Kotler, Neil, *CREATIVITY AND INTERACTIVITY: New ways to Experience, Market and Manage Museums*, Deakin University, Melbourn, Victoria, 2003., p.5.

diverse publics, in to them adequate way, while the offer of museum, its cultural products, they are put on the „stage“ independently from the demands of the „market“.

Museums have recognised this need to become centres of cultural „events“, with „edutainment“ character. But this possessed a certain dilemma among museum practitioners who consider that primary purpose of museums is a kind of cultural and intellectual enrichment and not entertainment, and museums as such represent educational institutions, not „amusement centres“. The solution seems to be in finding of balance between the „intellectual“ and „fun“ dimension. It is in its ability to be educative-useful and entertaining at the same time. Thus, „fun“ aspects of interpretation can be created in a way to stimulate the visitors to become more involved with the content presented, so that new information can be acquired easily. The main challenge here is in a proper combination of these elements with those that communicates „useful“ informations and ideas. With this kind of practice put in museum's operation, very soon it can increase a number of contented visitors who are not valuable just as a certain measure of museum's success, but rather as potential regular visitors who can even become more closely involved as museum friends.

Thus, museums that focus on the visitors in all the aspects of their activities have a greater possibility to gain new audience and raise popularity. Important is to bear in a mind that communication is not a one-way process, but rather a process of exchange. Museum thus to be truly effective, will also receive feedback from its audience and use these informations to improve its programmes and functioning in accordance with the notified needs and wishes, rather than just communicate its mission to its audience. As Tomislav Šola points out: „Museum that opens its door and do nothing more, does not communicate. Museum that creates a program which users need, communicates.“¹² An effective two-way communication should therefore be set in motion.

1.1 Visitor studies

These abovementioned interests in museum's existing and potential users has led to new discipline which can be defined as „visitor studies.“ These include not just the surveys about the demographic characteristics of visitors, their visitation habits and attitudes, but also some other factors that have more direct impact on decisions about exhibit elements. Data gathered through such a survey should help the museum planners in making more adequate decisions

¹² Šola, Tomislav, *Marketing u muzejima ili o vrlini i kako je obznaniti*, Zagreb, Hrvatsko muzejsko društvo, 2001.,p.40.

when preparing an exhibition, in a sense of being in common with visitors' entering knowledge, reading level, their motivation, preferences, or time-constraints. In accordance with these data, museologists can make proper choice when it is about illustrations, artefacts, placement or design of instructions... Many museum experts today use this type of 'broadened' visitor studies, in order to achieve the best possible adjustment to their visitors' needs.

As an example of a country in which visitor studies represent a usual tool for museum functioning, I have chosen France, with whose museum operating I got familiar during my professional internship in Grenoble. In France, evaluations were really rare in the 1980s, but after this period significance of the observation studies in cultural and museum sector has been progressively increasing. Besides the surveys conducted by museums themselves, many surveys on national level have been initiated, mainly focused on cultural habits and attitudes French public have, regarding to various cultural activities including also visits of museum exhibitions, as a part of that whole. These surveys help museum practitioners in defining who are and who are not the actual museum visitors. Thus, it should be easier for the museums to adapt their activities to the real profile of their public, instead of adapting to any particular public at any cost.

As a result of the increased interests in such matters on national level, still in year 1991., Direction of Museums of France, has set up a permanent visitor – survey in a number of museums. Today, „Observatoire Permanent des Publics¹³“ (OPP) contains a permanent survey process in a form of a questionnaire, involving all visitors to a museum on a given day, and gives the important data on: visitors' motivation and circumstances of the visit, their degree of satisfaction, their expectations and appreciation of various parts and services the museum offers, and finally of their willingness to return and reasons for doing so.

As surveys are conducted on permanent basis, they are sensible to constant changes with which museums are dealing, and for this reason the reality given by surveys is also a subject to modification. Thanks to such observation processes, museum practitioners have a permanent index which enables them to adapt more efficiently to the expectations and needs of public, and to attract new, potential visitors.

In a word, permanent visitor observations and studies, conducted in an adequate way and in accordance with the changing circumstances in the society, can provide the museum professionals with a permanent access to their visitors in order to adjust to their actual needs and expectations.

¹³ „Permanent Observatory of Publics“

To broaden the issue of visitor studies in museums, but in a way of connecting museums and tourism, it seems a relevant moment to mention the work of an institution which deals with observation of tourists, including museums and cultural sites in their researches. While conducting the analysis of tourist public in museums of Isère and level of collaboration between tourism and museums professionals in this french region, I have got familiar with the „Observatoire de Comité Départemental du Tourisme de l’Isère¹⁴”, established in 1994. A principal mission of the Observatory is “to evaluate the tourism activity and to identify the characteristics and satisfaction of the clients (tourist visitors in the region)”.

Important part of its work related to museums relates to the surveys on visitors’ cultural activities, conducted each year. As a result of researches conducted in different museums and heritage sites in region, Observatory creates a synthesis on satisfaction of tourist visitors in that institutions, identifying the main strengths and weaknesses of museums and sites, concerning their adjustment to these visitors’ expectations and needs. The Observatory edits gained results of conducted researches and distributes them to all the interested professionals and institutions, including museums. These surveys can be and should be the important tools for museum and heritage actors, in a sense of providing them significant information about their tourist public and how accessible museums really are to these visitors.

When doing analysis of cultural tourism potential in Isère, the level of cooperation between museums and tourism, as well as identifying museums’ accessibility to tourist visitors, I have found the results of the Observatory’s surveys at museums and sites, as a very useful indicator for a direction which museums could take in order to adapt themselves to tourism visitors, to meet their expectations and needs, and turn them into contented museum users. Furthermore, this information gave me a real insight into a structure of museum tourist visitors, which vary dependently on type of a museum and its offer. Following figure describes the profile of tourist visitors in museums (cultural sites) and leisure sites, shown in %, on a basis of the age criteria, from the age of 15 to 65.

¹⁴ „Observatory of Departmental Committee for Tourisme in Isère”, CDT later in the text

Age	Museums and Cultural sites	Liesure sites	Together
15-24	8	8	8
25-34	8	22	17
35-49	32	42	39
50-64	34	22	26
65 and more	18	6	10
TOTAL	100	100	100

(in %)

Table1. Profile of visitors in cultural sites, museums and leisure sites in Isère using age criteria (in %), Observatory of CDT, Grenoble, France, 2006.

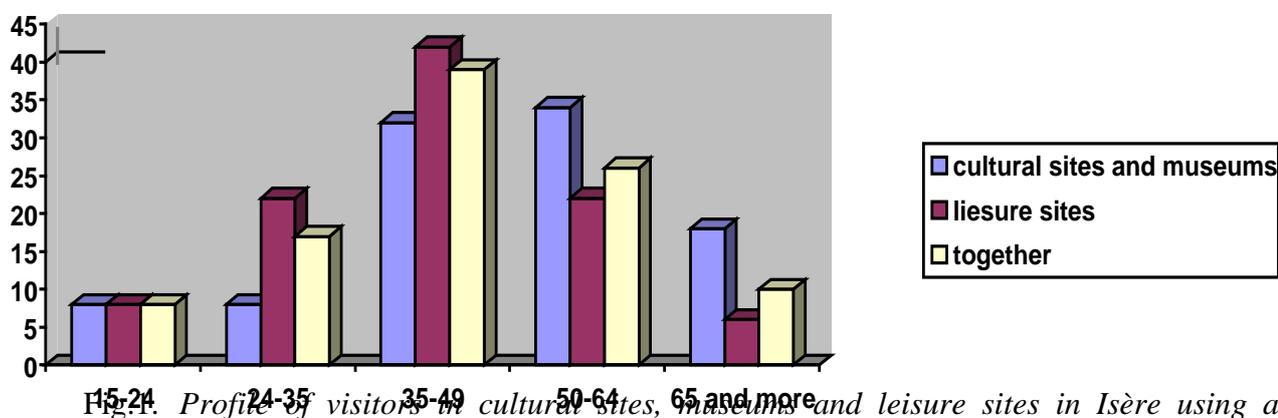


Fig.1. Profile of visitors in cultural sites, museums and leisure sites in Isère using age criteria (in %), Observatory of CDT, Grenoble, France, 2006.

To make a survey more efficient, in same survey, affiliation of visitors to certain social classes, their profession, is added as additional criteria:

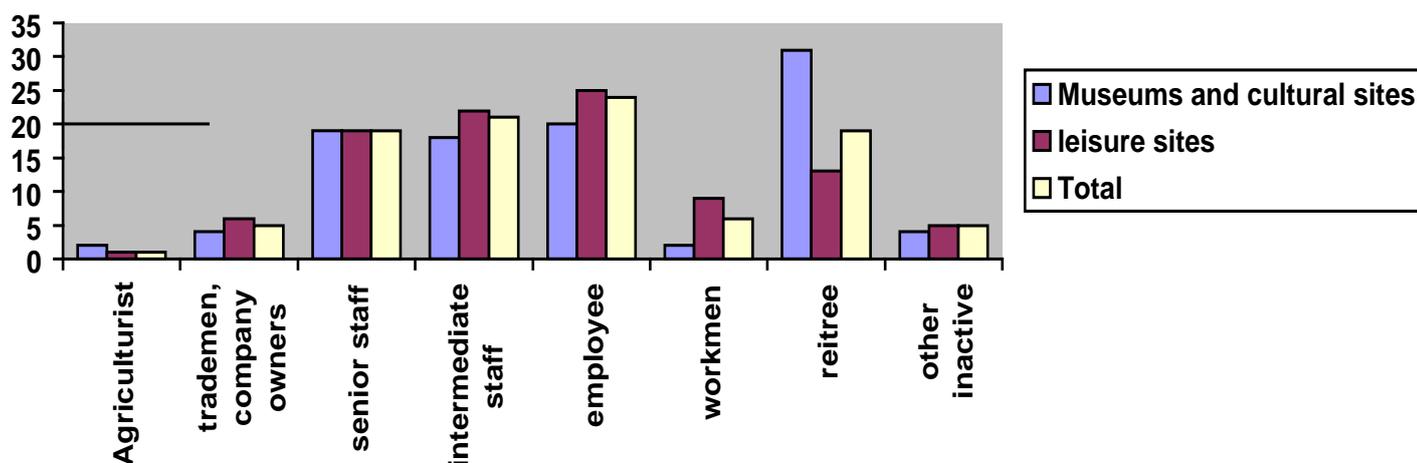


Fig.2. Profile of visitors in cultural sites, museums and leisure sites in Isère according to their social status/profession (in %), Observatory of CDT, Grenoble, France, 2006.

From the abovementioned statistics, it is visible that the tourist visitors of cultural sites, including museums are older than one visiting leisure sites: 16% of museum visitors are between age of 15 and 34, against 30% of visitors of the same ages in leisure sites. ,

Employees and workmen take the biggest part of visitors in leisure sites, while retirees are present the most in cultural sites and museums. Final conclusion for the museum and cultural practitioners can be that the target “core” to attract should consist of employees, senior and intermediate staff, of ages 35-49.

This is just one piece of global research which is conducted by the Observatory of CDT, and each of these observation processes gives a valuable information for cultural and museum professionals. Besides the surveys on visitors’ profiles in museum and cultural sites of Isère, their habits, expectations and needs should not be neglected. Vis-à-vis those issues, conducted researches just prove the earlier theory which needles through this study and that is: today, museum visitors are truly exigent so, it is necessary to listen good to their ‘breathless’ expectations.

According to the survey of the Observatory of CDT, the expectations of tourism public in museums of Isère are the following: to assist in the demonstrations, to be able to touch, adaptation of museum content and services to children, to read less-discover more, to have different levels of interpretation at their disposal, the wish to re-discover themselves. It is expected of museum thus, to be interactive places, and not the passive institutions, same for the adults as for the children – in order to enable them to understand and adapt the content easily, by using various, adequate presentation techniques.

When it is about the degree of visitors’ satisfaction, according to the surveys, since year 2005 a general level of satisfaction of museum visitors is increasing slightly, and 54% of total visitors have declared themselves as “very satisfied” with the visit¹⁵. These surveys included numerous criteria which enabled the identification of strong and weak points of the museums and other heritage sites in Isère.

The mostly highlighted strengths of museums are in: guided visits (their durations, costs, discourses...) which according to the visitors give a true added value to the museum visit; then follow the reception of the visitors “in situ”, and cleanness of the place. These are values that should be valorised. As weak points necessary to improve, in priority order identified are the following ones: road access and signalisation, delivered services in museums (museum shops, restaurants...), museum brochures and leaflets. Afterwards, follow

¹⁵ *TOURISME CULTUREL & DE LOISIRS EN ISÈRE, Analyse des résultats de l'enquête de satisfaction, l'avril 2006*, p.29., Comité Départemental du Tourisme de l'Isère, Grenoble, France, 2006

the issues important to maintain: working hours, information obtained before visiting the museum, and interest for the children/young audience. Most of the critics are formulated in a sense of amelioration of the existing, like for example adding of explications adapted to various profiles of public, presentations including more interactive techniques, etc.

Concerning the promotional “tools”, it is interesting to mention that the promotion “by word of mouth” has been identified as principal for the successful promotion of the museum. For this reason, the importance of satisfying the visitor needs in a best possible way is one of the most important factors for museum success.

2. The role of marketing in the museums

„ Museum are nonprofit organizations, which have undergone significant change in recent decades. Today, museums are visitor-centred rather than collection-centred. As a result of this shift to visitor concerns, museums focus on visitor experiences and services and whether these mesh with visitor needs and expectations. Marketing has played role in this modernisation. At the same time, museums face growing competition in the recreational and educational marketplace. [...] So how the museums link creativity and interactivity to explore new ways for visitors to experience museums? How do museums compete?“¹⁶

I begin this section on museum marketing with above quotation because I consider it touch the fundamental aspects of related topic, and it is a word of one of today’s’ most recognised expert in a relevant field, Neil Kotler.

As mentioned in a previous section, during recent years many museums, in a growing number of countries throughout the world, have put a greater accent on visitors and attracting their „attention“, so marketing has become an essential museum operation tool. As it is also stated by ICOM, every succesful museum today has to integrate marketing in its basic functioning: „The marketing mix needs to become part of the museum’s philosophy and long-term goals in a strategic plan. The strategic plan points out an overall management structure for all activities of the museum. It defines the mission and describes how and by which objectives the mission shall be accomplished. The plan will of course also deal with topics

¹⁶ Kotler, Neil, *CREATIVITY AND INTERACTIVITY: New ways to Experience, Market and Manage Museums*, Deakin University, Melbourn, Victoria, 2003., p.3.

that are not related to marketing, like collection management and research,...¹⁷ Thus, marketing is actually designation of each museum that is visitor-oriented.

Besides earlier specified reasons why museums have become more and more visitor centred, it seems relevant at this point to highlight the reasons for the appearance of marketing in museums according to Tomislav Šola, and these are: appearance of expensive science centres with good attendance rate which brought the panic into west-europeans museums in the 80's; then flourishing of museums. Therafter, state is more and more unwillingly financing museums; cultural project with its ambition overgrows the wishes of state administration, and finally, new needs of business world made of culture more attractive partner.¹⁸ All these and some other, maybe less obvious circumstances, initiated the wide-spread phenomenon of marketing in the museums.

In a general sense, marketing represents a systematic study of „consumer“ behaviour in a market place, estimation of existing and potential consumers' needs, what initiate their choice for certain „products“ and attracts their motivation, and finally an assesment of the efficiency of offered products in satisfaction of those needs. As museum is a specific institution, with a public character of an institution that exists for „general good“, as such it seeks to develop a specific, non-profit kind of marketing, in a context of cultural and social institution. „Marketing in museum is a combination of methods through which museum synchronize different resources with the wishes and needs of its visitors.“¹⁹ At the fundamental basis of museum, as well as „traditional“ marketing is an extensive research which analyses the regular public who visits museum, but also that one who visits it just occasionally or very rarely. The main aim of effective museum marketing is to know the users, their needs, characteristics, attitudes and habits, in order to adapt them the offered museum products, but also of those who do not visit the museum, its „non-visitors“ who represent the potential new audience.

¹⁷ ICOM, *Running a Museum: A Practical Handbook*, Paris, 2004., p. 164.

¹⁸ Šola, Tomislav, *Marketing u muzejima ili o vrlini i kako je obznaniti*, Zagreb, Hrvatsko muzejsko društvo, 2001., p.78,79.

¹⁹ *Ibid*, p. 89.

2.1 Museum visitors in a centre of marketing process

Marketing process includes several characteristics: through marketing we estimate the needs of the community - of existing and potential users, and asses the efficiency of museums in satisfaction of these same needs.²⁰ This process consists of certain actions, performed in a sort of logical way. Normally it begins with the research, gathering informations about and from external environment in which museum is operating, including also the competition. Afterwards it is time for SWOT analysis of strengths and weaknesses of the museum itself, and of opportunities and threats museum is likely to account with.

On the basis of analysed discerning needs and interests of the potential consumers, comes the process of segmentation. It is closely related to marketing orientation which connotates that organisation does not satisfy wishes and needs of all (potential) users of its products and services, but it directs its attention to limited target group. Segmentation thus, clasify people into target groups that share characteristics, who have same wishes and needs. „For the efficient policy of the museum, the visitors have to be clasified in target groups.“²¹ Criterias according to which people are classified in certain target audiences are diverse, and noramlly depend on the specifities of the museum or other cultural institution concerned. Most of museums do their segmentation according to some logical, genrally accepted criterias, such as geographical, demographic or social one. But, in culture, including museums, in basics criterias define several „techniques“ of segmentation:

- (1) *Geographical* (the visitors' place of origin)
- (2) *Demographic* (age, sex, financial capital – earnings, education)
- (3) *Psychographic* (social class, life style of the consumer, personality – personal interests and attitudes)
- (4) *Behavioristic*(according to occasion/opportunity, searching for interests / benefits, and according to the frequency of contacts with the institution).²²

However, in the process of segmentation, it is important to clearly see the results in the increased profit, number of users, better image of the institution in the public, or even in the presence of diverse audience in the museum. Although many curators still consider specialists and researchers as most wanted audience in their museums, the main aim of the segmentation as idealistic one, is to attract wide and diverse structure of audience in museums. Finally,

²⁰ Ibid, p. 88.

²¹ Ibid, p. 155.

²² Pavičić J., Alfrević N., Aleksić LJ., *Marketing i menadžment u kulturi*, MASMEDIA, Zagreb, 2006., p. 152.

principal aim of social dimension in museology, is to make the museums and their collections accessible to all.

After the segmentation process comes *targeting* – selection of those who are most likely to purchase museum's products and services. Once the museum target its audience, the *positioning* comes just after. The main purpose of positioning process is to build a positive image of the museum with its products and services, in the consciousness of previously defined target groups of visitors to whom museum address itself. It is very important to implant the positive image of the museum in the heads of the consumers, and it is possible just with properly imagined and directed marketing activities and successful marketing mix and effective 'museum branding'.

Building a 'brand' for museum is a process that consists of several phases, and the main aim is to get to the point at which museum product or services automatically create a positive image in the minds of users. That is the essence of successful 'branding'. In a museum context example of an efficient branding can be described as it follows: if the tourists visiting the place where museum is situated want to visit it, and that particular museum is 'branded' effectively, they will choose to visit it almost automatically. The process of branding will be accomplished if the museum takes step by step, in a logical order, by using a certain model as tool for building strong brand based on the customer's point of view. The following description is based on David Lane Keller's model of Customer-Based Brand Equity.

<i>The museum brand building process</i>	
1 Identification	The audiences identify the museum, the name and the type of museum.
2 Meaning	Exhibition and visitors profiles and general attitudes will form the audience's meaning about the museum.
3 Response	Visitors will make judgements, and develop certain feelings about the museum.
4 Relationship	Some visitors recommend the museum to others, work as volunteers and maybe let the museum become a part of their lifestyle.

Fig.3. *The museum brand building process*²³

Museum 'branding' is in direct relation with 'positioning, and actually makes part of it. „Positioning' has a very credible assumption behind it: world is saturated with stimuli that are

²³ Source: adapted to David Lane Keller, ICOM, *Running a Museum: A Practical Handbook*, Paris,2004., p. 173.

hard to block out, stimuli consisting of endless images and messages that tell consumers to purchase things or get involved with the activities. [...] A good example of positioning in a museum took place in the 1990s at Boston's Museum of Science. Its new logo 'Museum of Science:It's Alive', along with placing a consistent image in every publication, letterhead and shopping bag, and communicating the image consistently, all combined to boost attendance and membership."²⁴

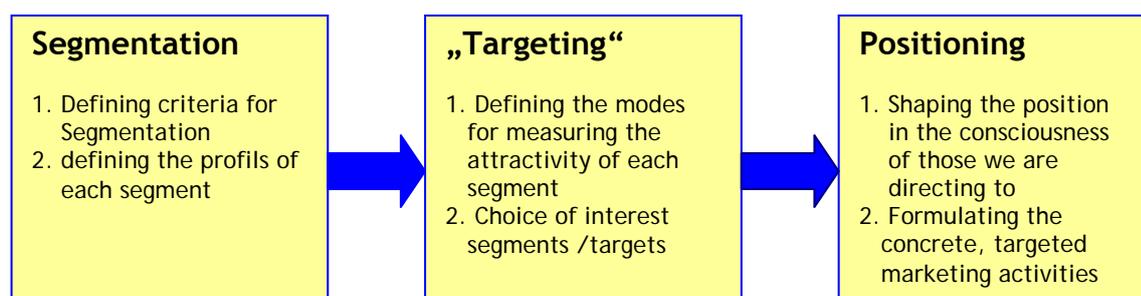


Fig.4. „STP procedure“ (Segmentation, Targeting, Positioning) ²⁵

After the „STP“ procedure is done, the marketing orientation and success then depends on a set of certain variables, which are gathered in the well known „4Ps of Marketing“ (Product, Price, Promotion, Place)²⁶. Though all these variables have the same importance, in museum marketing focus is on product and user / visitor. „Marketing is a holistic approach, and within it details have to be read from the whole, and the whole from the details. Still, some notions are central: the product and the user.“²⁷

2.1.1 Museum product

Product can be defined as all this that organizations/individuals can offer in order to satisfy user's wishes and demands. In culture, product differs from the „commercial“ one. In the domains of art and culture, including museums, a product also includes services, as well as different combinations of tangible and intangible elements which are hardly to be perceived as separated units. Still, some divisions from commercial market can be used as starting point for products' differentiation in museology. Thus, according to Tomislav Šola, we can

²⁴ Same as note 10., p. 7.

²⁵ Source: adapted to Kotler, P., and Armstrong, G., (2004), *Principles of Marketing*, Pearson Education, Upper Saddle River; and Pavicic, J., (2003), *Strategijamarketinga neprofitnih organizacija*, MASMEDIA, Zagreb.

²⁶ Marketing literature defines marketing mix as „a 'practical starting point' for planning and realisation of all the marketing activities in any organization, relating to: Product (services), Price, Place (distribution), and Promotion (marketing communication)“.

²⁷ Same as note 12, p. 102.

distinguish „generic“, „extended“ and „needful“ products. Upsetting fact is that most of the museums offer the expected, „generic“ kind of product: usual art exhibition that includes collections' setup, opening and a catalog, without any accompanying activities. Many museums in „decentralized“ parts of Croatia for example, still have just this kind of museum products in their offer. According to Šola, we can talk about the convincing and useful product in museology, when „the subject of an exhibition is a reflection of the interests of the environment (research!), that explains the phenomenon, gives it all social connotations, seek to affect the reality and change it through it; [...]“²⁸

Thus, it would be a mistake to consider just galleries, special exhibitions and some other parts of the museum open to the public as museum product that satisfy the visitor. Research facilities, service areas, accessibility to public, experience that museum offers...all these are crucial for the museum to be successful.

At this point, it is relevant to mention the two views of museum marketing which Neil Kotler pointed out at his lecture on Museum Strategy and Marketing:

- (1) The first view is the conventional view that involves benefits and costs incurred by visitors and museum management;
- (2) The second view (for us more important to discuss at this issue) is the one that emphasises the active designing of museums environments to enhance the visitor's experience, and the organisation of programmes and activities to make the experience attractive.

2.1.2 „Museum Experiences“ as part of museum product

Experience makes museum's program distinctive for the visitor. So, it carries a great importance for the satisfaction of the visitors. In a last ten years, significant change happened in a world of museology. Instead of being charged just with collecting, conserving and protecting cultural heritage and keeping and promoting cultural diversities, museum practitioners today are obliged to transfer the essence from that „traditional“ work, to the communication process that includes presentation and interpretation of exhibited collections in a manner that helps the visitor to understand, but also enjoy the exhibits. Visitors want to „experience“ the museums. And to respond in a best way to those demands, museums are turning into „a places of movable images, vivid installations, narration, humor, ideas and emotions.“²⁹ Thus, museum today must not be just a source of information, but a certain

²⁸ Same as note 12, p. 103.

²⁹ Same as note 12., p. 39.

provider of communication that brings its public in interaction with the exhibited content, within a specific cultural processes. With such vivid, non-verbal messages, museums truly becomes a transmitter of meanings, ideas and emotions to its visitors. Again, it is about combining intellect and emotions. Museums today become a sort of cultural „stages“ that offer different events to their visitors, often in divers forms of reconstruction of historical events and legends... “Guides in historical costumes even speaking languages of the time they present, or using direct speech, are practice of particularly American museums, but are more often in Europe. ‘Playing’ of whole scenes or historic battles, even with tens of actors and amateurs today is a wide-spread appearance, though at the edge of the museum work, but still impossible to underestimate. There from, in literature, more and more it is talked about the ‘museum experience’ “. ³⁰

Experience is something that involves you directly in a certain process. And according to many visitor studies and analysis of visitors’ needs and wishes, the interactive participation in the cultural process is at the top of their list. The visitor doesn’t want to take just the passive role in the visit, but rather to participate actively in the content what brings him the pleasure. Here it seems relevant to give the description of experience and pleasure that the visitor of museum or heritage site should pass through, that Frans Schouten gives in his paper “Improving visitor care in heritage attractions”... “it should contain the UNIQUEexperience, which stands for: *Uncommon* – it should be out of the ordinary; *Novelty* – it should be a new experience; *Inspirational* – it should be stimulating and provocative; *Quality* – it should be customer oriented; *Understanding* – it should lead to a refining of knowledge; *Emotions* – it should lead to involvement. “³¹

Museum thus should represent a place that provide us with visual, eesthetic and sense perceptions, because getting to know something trough senses will provide the vivid experience, divers then ordinary life. The main aim of museum is to impact the visitors with its content, to affects their opinions and provide them with opportunity for their inner-development. „ General purpose of the museums is to give the support to their users in getting closer to strength, love, truth and wisdom – those divine attributes.“³² So, it remains to the

³⁰ Ibid, p. 39.

³¹ Schouten, F., *Improving Visitor Care in Heritage Attractions*, Tourism Management, Vol.16., n°4, 1995., p.259.-261.

³² Ibid, p. 66.

museums to activate the fantasy of visitors, to challenge them by their interpretations, to open their willingness for receiving new information, through vivid and sensory experiences

Nowadays, museums provide us with diverse experiences. An important phenomenon is social experience – many visitors visit museum with families, friends, school groups, or participating in interpersonal activities for adults, which are organised by the museum. The main aim here is in a sense of community, in a shared social experience. Experience in museum can also be learning, celebration, or even recreation. Finally, it must not be forgotten to mention the enhancing experiences which give the extra value to the exhibits by putting the finishing touch on impressiveness. So, the formula for the success of a museum is in measured combination of all these experiences in the offer, which enrich the visits and give the sense of uniqueness to the users.

2.1.3 Museum accessibility to public

Accessibility of museum is a complex concept that includes many factors related to its visitors and the effort which museum makes to attract them. In a word, it refers to easiness of access of museums to wide structures of public. Accessibility for some specific groups, such as for visitors for additional needs, young people or scholars, today presents a necessity in all the museums. Furthermore, each museum has to develop its own accessibility in accordance with the defined target groups and their needs, but all the museums must strive to be accessible to all.

Here I would like to look back at the Article 37 of the Universal Declaration of Human Rights which states that „everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.“ And to give that right to everyone, museums have to provide them an easy access, in terms of services and activities that will enable all the visitors to understand the museum content. So, the museum with its entire staff need to develop and offer the visitor services and facilities that enable and improve public access as understanding of museum collections. Although the situation is changing during recent years, still neglecting of visitors' needs and lack of visitor facilities is a true problem in many museums.

French museums of Isère region, that have been basis for my research, gathered in a network of the institution „Conservation du Patrimoine en Isère“, are taking significant steps in development of their accessibility to public. As an example of a museum that reaches out

to young public – children and scholars, I would like to highlight „Musée de l’Ancien Evêché”, historical and archeological museum that is situated in an ancient bishops’ palace, and which embraces the archaeological excavation site of high importance in its cellar. Museum staff has put a great effort to make museum and its content accessible to children. Isabelle Lazier, museum manager and main curator, explains it: “It is necessary to develop the offer for the young visitors, scholars as a part of the educational system, but also outside the schools - as family members, because these children represent visitors ‘of tomorrow’.” So, the museum offer a wide choice of supplement activities for young public, organised around the permanent and temporary exhibitions:

- rich documentation for scholars in a form of working tasks, including pedagogic “dossiers” that enable educative and enjoyable discovery of the museum and its content, and which are adapted to the school level and needs of the pupils. Normally, materials can be consulted before the visit, so the professors can prepare the visit more efficiently;
- specific ateliers as additional means for transferring the knowledge, intended for children, throughout the school period, but also during vacations. These activities destined to primary schools and high-schools, appeared as very successful. The museum is also cooperating with another, city museum in a form of common guided visits on a certain subject.

Another museum that attracts young public / children which I would like to point out, is “Museum of Evolution – the site of discovery of prehistoric man” in Hušnjakovo – Krapina, in Croatia. The museum has been organizing and planning geological workshops since the year 2000, and these workshops have developed into a geological school in the true sense of the word. As a result of the great interest shown by children, the workshops have continuously been taking place every year. The Geological Summer School project became one of the most important educational programs of their museum.

At this point it seems relevant also to mention some tools for estimation of museum's accessibility to certian type of audience. ICOM propose some efficient measures for the museum practitioners in its handbook for running museums, with a significant part dedicated to visiotr services. At the following description, a certain „excercise“ for museum staff is presented. It can be used for the msueums that have families indentified as their target gorups, and it can be used as a certain“index“ if the museum is „family-friendly“ or not.

BOX 6: EXERCISE 2: Making the museum family friendly

Look through the following checklist and decide whether your museum is family friendly or not at the moment. Identify simple practical ways in which things could be improved.

1. Are there activities, such as quizzes or special exhibits for the children to be involved with, especially during holidays? Good links with the Education staff will help to plan these. Refreshments will need to include low price items and perhaps the museum can provide a place for families and groups to eat their own picnics.
2. Washroom/toilet facilities should include basins and toilets at a lower level for younger users plus baby changing facilities for mothers. (These facilities are often combined with toilet facilities for the disabled who among other things also need more space, not least so that helpers and carers can assist them.)
3. A family with small children may bring push-chairs ("strollers"). Will these be allowed into the galleries?
4. Or can the museum provide smaller carriers or baby backpacks?
5. Other furniture may include high chairs in the café and small boxes for children to stand on so that they can see into the exhibition display cases.
6. Remember that a contented child means a contented family, and also that the happy child visitor is likely to grow up to be an adult visitor, and eventually a parent (and perhaps even a political leader with responsibility for museum policy and funding decisions).

Fig.5. *Making the museum family friendly*³³

Besides this appropriate „intellectual“ level as a part of museum's accessibility to its visitors, there are other factors included within it, such as physical access to the museum and its „equipage“, orientation within museum, and specific areas of attention, as cafeteria, toilets or seating areas, conference rooms... which are all proved to be very important factors for many visitors (families, tourists, old-age visitors, etc.).

Museums can make a lot to improve their accessibility, and in this way to enable their visitors to feel safe, welcomed and assured that these institutions are really there, at least at some point, for their benefit. And for present-day, visitor-centred museums, contented users represent the best measure of their successful running.

I would like to conclude this section with some directions that Tomislav Šola specify within his „welcomed rules“ for „user-friendly“ museums - finally, what they represent but remarkably accessible museums? Thus, to finish with his words: „ The only purpose of your

³³ Source: ICOM, *Running a Museum: A Practical Handbook*, Paris, 2004., p. 112.

museum is to be needed and comfortable place to your user [...] If your users do not accept your activity, you will have an empty museum. Follow their wishes and try to understand their needs in order to make your museum irreplaceable and indispensable. If your user can not understand what you are talking, all that you do, you will do in vain; sell him a story in a way which shows the importance, the profoundness and pertinency for his daily life.³⁴

2.2 Tourist public in museums

Modern tourist is in search for the new challenges and new cognitions during his travels, and so cultural heritage as basis of cultural tourism gains more and more on its importance. They need a break from their everyday routine, they look for a change and new experiences, new knowledges gained through pleasure. A global phenomenon of cultural tourism emerged. So, the new partnership between the tourism and heritage has to be established, and solid ground for this cooperation is established throughout the world. As heritage is conserved and interpreted through the museums, which are also often themselves heritage sites, it is clear that exactly museum can be a perfect mediator between those two sectors, approaching them in a common mission.

Tourists today take a significant part in a visitor structure in many museums, in all parts of the world. Museums are involved with these changes, and with a newly „imposed“ role of mediator between heritage and tourism, they are obliged to overcome the negative attitude that most of them have heard toward tourists, by considering them „superficial, unfitting“ public. Now, the museum professionals have to perceive them as an ally. Therefore, they have to find a way to involve themselves as part of cultural tourism product, but by keeping their own identities. By developing new ideas and right strategies, keeping in mind the common goal of both sectors, museum can benefit from attracting new tourist public.

So, tourist public is important audience in today era of cultural tourism blossom. Among tourist very often we can find weak „connoisseurs“ of presented traditions and historic inheritance, weakly prepared for the encounter with art-works and diverse histories, but with wide and differing expectations to be satisfied. It can be specified that tourists differs from „ordinary“ public by his geographical and cultural origin, as well as by the context of his museum visit, except local tourists, tourists from vicinity. For this reason, despite of their willingness to assimilate and learn, tourists often meet difficulties in understanding the

³⁴ Ibid, p.154.

museology created and intended for the local public. It is necessary thus for the museums to adapt their services to these publics, by developing and delivering them certain medias which will help them to understand, appreciate and enjoy the collections. These pedagogical helps have to be adjusted to tourist visitors, and to the level of their knowledge about the culture which they came to meet in the museum.

A whole mosaic of users makes the tourist visitors in the museums, and each type is motivated for a visit because of different reasons: To meet their needs and expectations, museums have to know them to be able to provide them a necessary level of interpretation. So, we can make a generally accepted typification of tourist public in the museums:

- *Visitors from the proximity and residence visitors (vacationists)* - they are characterized by the wish to know better their territory and culture, interest of cultural enrichment, possible return to provide the others (friends, relatives...) with “adopted” discovery, and by the need for the innovation. To attract these visitors and make ‘loyalists’ of them, museum can offer them specific “formulas”, products and activities, designated to only this public (museum “club of ‘fidels’”, special guided visits, etc.)
- *Vacationists* – they visit museums (as well as heritage sites) to enrich their staying in a place of vacation (very rarely they are motivated by pure cultural interest). Often they take decision about the museum visit at the last moment, at the very place. To attract these visitors, for the museum is important to establish a strong cooperation with the local and regional tourism professionals, in order to include the visits or other animation activities organised by the museum, in ready “tourist products”. In this “group” we can also classify the “*visitors in transfer*”. This can be potential audience if the museum is located in significant logistic position, or on a way to big tourist destinations. To see this audience in a museum building, it is needed to establish cooperation with travel agents or tour operators.

Besides this segmentation of tourist visitors, it is possible to separate them as individuals and groups.

- *Individual visitors* make a significant part of the museums’ audience, depending on museum and period of the year. To meet the expectations of these users it is important to have a good reception, equipment and delivered necessary services (toilets, working hours, cafeteria...). Furthermore, to adapt to their needs, museology has to be presented in a way accessible to different level of visitors, considering the various degrees of comprehension and understanding. Very important is not to forget the children and foreign visitors as important part of this audience.

- *Group visitors* make the important part of today's museum public throughout the world because of the increase of short time, better standards and trends in tourism. It relates especially to the "seniors" in the museums, devotees of discovery in a large sense (culture, tangible and intangible heritage, history and traditions, costumes/ethnography, gastronomy, natural heritage, etc.). These visitors are represented by following characteristics: loud speakers and that means exigent, need for pleasing, accuracy and respectability in the organisation, search of "total products" (beyond 'just a simple visit'), needs for specific services, such as parking, restaurants... This type of tourist public makes one third of total tourist visitors in museums and heritage sites of French region Isère.

When museum knows and understands the characteristics of its visitors, it must not neglect them, but rather seek to follow them in all the sectors of its work. Once they know who tourist visitors actually are, museum practitioners can tailor products and services responding to their profiles. Museums must create a good image of themselves. The sign spotting and signalisation should be offered, if possible in an attractive manner. In the museum, information about the museum and its collections, in foreign languages should be provided.

Furthermore, museums should be starting point for tourist's exploration of the locality or the region visited, they have to awaken tourists' interests in the history and heritage of the place. Tourists demand more and more some „unusal“, authentic presentations of culture and costumes, based upon integral themes and actual objects. It is important to hold the visitors' attention, to present the content in a way which should „force“ the tourists to involve eith the content. Visitors are meant to be challenged by museum's presentations, museum has togive an impulse to its visitors' imagination, they have to feel the sense of discovery about the culture museum is presenting, and finally they have to be inspired for receiving new information and experiences.

Interpretation must offer the short-texts, and at the point. Although a wide range of new technologies is at disposal today, starting point for museums is just to perceive the world through the eyes of an „ordinary“ visitor, „member“ of general public, instead of an professional colleague. Museums should represent the mediator between the tourist and the place he visits. But they also take the advantages from tourist visitors – contented tourist means one person more who respects, appreciates and understands the importance of the heritage and culture which museum exhibits.

Tourist visitor in the museum is in search of, not just the cognitive experience of the visit, but also of a social and emotional one. Msueologists have to take into consideration the

circumstances in which the tourist's visit is taking place. Vacation is a period, during which pleasure dimension takes a significant part, so museums should seek to meet these particular expectations of the travellers experiencing their journey into new discoveries. The respond is in the adapted museology, with the presentation modalities of exhibits understandable for a visitor who is coming from a different culture, who is a "stranger in a foreign land", as well as in adequate pedagogic discourse. Important thing for a museum is to stay loyal to its principal mission, and not to adapt its content to the needs of "tourist market", but just to enable them easy access to the objects they represent.

Museum actually presents a kind of advantage for a tourist, gives an extra value to his voyage in terms of deep experience of the region or a country he is visiting. It is not in the fact that museum presents in one place the objects and exhibits that are part of the culture in which the tourist wants to "incorporate" at that moment. Rather it is in the opportunity that museum provides him with: these objects are presented in a certain manner adapted to tourist's level of knowledge about the "exhibited" culture, using the means which permit easy understanding and comprehension of the content.

Thus, it is a word about the modalities of adaptation to tourist public. Tourist differs from the local visitor by his geographical and cultural origin, and by a context of his visit to the museum. For this reason, because of the distance which exists between the tourists and the culture they came to get know, it is very possible for them to have a certain difficulties in assimilating and understanding the subtlety of museological discourse created for a local public, in spite of their big wish for involving in that culture. Thus, to make the access to the culture easier for tourists, museum should deliver those means through which they will understand and appreciate the exposition. This pedagogic aid should be adapted to tourists' ignorance about the culture presented in a museum. The respond is not in the "reinstallation" of the existing exhibition (which would be too expensive), but more in modes of its interpretation to the public.

From that perspective, a practical solution used by many museums is in the exhibition set up in a "classical" msueological manner, but offering certain general discourse from which is possible to draw out different interpretations. These interpretations are mostly based on different levels of complexity, and as such adapted to learners or experts, children or adults, generalists or specialists... Other way of the interpretation which could bring the content closer to the public is by using thematic 'roads' leading through exhibition, such as "presentation of portraits in French art of XVIIth century", etc.

To achieve that, museologists have to develop various modes of interpretations and alternative forms of presentations, which derive from one same exhibition. Important is to highlight that this adaptation of museological discourse to public is not something special “invented” just for tourist public. It refers to the museology in general, and a social mission of museums as transmitters of knowledge that have to adapt their discourse to the capacities of comprehension and needs of the public to which they address. Uniqueness of the approach to the tourist visitors is in the fact that they are different from regular, local visitors in that measure in which they are ‘strangers’ to the culture they discover.

Main challenge for the museum professionals lies in the ability to respond in a best way to the need for assisting the visits, but by initiating the consciousness about the importance of the exhibits and awakening the respect for the culture presented. Thus, they should assist the tourists in their appropriation of knowledge and new information, in a way of diminishing a need for “scientific thinking” during the visit, and offering them more interactive forms of presentation which would enable them to experience the exhibition as more ‘vivid’.

II Tourism and culture – reconciliation

1. Tourism as means of cultural understanding

Culture has always played a significant role in tourism. Cultural and artistic sites, historical monuments...they have always fascinated the visitors, inspired for the travels in search of new cognitions and experiences, in search of a concrete traces of the existence of their gods, remains of historic monuments, painted and sculpted by the ancient civilisations. We can say that culture was always a determinant factor in a choice of travel destination. It is true that first forms of travel were initiated by basic human needs, trading exchanges, natural phenomenon / catastrophes, and finally of human conflicts and conquests. But, in the early XVIIIth century reasons for travelling changed, and education, curiosity and expanding of horizons became the main agitator for voyaging. Firstly, tourism was just a privilege of ‘social elite’ (the ‘Grand Tour’ being obvious example), in order to later develop into a widespread activity of ‘world travellers’ and to experience its evolution which turned it into religious, scientific, spa...and finally cultural tourism.

In spite of many interpretations of tourism as just a ‘hedonistic’ and ‘leisure’ activity, it represents a much wider phenomenon. “Tourism is centred on the fundamental principles of exchange between peoples and is both an expression and experience of culture (Appadurai 2002). “³⁵ It is clear that tourism would not exist without culture, because it is the one of principal motivations for the movement of people. Adoption of different culture is in the very essence of a travelling. Exactly the cultural variety and tangible and intangible cultural heritage is the thing which distinguishes one destination from another.

Thus, tourism can be perceived as an important protagonist in understanding of ourselves in relation with other cultures, and as a an important means of exchange between people and of expressing and promoting their cultural differences. Through tourism, cultural diversity is truly lived, and directly experienced through emotions and a sensory comprehension of values it contains. Tourism helps the people (tourists) to understand better the cultural particularities of the community that receives them, and this can be explained by the following words from UNESCO study on cultural and tourism : „Being amongst people who use a different language, eat different foods, and behave in different ways is at the very heart of tourism. Experiencing directly different ‘ways of life’, can have a valuable

³⁵ Same as note 4., p. 8.

educational function that stretches beyond tourism, and despite advances in communicative and virtual reality technologies it is difficult to emulate except through basic human contact, encounter and exchange."³⁶

To explain more deeply: it is not suggested that the culture is 'reason of the existence' for tourism, and that is not a search for different cultural experience in the root of every travel. There is always a certain number of tourists who just want to escape their ordinary environment, but still prefer to stay in 'artificially shaped' encirclements of the so-called 'mass tourism'. That not means that such tourists do not experience different cultures, but it distinguishes a dimension of culture as something 'elevated', from the culture of everyday 'routine'.

Motivation and demand for cultural activities from tourist clients do not cease to intensify, and more often reason for travel is in the visit of a certain archeological site, museum or a historical monument. So, it is clear that there is a growing interest in what is generally referred to as 'cultural tourism'³⁷. Cultural diversity, a variety of cultures as recognizable factor of attractivity, makes the fundamental basis of cultural tourism development. A cultural diversity responds to a modern tourist demand, characterized by a search of specific, authentic and unique, by adopting new cognitions about the world we are living in.

It is clear that tourism has a significant capacity to generate many benefits for the society, but at the other side, it can create many pressure and problems in the communities and countries 'stricken' by tourism. A starting point addressing this complex issue is in understanding the essence of culture and heritage, and tourism as protagonist in sustainable development of cultural diversities, and cultural heritage resources.

Cultural and tourism policies have the objectives that enter completely different fields of values. It is not easy to find their common interests, and modules which exist between them, to escape their incompatibilities at one side, and to reinforce their similarities at the other. There is no 'fabricated' model which could be used to establish their dialogue, but the

³⁶ Ibid, p. 10.

³⁷ According to the definition of ICOMOS (International Council On Monuments and Sites), Cultural Tourism is: „essentially that form of tourism that focuses on the culture, and cultural environments including landscapes of the destination, the values and lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population or *host community*. It can include attendance at cultural events, visits to museums and heritage places and mixing with local people. It should not be regarded as a definable niche within the broad range of tourism activities, but encompasses all experiences absorbed by the visitor to a place that is beyond their own living environment.“ , *ICOMOS International Cultural Tourism Charter*, ICOMOS International Cultural Tourism Comitee, December 2002.

solution is in finding a way to approach these two opposite philosophies in a mutual effort for sustainable tourism and cultural development.

2. Complex relationship between tourism and culture – key issues

The 'couple' tourism-culture is actually placed in a more extended framework, it finds itself in an open debate between culture and 'territorial' management. This debate can be perceived through several aspects, and involves all the interested parties - partners of tourism-culture 'couple'.

Firstly, it relates to cultural resources mobilised in tourism, included in a network of common resources, joint together with the same goal of sustainable development. Specified network represents necessary complementarities and mutual interests in an 'assemblage' of structures and people involved in a same activities or working at the same space. In other words, it is a unity of tourism development, cultural resources, dissemination of traditions and artistic approach to culture, by combining these in an adequate, attractive 'product'.

Secondly, it refers to the valorisation of the heritage, from the standpoint of 'territorial identity', of the connection between tourism, culture, economy and society. Here, the concept of the network is related to the interconnection of heritage, artistic diffusion, and economic development of the place, through the opening towards different tourist public. Culture is everywhere, but it is not perceived in a same way and with a same value in different practices, especially in tourism and cultural 'business'. To find the right measure between cultural and tourism practice, in order to identify the area in which they complement each other, it is necessary to familiarize with both of the politics.

So, the main goals of tourism policy can be shortly defined in a following order:

- economic development (investments, employment, realization of revenues...)
- territorial planning and arrangement
- promotion on a national and international level / positive image of the country, regions, communities...

„The key issues relating to tourism policy are those of: coordination between the various sectors and administrative institutions involved (such as transport, planning, health, agriculture, water, heritage, environment, immigration, public security, etc.); cooperation or harmonisation between the sectors and institutions so that common goals can be identified; and implementation, particularly where tourism is driven by a highly fragmented and/or commercially powerful private sector. Tourism policy within a democratic, broadly

liberalistic framework, is generally characterised as being a mix of regulatory and market based approaches [...]“³⁸ One of the main characteristics of the tourist product is its rigidity. Its offer is not movable, so tourist services are possible just in a place where the resources exist. Tourism practitioners can not adapt their products to the variations of the demand in space or time. Exactly this rigidity has a significant impact on the natural and cultural environments, related to their sustainability.

At the other hand, we have cultural policy with its general objectives,, which can be shortly described in a few lines as follows:

- conservation and development of heritage
- management of territory and its organization
- cultural and social integration, animation, creation of local and national image.

At first sight, inter-relations between those two politics seems to be evident; image of the Eiffel Tower represents the promotion of French tourism in the world, and those one of Statue of Liberty is in tourist brochures of New York, Plitvice Lakes represent the Croatia in its tourist campaigns, and so on. Thus, a question which remains is: what are the main conjunctions which exist between tourism and cultural policy, and how they can be used with the aim to multiply their complements and synergies in frames of mutual strategies of cooperation and partnership? How to avoid conflicts, when they evidently overcome and obstruct the progress of development of both - of tourism same as that of culture.

The solution is in identifying delicate domains and sensible issues of both of the sectors, and then in assuring the coherence in these areas of operation. It is important to understand that culture is existing for other reasons than to be mobilised in tourism. But, no doubt that tourism plays an important role in expressing of culture and cultural differences. Important is to be properly managed, and in coherence with the development directions of culture, in order to assure the sustainable development. „Without good management, poorly planned tourism can lead to environmental degradation, the destruction of heritage resources, social alienation and the naturalisation of cultural stereotypes (UNESCO 2000b)“.³⁹

There is a clearly role of tourism and culture to be a part of sustainable development, in joining their forces with the common goal of providing to everyone its human right: to have a free access to the culture. By respecting each other, culture and tourism can have a leading role on a way to promote the cultural diversity throughout the world and maintain its sustainability.

³⁸ Same as note 4., p. 46.

³⁹ Ibid, p. 57.

The following section provide an overview of cultural resources mobilised in tourism, with their specificities, sensibility and importance which they carry in today globalised world.

2.1 Cultural resources in tourism context

Cultural resources in tourism are 'consumed' when they are adequately 'shaped' in products, and products they become through the certain processes of interpretations and presentation techniques. Thus, various dimensions of culture are used in a tourism context, including ways of lives (traditions, rituals, social practices, beliefs,etc.), as well as tangible and intangible heritage as main attributes of cultural diversity. Tourism promotes all these dimensions of culture, the ordinary everyday life of communities, same as creative expression of artistic and cultural achievements.

In a context of tourism, many material expressions of culture are put in a centre of a tourist 'product' and used to attract the tourists, because of their visible value (historic buildings, monuments or heritage sites). Egyptian pyramids, Indian Taj Mahal, or Acropolis in Athens represent obvious evidence. The advantages that tourism bring to such destinations are reflected in significant economic and social benefits it 'produces', but the important is to manage the heritage in an adequate way, to avoid the risk of over-visiting, maintain their preservation at the high level, in order to maintain their sustainability.

Nevertheless, cultural heritage goes far beyond those 'monumental' forms, it encompasses a broad concept of natural and cultural environment, including landscapes, biodiversities, and different forms of intangible heritage. So, tourists engage with heritage of a visited destination through past and continuing cultural practices, knowledge, behaviours and living experiences. Through 'shaping' and various forms of interpretations, cultural resources become tourist attractions and main motives for tourist movements. Finally, experiencing living heritage is particularly significant demand of tourists in a modern tourism market, and traditional and cultural performances are more then ever mobilised for tourism purposes.

Along with the cultural heritage, in a very essence of tourism lies cultural diversity. As I have already mentioned, searching for experience of different cultures and their expressions is main motivator for a large number of tourists. Unique experiences that cultural diversity can offer is a determining factor for many travellers. Although this cultural resource seems to be 'endless', huge effort has to be made to maintain it in his origin authenticity. Tourism sector is aware of significance that cultural diversity bring for it, but it also should be aware of its extreme sensibility, and support its preservation through its policy. Thus, in seeking to move

toward more sustainable forms of development founded upon cultural heritage and diversity, it is important that the tourism professionals work in a way to preserve, promote and mobilise culture.

When we talk about the culture, it encompasses among other, the expressions of cultural and artistic creativity. „The idea of cultural creativity is difficult to express but in part it is the result of the dynamic process by which cultures interact with their environments, other cultures, and undergo a learning process in order they can adapt and survive.“⁴⁰ Cultural and artistic expressions, including creations in a field of painting, sculpture, theater, music, and other various forms of human endeavor and expression, are in a centre of tourist global market is in a constant search for inovative cultural 'products'.

2.1.1 'Cultural tourism product'

Cultural resources are numerous and present everywhere. Cultural tourism, from market niche overgrew in a main offer of tourist destinations in many countries of the world. Cultural resources themselves are not sufficient as cultural tourism offer, but they have to be adequately shaped and interpreted in a form of 'cultural tourism products'. „Creatin of cultural tourism product is not an easy work to do, but it represents a whole range of preliminar activities necessary to do in order to avoid the possible negative consequences, whether on quality of life of local populations, or on the quality of tourist experience.“⁴¹

When we talk about cultural tourism product, it encompasses existing conditions of a destination, for possible tourism development on one side, and indispensable maintainance of authenticity of the product, on the other. It means that cultural tourism product can not be 'forcely' created, if destination can not support tourism development, in sense of no possesisng the necessary conditons for that. Furthermore, if all those conditions are satisfied, there is a still one issue left: the authenticity of the product. Cultural tourism product, to be a real protagonist of cultural diversity, and to enable a true quality of tourist experience, has to keep its authenticity and interpret the exact culture or heritage, as it is, without artifically 'imagined' and interpreted 'pieces' within the presentation. At the end, cultural tourism product should be „ formalized, packed and manipulated presentation of heritage, art or unique

⁴⁰ Ibid, p. 20.

⁴¹ Jenkins, I., Andreww, J., *Tourism niche markets in the Welsh urban context: Swansea, a case study*, Culture: a drivign force for urban tourism – application of experiences to countries in transition: proceedings of the 1st International Seminar on Culture: A Driving Force for Urban Tourism, Dubrovnik, 18-19 May 2001., Institut za međunarodne odnose, Zagreb, 2002., p. 81.

atmosphere of a destination in a original and interesting way, and in the accordance with contemporary trends of demand, which at the same time offers accompanying utilities and high quality of the service.“⁴²

Creation of cultural tourism product is a specific issues which demands inter-sector and intra-sector cooperation, because it inevitably touches upon several different domains within the society. A modern tourist is in search of whole spectar of attractions, with cultural offer at the top of the interest. But, even to offer just a quality cultural offer to tourists, during their stay in a certain destination, cooperation is necessary, as within the sole cultural sector, between cultural and tourism sector as well.

Firstly, to creat successful cultural product of a certain destination, it is necessary to be familiarized with its resources, to truly know them. In other words, it is neccessary to make an 'inventory' of all the existing cultural and tourism resources which will make the basis for inter-related, coordinated cultural tourism products. Tourists should be encouraged to visit a whole network of cultural resources, museums, monuments, heritage sites or cultural events, and to integrate these experiences with tourism resources of high quality level.

This integrated approach, in a form of 'itinerarization' finds it roots already in a year 1964., when working group of Council of Europe, named 'L'Europe Continue', recognised potential value of cultural tourism through a set of tasks directly involved in its development. Thus, they recognised the importance of linking the most important localities and intersections of European civilisation in 'cultural tourism' networks which would arise the global consciousness and knowledge about the European culture and heritage through tourism. There, we can see the beginning of that we know today as 'cultural routes'.⁴³ „A central part of how nations have come together in history to share knowledge, beliefs, ideas, skills and goods has been via ‘routes’ that have developed between peoples and across political and administrative boundaries for trading and religious reasons. It is along such routes that early travellers facilitated interchange and exchange to generate an ever-widening knowledge of the world. Routes are well embedded in contemporary tourism too, given the demand for tourists to experience as much as they can within a finite time frame.“⁴⁴

A notion of 'cultural itinerary' became means of understanding, appreciation and promoting cultural values of Europe, but also of all the other civilisations of world. UNESCO

⁴² *STRATEGY OF CULTURAL TOURISM DEVELOPMENT*, Ministarstvo turizma, prometa i veza Republike Hrvatske, Institut za turizam, Zagreb, 2003., p. 7.

⁴³ Today there are numerous cultural routes covering almost the whole Europe: Santiago de Compostela, Via Francigena, Silk Route, Pont de l'Europe, etc.

⁴⁴ Same as note 4., p. 32.

plays an important role in creation of those 'route' projects, by initiating and supporting most of them (Silk Route, Jesus Christ Route, etc.). „The overarching philosophy underlying this and similar ‘routes’ projects initiated and implemented by UNESCO, is to use the rich and diverse assets of an area as a matrix for the global development of a wider territory and its diverse economic sectors. While considerations of economic viability and sustainability are clear concerns underlying these projects, UNESCO equally sees here opportunities to create conditions for interreligious and intercultural dialogue and peace.“⁴⁵

Besides the principle objectives to improve the solidarity and tolerancy, partnership among different institutions, regions and countries, another purpose of these itineraries is to improve and support tourism development in involved destinations, communities and countries. Thus, defining of existing cultural resources is just a beginning of cultural tourism product. It represents just the first phase of cultural tourism development. Just by linking with other adequate resources, inevitable in tourism, through the process of itinerarization, they can become quality cultural tourism attraction.

2.2 Preservation and tourism - in balance for sustainability of culture

With more then a milliard of international travels in a year, the impact of tourism on culture and its resources has become so perceivable, that the actual question is: is it possible to continue the same way, without disappearance of one or another? A need for sustainable cultural tourism is more then obvious. Significant efforts must be made, in order to educate the public, but still without diminishing their pleasure. Furthermore, tourist practitioners still do not pay enough attention to the conservation, authenticity and limited durability of cultural resources.

„Given that tourism is one of the largest economic activities in the world, and accounts for the largest international and domestic movement of people, tourism can and does place considerable pressure on the world’s heritage resources. In the company of armed conflict, economic development and environmental pollution, tourism can be regarded as one of the major factors that places Heritage at Risk.”⁴⁶

Cultural tourism is a significantly permeant phenomenon, especially when it is about the cultural heritage which is presented in every city, and almost every village. The problems

⁴⁵ Same as note 4., p. 64.

⁴⁶ *ICOMOS – HERITAGE AT RISK FROM TOURISM*, ICOMOS International Cultural Tourism Comitee, 2003.

of maintenance are huge even without a tourism impact, and with it they represent a serious question to consider. In today's surveys about the cultural tourism and its development, the problems of conservation become more and more highlighted because every day they become more and more complex. Walking, and even breathing, today are considered as a serious threat to a physical survival of many important monuments and sights of worldly recognized heritage.

Lascaux cave in the south-western France can serve as an ideal description of the abovementioned problem. The cave contains about 1,500 engravings and 600 paintings dating back some 15,000 years. Discovered in 1940, cave was initially opened to the public, but the huge volume of visitors degraded the quality of the paintings and it was closed in 1963. The solution of the problems, Lascaux cave found in its replica. Replica of high quality captured attention of public almost at the same level as the original. It is situated at the very place of Lascaux cave, and it is presented with the explanations why it is created and what caused the deterioration of the original cave. Furthermore, it is described how the fragile paintings are now being protected. Along with the explanations, a visitor can find out more about the conservation and its importance from the experienced guide. So, Lascaux cave became a perfect example of a possible solution for sometimes questionable survival of the heritage of the high importance. Furthermore, a replica of the cave today presents a successful combination of financial success, perfect access to the visitors (in a sense of transmitted knowledge), and last but not least, of a preservation of a site which inevitably could be lost.

There are many other examples of endangered heritage, such as Stonehedge, Egyptian Tombs in Luxor, city of Venice, which have become the victims of their own success. Tourists in masses were simply deteriorating these monuments, sights and places, while adequate measures for preservation were not taken in time. Unfortunately, it was necessary to see some damages before the understanding of the importance to preserve the heritage, and limiting the number of visitors in accordance with the capacity of their reception. Thus, to manage cultural resources properly, and to maintain them in the authentic situation, protective measures have to be in a first place, and acceptance of visitors should be assessed in accordance with the endurance of the resources, and not with demands of tourism.

Besides abovementioned, threats of tourism to cultural and natural heritage are numerous and diversified, such as those highlighted in ICOMOS paper about heritage at risk from tourism:

- „Tourism development can have adverse impacts on a place if it does not take account of the aesthetic, social and cultural dimensions, natural and cultural landscapes, bio-diversity characteristics and the broader visual context of heritage places.
- Excessive, poorly planned or unmonitored tourism activities and development projects can impose unacceptable levels of change on the physical characteristics, integrity, ecology and biodiversity of the place, local access and transportation systems and the social, economic and cultural well-being of the host community
- Tourism promotion programs that create unrealistic expectations and do not responsibly inform potential visitors of the specific heritage characteristics of a place or host community can encourage them to behave inappropriately.”⁴⁷

Great importance in dissemination of culture has the authenticity of these represented cultures, so respect for their authenticity is another issue which has to be covered, when talking about the preservation of heritage. Tourism can, and does the turning of local cultures into a ‘consumer goods’, such as other objects and resources. Thus, religious ceremonies, diverse rituals and traditional festivities very often become ‘impoverished’ and ‘refined’ in order to respond to the expectations of tourists. In this way, it comes to a kind of ‘reconstructed ethnicity’, which is completely opposite from that for what the tourist has come – unique experience of authentic culture.

It is clear that tourism can, and already does have various negative impacts on culture and its richness. For those reasons, development plans of cultural tourism should be set up with, in advance defined limitations. Furthermore, possible negative impacts should be predicted and solved before they appear, already in a process of planning. It is very important to define the limits of ‘consuming’ of cultural resources, because of their sensitivity on ‘large’ and long-term ‘using’.

At the end of this section, I found relevant to describe the management of cultural resources, according to Pančić-Kombol: “Development of management of cultural resources, as well as cultural tourism development policy comprise a need for understanding and using of culture in four ways: (1) support of development of cultural and artistic creation, (2) using of art and culture as means of achievement beyond the cultural missions, and formulating cultural policies in a way to apprehend culture and its development as wide, adjustable resource related to the features such as it is identity of a country or a community it represents, (3) creation and strengthening of welfare for the community, and (4) conservation / protection

⁴⁷ Ibid, p. 3.

of cultural resources by defining capacities of their sustainability and possible level of the acceptance of visitors.”⁴⁸

3. Museums and tourism

"Museums constitute an important resource for Cultural Tourism for several reasons: their status as cultural mediators and the diversity of their collections, their category (whether public or private and national, regional or local), and their conditions of multiplicity, uniqueness, freedom, flexibility and creative potentiality."⁴⁹

It is estimated that more than 50 percent of all tourists today have an interest in culture when visiting foreign country. In order to enable them the assimilation of this culture, it is necessary to permit them the access to heritage in all its forms. At this point we come to the museums, and their important role of heritage guardians and communicators. By providing tourist visitors with an opportunity to truly experience the culture of the country they are visiting, they have always been and are central for meeting these expectations of tourists. Thus, whether museologists like it or not, museums have found themselves involved as leading players in a cultural tourism process. For museums tourism can certainly be perceived as a double-edged sword, but a failure to get involved in tourism process by developing cooperation with it “represents a failure to capitalize on the opportunities it represents [...] and a failure to help to steer it toward a sustainable path.”⁵⁰

To fulfill their social mission and permit the access of all to the culture, including the tourists, museum practitioners have to present and interpret the collections in a way that helps the visitors to understand and appreciate this represented heritage. In spite of this increasing demand of tourist visitors, many curators still present the collections in a manner that is understandable for them, not as it is perceived by wide public. Tourists expect from the exhibitions to raise their curiosity, awaken their fantasy, and provide them a challenge of re-discovering themselves. They come to the museums in order to learn and adopt new knowledges, but through the pleasure and enjoyment. Respond to those needs, museums can

⁴⁸ Pančić- Komba, T., *KULTURNO NASLJEDE I TURIZAM*, Radovi Zavoda za znanstveni rad HAZU Varaždin, br.16-17, 2006., p. 220

⁴⁹ *Proposal for a Charter of Principles for Museums and Cultural Tourism, Principle 1.*, ICOM, International Cultural Tourism Committee

⁵⁰ Sustainable Tourism and Cultural Heritage. A Review of Development Assistance and Its Potential to Promote Sustainability”. Page 39.

find in various forms of interpretation, that reveal the culture and heritage through 'stories', instead of 'pure' provision of information.

It is important for museum curators just to change their perspective on the visitors- from professionals to laymen, and to understand the additional importance which the museums gain by participating in tourism. They actually represent a kind of starting point of discovery for a tourist, which will introduce him the culture of the visited place or community. And this integrated approach for museums and tourism contribute to their common progress. As a result of these changes in cultural and tourism world, many museums have adapted their activities in a given direction. Thus, in recent decades we can see many museums restaured, accessibility improved, and even many new museums opened throughout the world, in order to respond to that global demand of tourist, but also all the other museum visitors.

3.1. 'Experiencing' the museums

A new experiences of destinations through cultural 'interpretations', the so-called 'visitors attractions' appeared, and museums use them as an interactive way of presentation of heritage and culture to public. Sole observing of the cultural content, whether it is about artistic creations, monuments, sacred objects and likewise, do not satisfy the needs of todays' tourist visitors. They are in search of 'vivid' experiences which appear through the interaction with the authentic cultural contents. And in this way they got what they have come for – aesthetic, intelectual and sensory experience.

Thus, traditional customes and ways of living as parts of heritage presented by museums, become more and more attractive for tourists, and even are placed in a centre of their interest when choosing destination. The only thing which musems should keep in mind is to present a true heritage, based on authentic themes or objects.

*Picture 1. Chivalrous Tournament
Gornja Stubica, Croatia.
Presentation of medieval life
of the area.*

Museum of Peasant Revolt follows the exisitng trends in cultural tourism, by providing 'visitor experiences'.



This „extra value“ added to museum in a form of abovementioned experineeces with which the museum visit provide its visitors reclines on:

- individual dimension: adoption and expanding of knowledge, intelectual reflexion, search of pleasure and distraction, feeling of emotions and affects, search of beauty;
- collective dimensions, directed towards the others: ceremony, search for conviviality and shared experiences.⁵¹

The experience of visits of museums thus, bases not just on the utility of the exhibition, but it also includes aesthetic and pleasure dimensions related to visitors' subjectivity. „Experiential approach analyses consumption as a primar subjective state 'provoked' by symbolic, aesthetic and hedonistic of the product.“⁵² 'Emotional' moment of the museum visit was always been present in visitors, but its importance came out to the surface with the 'visitor studies' and accent on public in museum functioning. Actually, it is very important to take emotions and feelings of the individual as very important factors, especially in the cultural domaine, particularly this of museum visits. 'Experiential' dimension of visit is based on the role of imaginary and wide range of the affects, and it comes from a kind of 'holistic' representation of (exposed) cultural heritage.

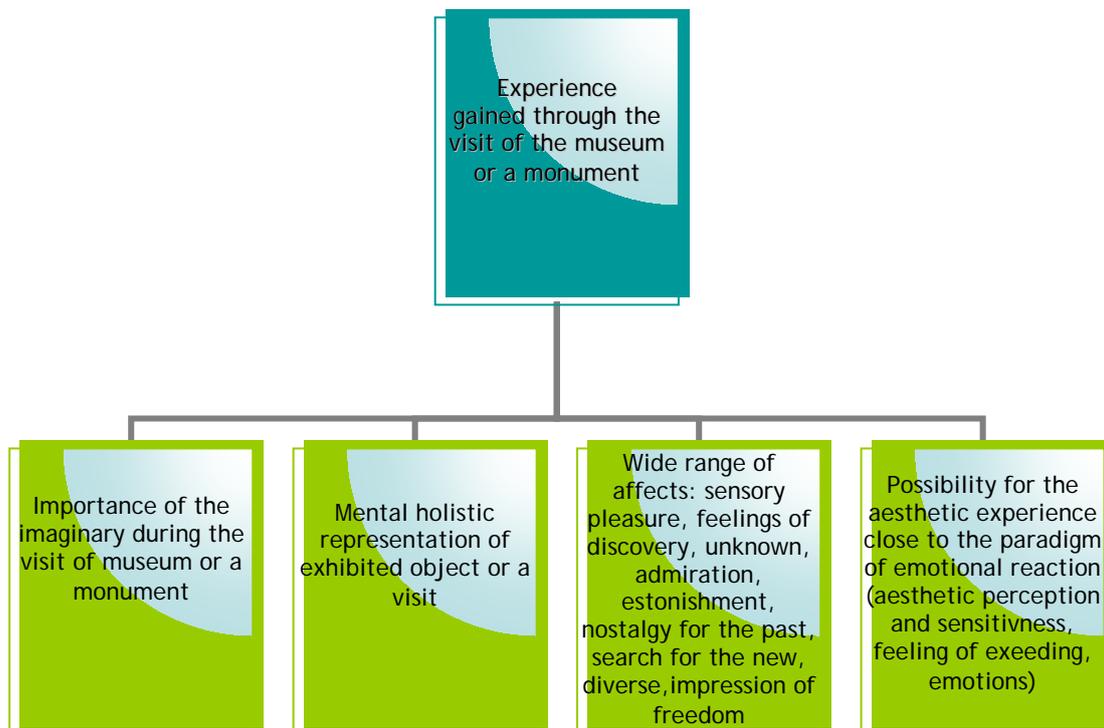


Fig.6. CHARACTERISTICS OF THE EXPERIENCE GAINED THORUGH THE MUSEUM VISIT, Adapted to Bourgeon, 2000.

⁵¹ Bourgeon-Renault, D., *Du marketing expérentiel appliqué aux musées*, CAHIER ESPACES 87, Musées et tourisme, AFIT, novembre 2005., p. 45.

⁵² Morris B.Holbrook and Elizabeth C. Hirschman, *The Experiential Aspects of Consumption: Consumer Fantasiees, Feelings and Fun*, Journal of Consumer Research, Vol 9, september1982., p.132-140.

Tourist visitors thus search for these unique experiences when visiting museums, and to meet their expectations, museums should interpret their collections in a kind of 'theatrical' manner which will evoke emotional reactions in visitors, and provide them with feeling of active participation in a visit.

3.2 Museums, tourism and sustainable development

The source of a possible conflict which still arise between museum curators and tourism professionals can be found in a manner in which they perceive each other, and their practices. Very often museum professionals perceive museums as hallowed places that keeps the sacred objects, and culture as an elevated issue, not understandable by everyone. On the other side, we have tourism professionals who frequently perceive culture and heritage as 'consumer goods' with a commercial purpose. In this context, both of the sides are wrong.

Tourists have to be perceived as an ally for the museums, and tourism as a means of intercultural dialogue and promotion of cultural diversity. Museums at the other hand, should be considered as mediators between heritage and public, which transmit values and knowledge in a way they can be understood and adopted by visitors. From this point of view tourists receive the real museum's message and can thus become a true promoters of cultural exchange, and museums – they can fulfill their social purpose of bringing together the heritage they represent, and the visitors who come for this new cognitions.

In order to accomplish their role in a cultural tourism process, museums have to familiarize with tourist public, their habits, needs and expectations. From many conducted surveys on tourist public in museums, several facets rised to the surface: care about the client, additional services, guided visits, atmosphere and cleanliness of the place, configuration, seating areas, bookshop, cafeteria, museum publications, information on exhibits and supporting events, interest for children, and explanations in foreign languages. Benefits that the museums can have from satisfying these various needs, can see in a wide dissemination of knowledge and in sharing appreciation of culture and heritage among large public.

The fulfillment of their main purposes (conservation, research and dissemination) is unquestionable as while as museums keep their own specific identities. „ [...] we may note the emergence of a type of tourism based on the aristocracy, involving stately homes or country houses that exemplify the way the aristocracy lived. Religious sites are also being transformed into tourist showplaces in a way that is not only disrespectful, but is also changing social

patterns in the interests of financial gain.⁵³ As Yani Herreman, a member of the ICOM Executive Council and President of the International Committee of Architecture and Museum Techniques, and former director of the city museums of Mexico and of the National History Museum, highlights, it is important for the museums and heritage sites to keep their true authenticity. Exactly there lies the reason for necessary involvement of museums and culture professionals in process of cultural tourism. Otherwise, it will continue to happen that tourism is underlaying the real cultural values in favour of aesthetic tourist attractions. „For instance, tourism typically creates its own forms and types of landscape, often revolutionising the spatial and demographic realities of a place. [...] At the same time, particular elements, practices or spaces essential to a community’s social life may be ignored by tourists when irrelevant or untranslatable in terms of their aesthetics and ways to understand the world.“⁵⁴ Without the interference of the cultural professionals thus, exists a great danger of accumulation of artificial touristic 'cultural landscapes'.

Although it seems easy to establish cooperation between museums and tourism on the basis of numerous mutual interests, from above mentioned problems it can be clear that such a relationship demands a much greater consideration from both standpoints, that of museums same as of tourism professionals. The main difference is in their approach to cultural resources, and while one stands for their conservation values, the other sees their main purpose in their valorisation through their 'using'. The main factor for the successful collaboration can be in the mutual interest for sustaining of cultural resources, thus in a direction toward sustainable development. The desirable nature of their relation can be described by one of the Principles stated in ICOM’s Charter concerning Cultural Tourism and Museums: „The interaction between tourism and museums is a relationship that can affect the preservation of natural and cultural heritage including that of the collections and the values they transmit. Such a relationship should maintain an ethics of preservation in order to ensure the permanence of the objects.“⁵⁵

Museums, with their role of protecting the cultural heritage and its authenticity can be the leading players in ‘conservation’ dimension of sustainable cultural tourism development. For the decades their main mission was reflected in collecting and preserving of tangible and intangible heritage. Thus, “they have developed a high level of expertise as to how those objects ought to be properly collected, preserved, restored, classified, catalogued, studied,

⁵³ Herreman, Y., *Museums and tourism: culture and consumption*, Museum International: Challenge of tourism 1, Vol 50, no 3, UNESCO, Paris, July 1998., p.12.

⁵⁴ Same as note 4., p.21.

⁵⁵ Same as note 39., Principle 2.

displayed, interpreted, stored, transported, and safeguarded."⁵⁶ Museums thus, carry out the important mission of conservation within the sustainable cultural tourism development. But, the element of conservation is not the only one which is important in maintaining sustainability. The idea of sustainable cultural development also includes the use of resources as integral element, and in case of museums it is reflected in increasing accessibility and audience development.

Both of the 'actors' - museums and tourism, they can find their own interests in sustainable cultural tourism development. The only condition to succeed is to listen to each other. Museum professionals should retain their stand and keep the specific identities of museum institutions, but they also should open themselves toward tourism and begin to perceive it as a significant partner in a common progress. Finally, some common interests are clearly visible, as it is cultural heritage which is placed in a centre of both of their interests. Heritage in its diverse forms and with its resources is placed at the centre of interests of both, museums and tourism. And also they perceive it from different points of view, they have a common issue that links them together. Cultural resources, observed from any aspect are usable just if they are maintained in their authentic forms. So, just their responsible and sustainable use assure the bright future for both, cultural and tourism development.

⁵⁶ Weil, Stephen E.: *Making Museums Matter*, p. 199-200.

CHAPTER 3 Practical insight in 'museums –tourism' relation

I Museums and tourism: for cultural tourism in Isère

1. France – position of culture in tourism

In this section I will give a short overview of cultural tourism and museums related to their tourist public, in France, because this the country where I have conducted researches in practical field.

In French tourism, culture is still the first and the main motive for travelling. According to the several surveys conducted among the tourists, France is massively known as tourist destination with a rich culture. Thus, motivation for culture is still ahead of other motivators for travelling (sport, spa, etc.). Foreign tourists are drawn to France because of the 'imaginary' which attracts them:

- cultural richness (impressionists, Eiffel Tower, 'Chateaux de la Loire');
- art, quality of life (wine, food, fashion, parfums...);
- well-known and appreciated landscapes (Côte d'Azur, Mont-saint-Michel);
- certain 'emblematic', allurements, which for some present one piece of nostalgia (France 'of villages', urban past, a syndrome of Amélie Poulain).⁵⁷

We can say that this 'breathless' image of France is highly attractive because it is presented through the positive and stable values: tradition and diversity.

Although culture is noticed as a primary reason for visiting France, very rarely we can meet the case where the culture is a 'sole' motivator for travelling. Majority of tourist visitors include various activities in their staying, such as beaches /spa, sports, walking tours, museums and exhibits. Pure consumption of culture is a rarity, mainly it has to be linked with other tourist contents, in a complete 'cultural-tourism product'. Still, cultural dimension is central element of its attractiveness. As unique experience, France is offering extreme cultural diversities, life styles or landscapes. In spite of this attractive image of 'cultural' France, and tourism which is strongly 'cultural', it is necessary to have and create and maintain the real tourism of culture, and culture of tourism.

⁵⁷ Amirou, R., *Pour une culture du tourisme*, CAHIER ESPACES 87, Musée et tourisme, AFIT, novembre 2005., p. 33.

As we have seen, cultural demand is one of the first reasons of foreign tourists visiting France. Museums, as important elements of cultural offer are aware of tourism progress, and they adjust their offer (in a certain measure) to the tourists, and in this way developing their audience, increasing the level of frequentation, but also, together with tourism, participating in economic or general development of a community, region and country.

In a year 2000, it is estimated that 60 % of total visitors (50 millions) in French museums were tourists (foreign and French).⁵⁸ According to the recent surveys, number of tourists in country is increasing every year, and paralelly in museums throughout France. Normally, majority of tourist visitors in museums are foreigners, but their presence, together with the national tourists, is very 'seasonal'. When it is about national tourists in museums, half of the visits of adults is realized during their vacations, when they visit destinations out of their place of residence (what actually make them the tourists).

Museum professionals are aware of the importance that tourists present to them. With this great level of attendance, tourists can represent the main promoters of the museums, by 'word of mouth'. For this reason, museum professionals want to see the satisfied visitors, thus to meet their expectations. Necessary effort for acception of tourist public in museums is even 'defined' by th French 'Law on Museums', of 4th january 2002, where the need for undertaking activites destinated to tourist visitors is specified in a part called „ cultural and scientific project of the museum“. It is clear thus, that great attention is dedicated to tourism, as integral part of cultural development. Although there are many improvements for better acception and development of tourist public, made in many museums of France, still there is a certain effort necessary to be taken in that direction.

Knowledge about the visitors is essential for their appropriate acception. To help the museums in their adaptions, la Direction des musées de France⁵⁹ has carried out certain surveys and studies concerning the needs and desired goals of French museums in their efforts to meet the expectations of tourist audience. In the 1990s, it initiated the establishment of the permanent Observatory of public, that provides the museum professionals with certain 'studies' which are result of thei researches coincerning detailed information about the museum public, its socio-demographic characteristics and motivations of visits.

⁵⁸ DMF département des publics, *Les visites des musées en France, un double aperçu quantitatif*, Muséostat Synthèses, n° 5, Paris, avril 2000.

⁵⁹ Direction of the Museums of France

It is clear that France is one of the rare countries which pays a deserved attention to the 'tourism-culture couple', and by realizing its importance it contributes to its progress through a wide range of legal measures and concrete activities.

2. Cultural tourism in Isère with museums as mediators

In the introduction of my thesis I have already given a notice that all the facts and notions analysed in theory, are examined through researches in a practical field, in order to confirm or disprove the set up hypothesis. I have chosen a French 'département'⁶⁰ Isère, with several museums⁶¹ under direction of already mentioned institution 'CPI', as a regional platform for examination of concrete actions in a fields of museums and tourism.

Analysis of the data has been conducted in two principal directions, as it follows.

→ Analysis of tourist public in museums involved with the research:

- analysis of museums' accessibility to tourist public,
- specifications of existing activities destined to tourist visitors
- definition of museums' potential for cultural tourism offer

→ Analysis of existing cooperation between museums and tourism professionals:

- analysis of existing level of cooperation,
- indication of possible advantages which result from 'museums-tourism' partnership.

2.1 Tourist visitors in Isère

To satisfy the needs of the visitors and meet their expectations, firstly it is necessary to know them, their attitudes, habits and demands. Before I present the analysing of museums' accessibility to tourist public, I will give a short introduction on the characteristics of that same tourist public in Isère, with the main focus on those interested in heritage and culture.

Region Isère is situated at favorable logistic position, in a certain network of quality high-roads, it is easily accessible with the train (TGV Paris-Grenoble), and it is also very close to three modern airports: Grenoble, Lyon and Geneva. With more than 22 millions of tourist 'overnights' per year, it is the 13th most visited tourist department in France. Majority of French visitors comes from a region Rhône-Alpes (30%), and visitors from 'Ile de France' (17%) and South-East (12%) come after. Concerning the foreign visitors, every year

⁶⁰ eng. department; county

⁶¹ Musée Dauphinois (ethnological museum situated in Grenoble); Musée de l'Ancien Evêché (archeological and historic museum, situated in a centre of Grenoble), and Musée de la Révolution Française (history, thematic museum, located in Castle, in Vizille – wider surrounding of Grenoble).

their number is slightly increasing, especially of Belgians, British, Dutch and Spanish tourists, who make almost 30% of hotel clients.

A great part of tourist activities refer to ‘thematic’ vacations, related to festivals, sport events, ‘all-inclusive’ products, and mainly they are concentrated on week-ends. Big part of total tourist clients in France, and so in Isère, goes on groups which appear to be the important ‘market’ for ‘de-seasonality’ of tourism activity.

Cultural activities are the most practiced by tourists, in a last five years. Furthermore, exactly the cultural activities cover 90% of total activities practiced by the tourist groups (followed by nature -79% and gastronomy -61%). Yet, according to the surveys, ‘pure’ cultural visits are not sufficient for the satisfaction of visitors, thus they have to be related with at least one different activity (gastronomy, etc.). It means that the ‘tourism of discovery’ is a key element for attracting the tourists.

Cultural activity of tourists is considerably more present in the summer, then in winter. More than a half of total annual visits of museums and heritage sites (51% in 2006.), is registered during the four months of summer. In a year 2006, more than 2 millions of tourists visited 80 museums, heritage sites, and ‘leisure’ sites of Isère.

From the following charts, it is visible that activity of museums’ and sites’ attendance appear to be stable in comparison to 2005 (+1%), and it has shown a slight decrease in comparison with the average of attendance rate in last five years (-2%). The highest level of attendance is august which occupies 18% of total annual visits. The attention is drawn on the month of July which notes the decrease of 14% in comparison with 2005, and 17% comparing it with last five years. Main cause of this decrease, tourist professionals see in meteorological conditions which are not going in favour of visiting museums.

	Number of visitors	Number of visitors 2006/2005	Number of visitors 2006/average of last 5y.
January	3%	-6%	-2%
February	5%	+21%	+10%
March	5%	+1%	-2%
April	8%	+12%	+10%
May	11%	+2%	+2%
June	12%	+2%	0%
July	12%	-14%	-17%
August	18%	+2%	-1%
September	9%	+7%	+1%
October	7%	-5%	0%
November	5%	+20%	+8%
December	4%	+21%	+12%
TOTAL		+1%	-2%

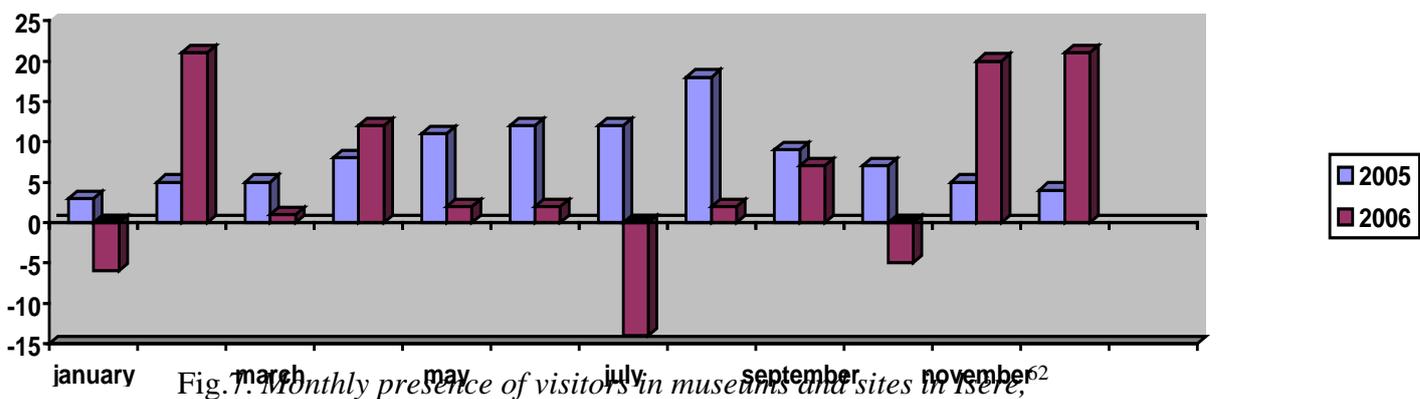


Fig. 7. Monthly presence of visitors in museums and sites in Isère,⁶²

However, from this data, we can see that cultural tourism became an essential activity and main challenge for tourism development of Isère.

It is important to notice the great presence of groups in museums and sites. Almost one third of total visits go to the groups (30%). 20% of group visitors are groups of children. Majority of visits are realized in June (53%), while these group visits decrease in July and especially in August. During the winter season, cultural activity of groups is less developed.

Final conclusion is that tourist groups are an important part of visitors for museums, and there are several reasons for develop and maintain that ‘market’ in museums:

- to ‘deseasonalize’ the activity, by developing attendance outside the ‘high season’,
- to attract the new visitors who would not come as individuals (children, seniors, etc.),
- to benefit the ‘return contribution’, particularly from ‘scholars’: if they are satisfied, children are becoming the best ‘museum’ agents, by coming back to ‘experience’ the visit with their parents (family visitors).

The Observatory of CDT also gives valuable information on visitors’ expectations, attitudes and demands, as well as about strong and weak points of museums’ and sites’ offer. All the details and results of those surveys are given in a Section ‘Visitor studies’.

2.2 Museum cases – a short description

Before the detailed analysis of Museums which I have chosen as case studies that will give practical examples of set up theories; I will firstly give a short description of each museum, with its ‘personality’, missions and concerned themes.

1. Musée Dauphinois / GRENOBLE

⁶² Source: *Bilan de fréquentation des 80 principaux sites et musées de l’Isère*, Observatory of CDT, Grenoble, France, 2007., p. 6.

A true regional museum of 'Human', Musée Dauphinois is situated in the ancient convent 'Sainte-Marie-d'en-Haut', at the foot of magnificent, well-known fort 'Bastille'. There, surrounded by beautiful mountains of 'Belledune' and 'Vercors', in the 'prestige' edifice dating from XVIIth century, declared as 'Historical Monument', each year Museum realize four temporary exhibitions on subject of archaeology, history, arts, or rural and industrial heritage of the ancient province 'Dauphiné'.

By acting upon wishes of Museum's founder, great archaeologist Hippolyte Müller, curators after him established tremendous knowledge about people and communities of Isère and the Alps. Permanent collections touch all the domains and disciplines of regional heritage: prehistoric and historic archaeology, history, ethnology, industrial heritage, regional decorative arts.

2. Musée de l'Ancien Evêché⁶³ / GRENOBLE

Situated in a city centre, at the very heart of historical quarter, Musée de l'Ancien Evêché is situated in the ancient "bishops' palace", near to beautiful cathedral of Notre-Dame. In its cellar, Museum presents the archaeological excavations of high importance: Baptistery dating back to first times of Christianity. On the other layers, it represents its 'prestigious' collections: Museum introduces the history of people of related territory, Isère, all the way from Prehistory to the present times. Each year, Museum presents several temporary exhibitions concerning the heritage of Isère.

3. Musée de la Révolution française⁶⁴ / VIZILLE

Museum is placed in a 'Château de Vizille'⁶⁵ (XVIth, XVIIth, XIXth century), theatre of the events considered as starting point of French Revolution. Paintings, sculptures, drawings, inscriptions, illustrated books, are dating from the end of the 'Ancient Regime' to the age of the 'Third Republic'.

Paintings and sculptures of the revolutionary epoch form one exceptional 'ensemble' of great diversity of styles and genres. Several busts represent true appearances of celebrity persons such as Barnave, Robespierre, Mirabeau. Decorative arts witnessing about the everyday life: furniture, porcelain, French, British and Dutch 'faïences'. Museum is organising numerous and diverse activities which bring different light on exhibited

⁶³ eng. Museum of Ancient Bishops

⁶⁴ eng. Museum of French Revolution

⁶⁵ eng. Castle Vizille

collections, and on history and art of the concerned period (temporary exhibitions, conferences, specialised meetings, 'study days', ateliers, concerts...as well as various educational activities.

2.3 Musée Dauphinois

This regional museum of society which represents a place of memories and history of the Alps 'dauphinoises', is situated at the crossroads of the tourist 'pools', in the department which notes high tourist attendance, with the domination of 'green' and sport tourism. Cultural practices represent supplement activities for the tourists who are more and more exigent in terms of offer. Still, Grenoble doesn't benefit then just from a small part of this tourist flow. On the contrary, it disposes of such an important cultural potential which could give it a significant place in a cultural tourism 'market'.

The question is how to maintain and develop the offer of a Museum of Alpine history and memories, significantly rich museum of the society, in a territory where there is no lot of attention directed to cultural tourism, and among the mountains which represent a strong competition? Furthermore, what is the offer of the Museum accessible to tourist public? How to create a common strategy with the tourism structures of the city and Isère, in order to diversify and expand the tourist offer and to give to culture and heritage the place they deserve in the image of Isère?

2.3.1 Museum and its mission regarding the public

Musée Dauphinois has well developed sector in charge of public, so it can be said it gives a necessary attention to its visitors. After analysis that I conducted, and information acquired through the interviews and surveys, I have got the real insight in the 'story' of Museum.

According to the person in charge of public, Franck Phillipeaux, "main mission of the Museum is opening towards a large public, dissemination of knowledge and history to its visitors." In order to achieve this objective, significant for the Museum, its museology should be understandable and accessible to different structures of public. For Franck, "it is important to keep the regular, loyal public, but also to attract the public who do not come."

Museum director and main curator, Jean-Claude Duclos consider that the main mission of the Museum is: "to present the history and memory of the territory to regional

population (Grenoble with its district). “ According to his words, “Musée Dauphinois has a mission of real ‘ecomuseum’⁶⁶, ‘museum of society’”.

To get familiarize with the purpose of these museum institutions, I will give the explanation of ‘Fédération des Écomusées et des Musées de Société’⁶⁷: “Ecomuseums are mainly constituted to keep the traces of rural societies that urbanization, technical and social mutations put in danger (in peril). Ecomuseum thus acts in a specific structured space, in a territory whose organisation system has been in disorder. From this point of view objects of everyday life, but also landscapes, architecture, know-how, oral testimonies (oral heritage), they all represent subjects of researches, collections and valorisation for ecomuseums, in behalf of evidences of human, his ‘milieu’, his work, his family, his community. Term ‘Society Museum’ is elected to gather museums that share the same objective: to study the evolution of the humanity in its social and historic components, and transmit the relations, ‘starting points’ for understanding of diversity of cultures and societies.”

As concerning the level of attendance frequentation), Franck highlights that the main aim is to diversify the public of the Museum. In order to reach that point, it is inevitable to develop different tools for comprehension, dedicated to diverse structures of public, and this represents one of the main priorities in work towards the public (conferences for specialists and ‘ordinary’ adult visitors, concerts, pedagogic ateliers for ‘scholars’, ‘discovery games’ for children, etc.)

For Jean-Claude Duclos, local public is priority public. “It is necessary to make this public loyal, to make it come and return again...” Primarily for this reason, temporary exhibitions and different events and activities are organised within museum operation. But also, these events can represent important ‘instruments’ for attracting the large audience, and the publics who do not come.

When we look at museums from the aspect of his ‘social’ purpose, its public represents an important element of its function, its ‘reason of existence’, because research, conservation, and finally expositions lose their real purpose without the audience. Furthermore, culture and heritage have to be valorised to confirm their true reason and achieve their main mission. In order to reach that goal, it is necessary to transmit the knowledge in a manner accessible to all visitors of different social or educational background.

⁶⁶ Mission of ‘écomusée’ (fr.) is „to know (research) and to conserve the heritage, to communicate and to transmit, with the aim to animate the territory and to participate in its development.“

⁶⁷ eng. Federation of Ecomuseums and Museums of Society

However, the first public in Musée Dauphinois is local public, which occupies around 80% of total visitors and as such takes a great share of audience.

School public represent second important 'piece' of museum visitors, and well developed 'market' in a Museum. In order to accomplish educative and pedagogic role, section in charge of public has developed different tools and activities destined to 'scholars' and development of that part of audience is stable, with slight progress.

Another type of public which occupies the interest of Museum's professionals is young audience. Interest and accessibility of exhibitions for the children/young public is another priority of Musée Dauphinois. Exactly for this reason, the biggest and well-known permanent exhibition "Gens de l'Alpe⁶⁸" has experienced its great 'museological reformation' in 2006, carried out in order to be more attractive, and more easily accessible and comprehensible to young audience. Furthermore, the purpose of that 'restoration' project was much wider – now the exhibition is more attractive to all the public (general public). The exhibition now have additional, 'edutainment' note, which respond to demands of tourist visitors, and modern museum visitors in general. With various interactive presentations which it offers, it awake the emotions and fantasy of visitors, and as such, it provides them with real 'sensory experience'. And according to surveys in a field of 'visitor studies', described in previous chapters, exactly this kind of visit is what majority of visitors expect.

Finally, it is important to mention tourist public in Musée Dauphinois. This type of audience is weekly present in a Museum. "Tourists are not 'target audience' of the Museum". According to its director, "it does not possess 'equipment' and services, necessary for the acceptance of this public (difficult access, no café or restaurant, etc.). If we analyse the attitude of the main curator, we can find the traces of the mentioned theory: many museologists still perceive the culture and heritage as something elevated, instead of as general good accessible to all. Furthermore, the museum of society which presents the history and ethnography, as well as emerging of one population, provides tourist visitors with desirable knowledge. It should not be forgotten that cultural tourism is about discovering other cultures in all their authenticity.

Although tourists do not represent target audience, they fit in a museum's mission concerning public, and that is to diversify its structure, to develop the audience. With the augmentation of number of tourist visitors in Isère, a global increase of cultural tourism, and

⁶⁸ eng. „People Alpine“

objective of diversifying the museum public, attraction of tourists can represent a new, major challenge for Musée Dauphinois and its development.

2.3.2 Museum accessibility to public

Importance of the museum accessibility to public is clarified in previous chapters, and it represents one of the most important elements of successful museum operation. In following lines I will give the analysis of that part of work in Musée Dauphinois, according to the surveys I have conducted 'in situ'.

Accessibility of a museum can be observed from numerous aspects, and it includes various forms of its services and resources. Physical accessibility of museum can be a starting point for the analysis. Unfortunately, this is the weak point of Museum. It is not accessible by buses, and does not possess a proper parking place. Furthermore, there are two 'footpaths' leading to museum from city centre, providing a magnificent view, but hardly usable for persons of limited mobility (3rd age, handicap persons, etc.). Many surveys about the museums visitors pointed out the feature of physical accessibility as of great importance, especially when it is a word about tourist public. It is necessary thus to improve this point in Musée Dauphinois. Jean-Claude Duclos mentioned a project made several years ago, according to which Museum would be accessible from the 'quay' in a town, but the project was not realized because of a lack of financial means, and it is pronounced as 'not a priority' by Conseil Général de l'Isère⁶⁹. This leads to the conclusion that cultural tourism still does not have a place it deserves, in the mind of governing bodies of Isère, and the cooperation between tourism and museums is not sufficiently developed. If it would so, with common forces, a cultural aspect of tourism would become 'a priority', and appropriate solution for this, and other obstacles for its development, would be found.

Another point, highlighted as important, especially concerning the tourist visitors, is working time of the museum. Although visitors of Isère museums pointed out the working hours as their weaknesses, Musée Dauphinois adapted itself to the needs of public, with the necessary flexibility, especially related to group visits, and with the prolongation of working time during the summer periods. Even the day when the museum is closed for a public, it accepts the groups with earlier notification.

Today, museum visitors are very exigent; particularly tourists who want to spend all their 'vacation' time with pleasure and enjoyment. For this reason, museum professionals

⁶⁹ eng. General Council of Isère – governing body of the department, 'CGI' later in the text

must think about many issues not related to museology, heritage, art or culture. In a certain way, they have to take over a role of managers, suppliers and quality directors. Thus, besides the abovementioned services, it is necessary for museum to provide much more: toilets, cafés, seating areas, ‘boutiques’, libraries, even a ‘green areas’⁷⁰. Exactly the ‘green areas’⁷⁰ are demanded by many tourist visitors of museums and sites in Isère. Furthermore, according to the surveys about satisfaction of museum visitors, conducted by ‘CDT’, these relaxing areas are specified as important points of museums and heritage sites. On the contrary, around 60% of visitors who declared themselves as ‘very satisfied’ highly appreciate the ‘natural surroundings’ of museums and sites, as an extra value added to the visit. Musée Dauphinois has this advantage to be placed in attractive surroundings, and with a garden and rosary of the ancient convent, with the magnificent view on the mountains and a city of Grenoble. This is surely a very strong point which has to be used as additional value, attractive for tourists but also for the rest of museum public. With properly aimed campaign, and particular promotion of museum during the summer (when more tourists are present in museums and sites of Isère), this can present an additional advantage for meeting the expectations of tourist visitors in Museum.

Accompanying tools for the visits are highly developed in Musée Dauphinois. “To support museum visits and to provide our public with desirable experience, we developed different ‘accompanying tools’ intended for different levels of visitors, in accordance with our defined target audience and its needs and expectations.”⁷¹ We can see that in Museum, marketing service is functioning according to mentioned ‘marketing process’. After the ‘segmentation’ and ‘targeting’, concrete activities are undertaken, in order to respond to the needs of target audience. Furthermore, as museum’s mission is to diversify the public, it offers a wide range of additional ‘resources’ and services concerning the exhibitions.

In theories exposed in previous chapters, I have given the insight in the missions of museums in today, contemporary society. Parallel with changes of accent concerning museums’ main purposes, and with the ‘evolution’ which museum profession experienced, it was necessary for museums to adapt their organizational structure and ‘way of business running’ to this new ‘reasons’ of their existence. Musée Dauphinois adjusted itself to these new trends in museum work, by dedicating significant attention to marketing, including ‘animation’ and communication activities.

⁷⁰ ‘espaces vertes’ (fr.) represent relaxing areas and open spaces in museums, particularly popular among tourist visitors

⁷¹ Franck Phillipeaux, in charge of public in Musée Dauphinois

Each new, temporary exhibition is followed by a 'brochure' which introduces the subject or a theme presented, to potential and actual visitors of Museum. As local public is targeted as desirable one, and "temporary exhibitions are mainly the 'tools' for attracting and keeping the local visitors", these materials are made just in French language. Furthermore, for the occasion of each new exhibition, 'Journal de l'expo'⁷² is prepared and edited by the Museum, related to the theme represented through the exposition. "This material is very appreciated by the visitors, especially by 'loyals', but also a regional and finally national public. It gives the insight in other part of museum 'life', by providing the information about the museum 'behind the scene', whole its operations, and all the work which should be done for the exposition to be put on the scene"⁷³. As this 'Journal' is for free, visitors find it as attractive and nice souvenir of the visit on one side, and on the other, they feel as real 'friends' of museum, by discovering those 'hidden' parts of its life.

As part of local public goes to the families, with children who are important 'seed' for the future, Museum has developed an attractive 'accompanying tool' for young public, prepared for all the exhibitions, 'Le petit journal de l'expo', assigned for children of 8 -12 years. This 'edutainment' documents can be found at the museum reception, and it is at disposal for free. Although tourist public is not the 'target one', this tool is also perfectly adjustable for 'family tourism'. Furthermore, according to the surveys of CDT, a number of family visitors in Grenoble is progressively increasing. As family visitors are of great importance for tourism in Isère, increase, Tourism Office of Grenoble edits a tourist brochure destined to family visitors in Grenoble, recommending cultural and tourism attractions of the city and surroundings, 'worthy to be visited'. Finally, this document presents museum's interest for the children, and if communicating its educative and 'fun' component at the same time, it can be adequate tool for attracting the family public during the period of school vacation.

Besides the local public, school visitors are another significant component of museum's target audience. As Museum is functioning in accordance with marketing principles (segmentation – targeting – positioning), it is clear that the additional services for school public are well developed. Pedagogic 'dossiers' exist for all the education levels (of the elementary school), adapted to different student classes, and they are at disposal to teachers before the visit, they can be transmitted from the web site of Museum, or even sent on a demand of a school, in order for visit to be 'prepared in advance'. Along with these

⁷² eng. 'Journal of the Exposition'

⁷³ Marianne Taillibert, in charge of Communiacion sector

materials, there are many 'pedagogic ateliers', designated to school public, and guided visits, adjusted to their level of knowledge and comprehension.

2.3.3 'Visitor experiences' in Musée Dauphinois

„The cornerstone of any policy on visitor care in museum and heritage management is, first of all, pleasure. It should contain what I would like to call the UNIQUEexperience, which stands

for: *Uncommon* – it should be out of the ordinary;

Novelty – it should be a new experience;

Inspirational – it should be stimulating and provocative;

Quality – it should be customer oriented;

Understanding – it should lead to a refining of knowledge;

Emotions – it should lead to involvement.“⁷⁴

I have begun this section with above quotation because it describes the experience of museum visit in its full entirety. The importance of 'experience' for museum visitors I have described in previous chapters, but the following section will give the insight in practical case. On the example of Musée Dauphinois, I will 'highlight' the way forward that gives the respond to desirable 'visit experiences'.

In previous sections, when it was a word about the visitors in museums, significant part of study was dedicated to their needs, expectations, demands... To provide a better insight in characteristics of tourist visitors in museums of Isère, I will repeat their main expectations in a short lines: „participate in demonstrations, to be able to touch, adaptation to children interests, read less-discover more, have different levels of interpretation at disposal, desire for 're-discovering' of themselves and for valorization of life. During planning of 'animation' and, I would say 'sensory' activities, specified expectations of public should be the main guidelines for the person in charge of public. It is necessary to differentiate offered activities in order to satisfy the various levels of visitors.

Activities concerning transmission of knowledge, of cognitions and of traditions and consciousness about heritage, in relation with organized exhibits, are presented in the cultural 'programme' of Musée Dauphinois, on several different 'tracks'.

⁷⁴ Same as note 30.

On the occasion of each new temporary exhibition, as well as for the permanent one, Museum is organising guided visits, run by association “Le Fil d’Arriane⁷⁵” consisting of expert guides (‘guides- conférenciers’⁷⁶). “Our guides regularly accompany school groups or groups of adults, in visits of all proposed exhibitions.”⁷⁷ There are several guided visits, adapted to the structures of visitors, so one can distinguish: visits for individuals, for school groups, ‘non-school’ groups, for different associations, for specialists, as well as for tourist groups. Considering the variety of the exhibitions, Franck Phillipeaux ‘defines’ a certain principle of choosing the one: “The exposition which can attract the tourists is certainly “Gens de l’Alpe”, because its theme is attractive to tourists. Tourists prefer to ‘incorporate’ themselves in the history and heritage of a destination they come to visit, and this exposition reveals exactly that.” Furthermore, with renewed museology which provides audio-visual and sensory experiences, “Gens de l’Alpe” is the best possible answer to tourist demands. Finally, guided visits are appreciated as a biggest strength of museum visits.⁷⁸ It is clear that guided visits strongly impact the satisfaction of visitors.

Guided visits represent just a small part of ‘animation’ with which museum provides its visitors. Every year, several conferences are organised around the exhibitions. Their intention can also be diverse: most of them are destined to wide audience, with the free entrance, but sometimes they are assigned for specialists, dependently on the subject with which the exhibition occupies itself. Musée Dauphinois is participating in the program « Musique au cœur des Musées », which is the initiative of Conseil Général de l’Isère⁷⁹, and consists of diverse music concerts, encompassing the musical heritage of all kinds. The concerts in Musée Dauphinois are organized in a baroque chapel, dating from XVIIIth century.

Great importance for visitors who are in search of experiencing the active participation in museum visit, have the ‘ateliers’. The only ‘limitation’ is that most of them is designed for young public, ‘scholars’ and families, and they certainly present ‘a means of seduction’ for tourist public, but also for adult visitors in general.

Ateliers are the way of awakening emotions and fantasy of public, and as such they contribute to easier comprehension for the visitors, because the ‘sensory experience’ is the most permanent one. Thus, in the interaction with the artists, specialists, different

⁷⁵ Le Fil d’Ariane“ is the association which consists of professional guides, and with the main purpose to reveal the local heritage to the large public.

⁷⁶ eng. ‘guides-lecturers’

⁷⁷ Martine Martin, Guide of association „Le Fil d’Ariane“

⁷⁸ 63 % of visitors of museums and sites in Isère, who declared themselves as ‘very satisfied’ highlight that guided visits represent a true added value to museums.

⁷⁹ eng. General Council of Isère

professionals, visitors can participate in 'culture'; they have the opportunity to become museum 'actors'. Various activities, related to the theme of the exhibition, to certain 'know-how', or traditional craft, play an important role in transmitting the knowledge to large public, but from a different aspect than through a 'pure' exhibition visit. Musée Dauphinois has organised such a type of 'visitor experiences', at the occasion of some temporary exhibitions, as for exhibition "Les potiers et faïenciers en Dauphine"⁸⁰. Exhibition was followed by interactive ateliers and 'potter market'. Franck Phillipeaux points out that these activities were enormously appreciated by the large and diverse audience, and furthermore, they were well frequented. Certainly, he sees the need for more of such events, but also the main constraint which is the lack of financial means for organising such events. Another example of successful event which provided museum audience with unique experience are "Roman days" organised on the occasion of the exhibition "Allobroges". Life of those 'ancestors' was presented in a 'theatrical' way, with the actors and professionals who truly presented a period of Allobroges, through different plays, scenes and various forms of intangible heritage. In spite of excellent acceptance of those activities, Museum does not organise them regularly, because of several reasons: the most significant one are financial means.

According to Eric Lecocq, in charge of Promotion in CDT, these kinds of activities are the most demanded by tourists who desire to really 'feel and live' the culture and heritage of the region they are visiting. Once more, the need for cooperation between museums and tourism is more than obvious. Same interests surely exist, as we can see from above mentioned examples. Just, tourism and museum professionals should avoid their differences and establish cooperation founded on common interests. In such way, cultural and tourism development of Grenoble can be significantly enriched.

Besides mentioned activities intended to awake visitors' emotions and involve them interactively with collections, Musée Dauphinois organise more 'cultural events' assigned to general public. Theatre plays, cinema, contemporary art creations...are activities highly appreciated by wide audience. Baroque chapel of Museum is an ideal place for such 'spectacles', but it is limited in space. Still, museum's garden is an ideal place for setting up such events during spring and summer season. Besides the attractiveness of such events themselves, an extra value is created by sole the ambience of a garden. To expand the 'visitor experience' offer, Museum is partner within the initiative "Rencontres d'ethnologie et cinéma"⁸¹ since its beginning, so its visitors can enjoy diverse art works from a field of

⁸⁰ eng. „Potters and faïenciers of the Dauphine“

⁸¹ eng. „Meetings of ethnology and cinema“

ethnology and film. It offers evenings of ‘story-tales’, theatre plays, artistic presentations, and other activities attractive for large public.

The only issue is to organize those activities more often. Again we are coming to the issue of cooperation among tourism and museum ‘actors’. According to Eric Lecocq, ‘CDT’ prepares ‘all-inclusive’ products designated to tourism of groups. With the possible inclusion of mentioned museum offer in those tourism products, tourism professionals can have enriched and unique offer for their clients and Museum can develop its audience in a sense of its diversity.

2.3.4 “Gens de l’Alpe” – unique ‘museological’ experience



Picture 2. *Exposition*

« *Gens de l’Alpe* »,
in Musée Dauphinois.

Exposition has been
'remanaged', particularly in
favour of young public, but
also of large public who
appreciate more interactive
visits.

Renewed exposition “Gens del’Alpe” is now more ‘entertaining’ and more complete. That unique ‘trip’ trough the life Alpine will cheer up all the family visitors, but also the tourists in search of more ‘edutainment’ experiences.

This exposition is a permanent one, and its ‘reorganization’ is reflected in multiplied purposes. To make the visit ‘more complete’ and more ‘sensory’, certain objects have been added (mostly the ‘models’ and ‘accessories’ which ‘enlive’ the presence of the humans in this territory), scenery of the rooms dedicated to the life of communities, and to discovery of the Alps was renewed, with various new medias, by finding them their proper place in the exposition, especially the audiovisual supports. Exhibition also proposes several short films, presenting the processes of bread or cheese-making, weave processes, or traditional roof-making. At the end of a ‘travel’, visitor can see other ‘portrait movies’ presenting ten

inhabitants of 'Besse-en-Oisans', witnessing the actual life of an Alpine village. To make visits closer to the expectations and needs of young audience (more precisely of children from age 7-12), a particular 'walk' through the exhibition is created, to attain their full attention. Intended to truly involve them with the 'protagonists' of their discoveries, exposition is offering them texts adapted to their level of comprehension, with resuming the essence of each phase, as well as numerous interactive elements that reveal certain 'experimentation' or a real play. These new elements of the exposition invoke the visitors' senses, by permitting them: *to touch* (mountain herbs tissues, relief...), *to hear* (various sounds produced by their involvement, traditional songs or tales), and *to manipulate* (roller of 'seasons' which 'tells over' the cycle of agriculture works and bring them close to that part of Alpine life).

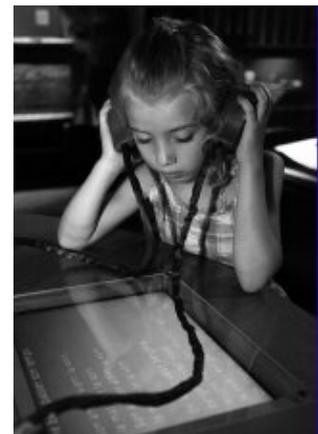


Picture 3. *Permission to touch.*

“A 'walk' through the exposition “Gens de l'Alpe” ends with the 'nice part' which enables the visitors 'to touch'.

Through thirteen various sections, concentrated on different themes, the youngests can discover all the aspects of mountain life: agricultural work, habits of people, life of contrabandists, and that of peasants... and children of their age.

Picture 4. *Invoking all visitor's senses.*
Audiovisual elements represent significant part of a 'new' exposition.



Renewed „Gens de l'Alpe“ represent an extraordinary respond to the expectations of visitors in search of adoption through pleasure. It reveals a history and tradition of a region in completely new and interactive way, which permits the visitors to get truly involved with the contents.

2.3.5 Cooperation with tourism – possible relationship?

Certain level of cooperation between Musée Dauphinois and local and regional tourism ‘bodies’ exists, but certainly not at desirable level. Within the analysis of existing and potential forms of cooperation with each particular structure, I will give also the short introduce in the mission and main aims of their function.

Comité Départemental du Tourisme de l’Isère (CDT) is association created and financed by ‘CGI’, to create and to lead a tourism policy of Isère, in close collaboration with the “Service du développement touristique et de la montagne”⁸², integral body of CGI. Main objective of CDT is to promote and favorise tourism development of Isère department. According Eric Lecocq, Assistant director, and Chief of Promotion, principal mission of CDT is “to develop the offers of Isère, in order to create important tourist destination, including all types of tourism, all the way from sport to cultural tourism.” In framework of its operation, CDT performs its activities in three inter-related directions: observation, animation and promotion. Furthermore, CDT represents a veil between:

- Professionals: for which CDT plays a role of ‘team leader’ and agent. It provides them with the logistic and studies and researches of divers, relevant ‘markets’,
- Institutions: it must fulfil its mission of “fédérateur”⁸³ and assure the important functioning within its work frame, especially elaboration and most importantly, the application of “Schéma Départemental du Tourisme et des Loisirs”⁸⁴,
- Public: it should represent a kind of promotional ‘window’ where all the tourist potential of Isère is exposed, in order to assist in familiarization with the destinations, and in providing information about existing activities, sites, attractive resources, etc.

After this insight in objectives and missions of CDT, follows the analysis of its cooperation with Musée Dauphinois, and its ‘attitude’ towards culture in tourism of Isère. CDT promotes Isère ‘of the mountains’. According to Eric Lecocq, “cultural offer is not rich enough to create a new image of ‘cultural Isère’.” On the contrary, he highlights that “it is enormously important to enrich the staying of tourists in department, and to ‘de-seasonalize’ the tourist activity as well.”

Musée Dauphinois has a rich cultural program, its offer is adapted to children and families, it ‘deals’ with the themes interesting for tourist public, but the promotion directed to

⁸² eng. „Service of tourism development and the mountain“

⁸³ eng. ‘an ally’

⁸⁴ eng. „, Departmental Scheme of Tourism and Leisure“

this type of public is insufficiently developed. On the contrary, CDT seems not to be interested in these cultural activities, enough to include them in its products and promotional activities. CDT should involve more with the attractive program which Museum is offering.

Museum on the other hand, could do more effort to indicate to CDT activities and services potentially attractive and interesting for tourist visitors. CDT itself, in its observation part of work, defined demands of tourist visitors: interest for children, attractive natural surroundings, more of 'discovery'... Musée Dauphinois, in a great way responds to these demands: with its "petite journal de l'expo", garden and a rosary with a panoramic view, demonstration ateliers for children (adequate for family tourism), and finally, with the interactive exhibition "Gens de l'Alpe", which is accessible and attractive for all the public, and thus in a really large measure.

Cooperation between CDT and Museum exists, but it is weakly developed. The solution is in mutual respect. Common interests should overcome the 'ego' of both of the practices, and establish a solid ground for permanent partnership in cultural tourism.

"*Service du développement touristique et de la montagne*" is an integral part of CGI, in charge of tourism development of Isère. It is in charge of subventions and professional consulting for the tourism practitioners, and all the other 'actors' involved in tourism development of Isère.

Tourism development of the department should be guided in accordance with the "Schéma départemental de développement touristique⁸⁵", which set up the main objectives and operational measures, in order to develop and valorise the tourism potential of Isère. Defined actions and measures are grouped in four main aims: to offer services of high quality, to develop and diversify the offer by theme and by territory, to valorise tourist 'pools' of the department, and finally to better promote Isère.

According to Director of Service, Isabelle Pissard, cultural tourism is not the priority of tourism development, but it is strongly present in several actions related to development and diversification of the offer, as well as to valorisation of tourist 'pools'. But, it is important to note that the type of 'cultural tourism' which will be primary is "tourisme de découverte⁸⁶", which consists of gastronomy, traditions, ethnography, 'arts de vivre'... Musée Dauphinois can see its advantage in the Exhibition "Gens de l'Alpe", which presents type of heritage interesting for 'discovery tourism', traditions and 'ways of living' of Alpine people. With divers activities offered around the exhibition, related to its subject (traditional crafts,

⁸⁵ eng. „Departmental scheme of tourism development“

⁸⁶ eng. discovery tourism

costumes and rituals, ateliers, etc.), and especially with the ‘new’ interactive museology and ‘experience’ scenery, the exhibition can be an attractive resource for cultural tourism products.

Tourism Office of Grenoble is in charge of general tourist promotion of the city and its surroundings. Sector important for museums and heritage sites, as well as other tourist attractions, is “Service de Visites et Patrimoine⁸⁷”. Vincent Taillandier describes the cooperation with Musée Dauphinois as “very bad”, for a reason of “insufficient interest of museum”. Majority of tourists come for the information in Tourism Office, but “very often” promotion materials, brochures or leaflets of Museum are missing.” Vincent explains: “We inform the Museum regularly when we are ‘near the end’ with their materials, but reaction of museum agents is not adequate. Often they forget it completely, or they deliver them after ‘some’ time.”

On the other hand, “majority of tourists are interested concretely in Musée Dauphinois, because of attractive themes presented through its collections. The only constraint is physical accessibility of a museum, because it is not accessible by bus or even by foot, for older persons, i.e. persons of reduced mobility. Still, there are lots of other tourist visitors who can be attracted and become new museum visitors.”

Concerning the promotion of Museum through organized visits and within promotion materials of the Office, Musée Dauphinois is present in many of them. Thus, it is presented in a brochure designated for groups, and it is included in several ‘products’ of the Service – guided visits through Grenoble and surroundings. According to Vincent, “tourists mainly choose Musée Dauphinois when they have several museums on choice, because it represents the history and tradition of people and destination Alpine.” This represents a sort of confirmation of a theory that tourists are mainly attracted by ethno-museums which present the history and tradition of related destination or community. Furthermore, Museum is present in several brochures and promotion materials of Tourism Office, intended to large tourist public in main Office at the city centre, and which are at disposal to all the targeted and ‘unintentional’ visitors, normally free of charge.

After the given analysis of existing forms and degrees of cooperation that Musée Dauphinois develops, or maintain with mentioned tourism professionals, I will give a short synthesis of the actual state, and of existing potential which established cooperation can bring.

⁸⁷ eng. Visits and Heritage Department

An offer, attractive for large tourist audience in Museum, does exist. Exhibitions comprehensible and accessible to different tourists' structures do exist. Furthermore, museum presents a certain advantage for a tourist, in sense it is offering him the opportunity for real familiarization with the region he is visiting. This is museum which represents a culture and life of the Alps, true museum of people Alpine and Alps are often a determining factor for tourists visiting the region. In addition, museum visit provides a visitor with a magnificent view on the city and surrounding mountains Alpine and with a possibility to relax in wonderful ambience of rosary and garden of a museum. With specified ateliers assigned for adult visitors, theatre plays or other 'vivid' experiences that museum offers, with its great adaptation to children, unique opportunity for tourists to 'meet' the heritage and culture different from theirs...Musée Dauphinois certainly have the offer corresponding to tourists' expectations.

It seems relevant here to mention the attitude of Eric Lecocq, who says that Museum do not posses a content sufficiently attractive for tourists? We come again to the complexity of the issue referring to 'tourism-culture couple'. Here, it remains a question whether it is tourism professional who perceives a culture as something 'elevated' and totally 'out of tourism business', or it is just insufficient willingness for cooperation, coming from both of the sides (museum and tourism). One thing is clear. All the necessary resources for cultural tourism exist. A theory claiming that museums/culture and tourism are necessarily linked, whether they like it or not, is once again confirmed.

Museum and tourism professionals' attitudes towards heritage resources involved in a process of cultural tourism are basically different. For museums, these resources have a deep value of social importance, and as such they should be preserved in their authenticity, while for tourism practitioners these are valuable resources just to be consumed. In spite of those completely opposite aspects, museum and tourism 'actors' should be able to meet on common ground because of the mutual aim they have: to use and sustain mentioned resources. Moreover, besides the preservation of their collections for incoming generations, museums are obliged to make them usable and accessible to the present generations as well. Exactly in that feature is a key for common actions directed toward the same aim: to present the heritage and museum collections to wide public.

Conflict between museum and tourism derives principally from the ignorance and unwillingness to get to know each other's real values. At one side, tourism professionals must develop a consciousness about museum's concepts and practices, and museum with its employees, should strive to understand the real nature of tourism with all its components, and

how it really functions. After better understanding and real insight in both of the practices, differences can be overcome, and after it should be easier to discover common areas. Thus, a practical and solid relationship has to be established, and this process would be much easier if based on a solid theoretical ground and mutual understanding. In this way, tourism professionals will no longer consider Museum as 'insufficiently attractive' for bringing tourist public, and museum practitioners will no longer have 'degraded' perception of tourism as superficial, destructive practice. Important is to perceive the cooperation as inevitable, since both sectors have a lot to submit to each other. And the perfect example for this are the products, created by Tourism Office of Grenoble, with visits of Musée Dauphinois included, and which are greatly appreciated by tourist visitors. These can be as a solid starting point for further cooperation and development of cultural tourism products, based on the offer of Museum, as their integral part.

2.4 Musée de l'Ancien Evêché

Musée de l'Ancien Evêché, which presents archaeological excavations of primary importance – Baptistery that witnesses first times of Christianity, and which reveals the history of Isère from the Prehistory to present days at several layers of the ancient bishops' place, is situated at the very centre of the town, at the main square Notre-Dame. With its favourable position in 'picturesque' historical quarter 'unavoidable' for tourists visiting Grenoble, this Museum has a great advantage for attraction of tourist visitors in a large number. If developing permanent cooperation with the tourism structures of the city, and the region, Musée de l'Ancien Evêché has a possibility to become an important 'cultural centre', significant for Grenoble tourism.

Thing which is important is to recognize all the advantages that Museum has to offer for tourist visitors, and then to present them, in a form of cultural tourism products, to large number of tourists already present in Grenoble, but also to attract those tourists who do not come, but who are attracted by the culture, history, and heritage of France, Isère, and Grenoble as well.

2.4.1 Importance of public in Musée de l'Ancien Evêché

For Isabelle Lazier, director and main curator of Museum, principal mission is «to touch the maximum of public, to open museum to large possible audience, with an adequate

mediation which will enable comprehension and accessibility to everyone. Furthermore, a museum presents a kind of a 'window' of heritage and history of Isère, and as such it is important particularly for school visitors and tourists." According to Cécile Sapine, in charge of public, "today, an important work is directed towards tourist public and 'scholars'." Isabelle Lazier puts the museum public in a centre of its operation, and main mission of museum, according to her words, is realized just through the interaction with its visitors. Museum should be a place which is appreciated by diverse publics.

About the issue of frequentation, both the director and responsible for public, wish to see the Museum with audience, and attract the public which is absent, which is missing, but with lot of attention on attendance rate, because "this is a very fragile museum." From this way of thinking, and then also a managing of a museum, it is clearly visible that the conservation dimension of museum work is a priority, although museum policy opens it to a large public.

Here, it is relevant to return back to a theory about management of cultural resources, presented in second chapter. It is stated that heritage and cultural resources are managed properly, just if their sustainability is assured. In a case of Musée de l'Ancien Evêché, 'great' attendance of museum is a main goal. But, it is not put in front of the conservation role which museum has. I have mentioned just several examples of heritage in risk from tourism, and the consequences can be really catastrophic – important world heritage could disappear. Isabelle Lazier still want to achieve 'full' attendance of Museum, but the acceptance of visitors will be surely coordinated and realized in accordance with the endurance of museum heritage, and not with the demands of tourism market.

Musée de l'Ancien Evêché, with presented attitudes of its managing structure, can present an successful example of possible conciliation of both, the 'conservation' and 'using' dimension, and of good managing of heritage resources.

In the beginning of this section I have given a short indication of museum's public structure, i.e. its target audience. Considering the geographic origin, majority of public is coming from Grenoble and its surroundings ('public de proximité'), around 80% of total public. Temporary exhibitons are prinicipal 'tools' for make these visitors come back. Most of the foreign visitors (automatically the tourists) come from Great Britain, Netherlands, or Belgium, and they are mostly attracted by permanent collections, and the sole building in which museum is located – ancient bishops' palace, as well as by Baptistere as unique archeological finding.

Museum achieves its highest attendance during a school period, from the beginning of October until May. This is one of important reasons for attracting tourist public in a museum – to 'de-seasonalize' its frequentation period. It is relevant now to present opinion of Cécile Sapine about tourist public: “ Tourist visitors are ‘non public’ of a museum, ‘unconquered’ audience, necessary to attract in the future.” It is clear thus, that tourists are part of museum’s target audience, so it is important to develop visitor services, indispensable for this type of public, and “it is one of the main priorities of work related to museum public.”

Besides tourist public, another type of the audience is mentioned as a priority one – the ‘scholars’. As museum discovers a history and complete evolution of the territory, presented in a chronological order that makes collections comprehensible for school public, according to Cécile Sapin “museum has to become an obligatory ‘passing point’ accompanying the school programs.”

Another type of public which can be considered as an integral part of the ‘targets’, are family visitors. For museum director, it is a significant public to be acquired. An additional advantage for this type of public is a free entrance⁸⁸, because it permits the parents to visit the museum ‘partially’, in several times. Furthermore, museum offers certain accompanying ‘tools’ for young public, in a form of ‘games’, ‘quiz’, etc. If we analyse the museum, whether it is ‘family friendly’ or not, by using the “exercise” from UNESCO Handbook for Museum Running (p.25. Chapter 2, of this thesis) presented in previous chapter, we can describe Musée de l’Ancien Evêché as ‘family friendly’ museum.

Finally, the importance which museum attaches to public can be described in words of Isabelle Lazier: “Principal mission of museum is to offer adequate accomapnying 'tools' and services to its visitors, because people come here to understand, to adopt the content which museum offers thorough pleasure. Museology thus should permit the visitors to comprehend easily, and enable the museum to become a true 'cultural window of Isère', attractive and understandable..“

After an deeper insight in opinions, attitudes and finally in work of museum managers, we can confirm that consciuosness about the social role of museums, and their awareness about importance of 'public dimension' is certainlyly present, and that 'evolution' of museum work is in progress. As Musée de l’Ancien Evêché is a part of network of museums under the governess of CPI, which all follows some main principles, we can say that ‘new’ museums are developed all over Isère region.

⁸⁸ All 'departmental' museums of Isère have charge no entrance fee, since 2004., according to the decision made by Conseil Général de l'Isère

2.4.2 All forms of Museum's accessibility to public

Musée de l'Ancien Evêché does not have well developed signalization because it is situated at the very heart of city-centre, and as such, it is hold for being visible, and without any 'extra' need for signalization. But, existing signalization is not sufficient. Additional indication panels are necessary for attracting more potential visitors in a Museum. Furthermore, well developed signalization by the important traffic routes, roads passing near Grenoble could serve as an excellent motivator for tourists 'in passage', to make a short break in Grenoble, and to visit 'that attractive museum'.

As a compensation feature, museum can consider its excellent position in a heart of historical quarter, easily accessible by car, by bus, or by foot. Visitors can use many of the parking places in city centre. Museum is also accessible by public transport (tramways, buses), with the stop very near the museum. This physical accessibility of Museum is its 'extra' value, and often determining factor for some visitors, limited in time or abilities.

When it is a word about museum accessibility to visitors, it is relevant to mention the prices. Again we have come to an extra value for the Museum, because, as it is already mentioned, the entrance in museum is free of charge, as for the rest of departmental museums of Isère. Director of museum highlights this 'costless' as an advantage for tourist visitors, but if its followed by an adequate promotion of Museum and its values outside the museum, at places frequented by tourists, so they can realize the richness of collections and museum itself. Carine André, in charge of the Observatory of 'CDT' share a same opinion as Isabelle: "It is important to explain the 'free entrance' because of the human psychology. Lots of people present to themselves that something is free because it is worthless and of poor quality. It is necessary to explain to the tourists that it is a gift of Isère, a way in which the culture will be more accessible to all."

Cécile Sapin defines 'gratuité'⁸⁹ as favourable point for public fidelity, and 'regular' visitors. By her words, it is particularly important for families, because it allows them to visit museum partially." Issue of free entrance in museums deserves to be examined by the profession, as it can represent a new way of wide accessibility. Its impact at Musée de l'Ancien Evêché is not visible trough number of visitors, i.e. level of attendance, because there are many other factors that can affect the augmentation of museum attendance. Number of visitors has increased in a year 2004. (a year when free entrance in museums is introduced),

⁸⁹ eng. costless, free of charge

in comparison with 2003. (44%). But, it is hard to tell that it is just the impact of 'gratuité'. Certain questionnaires were given to museum visitors, but as it is a specific issue, it can not be counted with totally honest answers of people involved. One thing remains: free entrance is an advantage for families, regular (local) public, and for tourists, and with 'attached' explication of reason for 'gratuité', it should be used as such.

When looking at other factors impacting the accessibility, related to the 'equipage' of museum, museum can be described as 'properly' equipped for present-day exigent visitors. It has well-equipped boutique/ bookstore with rich and diverse offer, which can prolong the visits and additionally increase the interest of visitors in heritage and culture of Isère, and also in other regional museums. Cafeteria in museum does not exist, but it is placed in a centre of a main square, so visitors can relax and refresh themselves in one of numerous nearby cafés. Furthermore, Museum is accessible for handicap persons (toilets, elevator to all the levels of museum except the Baptistery); it has a small pedagogic and conference room, audio-guides at disposal.

After the physical accessibility of Museum, it is important to analyse its 'intellectual' accessibility to diverse publics. Main mission of the Museum is to offer to large public, the tools for easier understanding and adoption of collections through pleasure. For Isabelle Lazier, "it is one of unavoidable tasks for the museums in present-day society: to be present in a sense of accompanying its public." After 'targeting' its public, museum develops its proper means and services, adapted to the 'targets', which will permit the visitors to experience the visit with pleasure. Again, it is confirmed that Musée de l'Ancien Evêché is 'visitor-oriented' in the whole of its functioning.

From abovementioned statements and analysis conducted as 'terrain work', it is clear that Museum is putting its visitors in a centre of the operation. It has developed certain 'tools' for the adults, young audience, scholars, tourists... A short overview follows.

Firstly I will mention a 'lacking' support, in a form of simple 'plan of museum', which is really important to be at disposal to visitors. Museum offers to its visitors a practical brochure, which includes indications of exhibition rooms and collections, together with all the information about museum, including archaeological site, ancient palace, permanent collections, and practical information. But, to facilitate the visits, it should provide the visitors with a simple, but detailed plan of visit, although, at the moment, audio-guide presents an ideal compensation.

Tourist public represent a target audience of Museum, but according to Isabelle and Cécile, there is still lot of work to be done concerning accompanying their visits. Brochure,

distributed at the entrance of museum, and mentioned in previous paragraph, includes a sort of ‘extract’ in English, Italian and German language. A truly added value for tourist visitors represents the audio-guide proposed by museum, which permit them synthetic and comprehensible visit, in several foreign languages.

Besides those materials, for each temporary exhibition museum is preparing an ‘exhibition leaflet’ which provides the information about the exhibition and its subject, as well as about events organized around the exhibition (ateliers, guided visits, conferences, etc.). Furthermore, these leaflets are distributed at places in town, which are frequented and accessible to tourists (hotels, tourism office, etc.).

When it is about accompanying the visits, in a form of written ‘supporting’ documentation, museum offers various documents in forms of ‘quiz’ or ‘walks’, in a form of games that lead the visitor through museum collections (Gallery of Portraits, etc.). Once again, museum highlights the importance of further development of services and resources adapted to needs and expectations of young audience and tourist public.

Finally, we come again to school visitors, as primary Museum’s audience. Museum offers rich pedagogic documentation, in a form of dossiers that permit active discovery of museum collections, concerning archaeological site, or different historic periods covered by museum expositions. Besides those written ‘accompanying tools’, museum brings its content closer to school visitors, through diverse kinds of ateliers, but these are already ‘visitor experiences’.

2.4.3 Museum experiences – responding to public

In theoretical part, and also in example of Musée Dauphinois, I have presented importance of museums as ‘vivid’ places, which provide unique experiences to their visitors, attract them from their realities, and ‘incorporate’ them in some other ‘museum world’ where they will belong to some other place and time of humanity.

Visitors experience the visit in different ways, according to their age, interests, or habits. Still, guided visits are of significant importance in this museum, as well as in other museums and heritage sites of Isère. With experienced guides of “Fil d’Arianne”, visitors are totally involved with the museum contents, whether they are scholars, tourists or even specialists. Besides guided visits for diverse groups of public, each first Sunday in a month, Museum offers free guided visit, for all the interested visitors, and this is an important toll for local, but also for tourist public. At this point, we come again to the question of Museum’s

cooperation with tourism structures of town and region. According to the surveys conducted by CDT, 'groups' as significant part of tourist clients in Grenoble, appreciate guided visits through museum collections, as an real extra value, added to 'ordinary' museum visit. It should be a certain indicator for museum and tourism practitioners. But, museum statistics on attendance rate gives a different picture. Majority of tourist groups are present in Grenoble during the spring and autumn seasons (Observatory of CDT). On the other hand, Musée de l'Ancien Evêché doesn't note any increase of that type of public in periods of spring and autumn months. It is clear that tourist and museum activities are not 'synchronized'. The problem is in the lack of communication, which should be overcome in favour of mutual progress. Museum has the resources appreciated by tourists, and tourism professionals managed to bring the tourist in town. By joining their forces in a needful partnership, both of museum and tourism can lay the first stone for new cultural tourism products in Grenoble.

Besides guided visits museum is organizing several 'conferences' during the year, related to expositions present in a museum. Rarely these conferences are 'specialists-oriented', and more often they are accessible to large public. Mainly, they are assigned to local public, which is returning to museum for the occasion of each new temporary exhibition, and events that follow it. Dependently on a subject, these conferences can also be attractive for the tourists, but it is (again) important to develop a permanent cooperation with tourism structures, in order to provide them the information on museum activities potentially attractive for tourists, and to give them information on time, for them to be able to offer them as part of complete tourist products.

Ateliers, as specific forms of transmitting knowledge and traditions, are mainly intended for children, and that offer is very well-developed, as for 'scholars, same for young audience, outside school. According to Isabelle Lazier, "it is necessary to develop the offer for young public out off school, for family public, because children are public 'of tomorrow'."

For adult visitors, experiences such as ateliers are offered much rarely then for young public, because it is more demanding and more complex operation, and what is important – it demands significantly higher financial means for the realization. Thus, 'animation' of such public is made by conferences, artistic performances, cinema, etc. By offering these kinds of 'events', museum responds to the expectations of visitors who want to 'live' their visits, play the active role when visiting museum, who wish to experience the visit with emotions involved... and these are mainly the tourists. But ateliers for adults, 'movie-sessions', theatre plays artistic performances...they are organized mainly on the occasion of 'festivities' as are

“Journées du Patrimoine” , “Printemps au musées”⁹⁰, “International Museum Day”, etc. Director of Museum estimates those ‘events’ as very successful and greatly appreciated by the public. But, it is necessary to make the most of them in order to attract wider audience, particularly tourists present in town or surroundings during those periods of time. Furthermore, in cooperation with tourism professionals mentioned cultural events can be used as the basis for creation of attractive cultural tourism products, which can be placed in centre of ‘thematic’ short-time vacations, designated to mainly regional and even national public. To reach that objective, stronger cooperation between museums and tourism is indispensable.

2.4.4 Main roles of museum expositions

Musée de l’Ancien Evêché gives an extraordinary attention to its permanent and temporary exhibitions, attaching them the role of principal means of attraction. In planning of temporary exhibition, museum is seeking to adapt their characteristics to time period, i.e. to the characteristics of tourist frequentation in Grenoble and its surroundings.

Museum’s basement represents the archaeological crypt of primary importance: baptistery dating back from the first Christian times, witnessing religious ceremonies of IIIrd and IVth century. It is an origin place where catechumens were preparing themselves for baptising.

At the ground floor, museum is introducing the history of bishops who were living at that very palace for seven centuries. Finally, at other levels of this ancient palace, permanent exposition interprets a history of people and territory of Isère, from Prehistory to XXth century. Permanent collections are completed with the space designed for temporary exhibitions, which present various heritage ‘iséroise’ from specific points of view.



Picture 5. *Ancient bishops’ palace.*

Permanent expositions of Museum are presented in origin ancient ‘palais d’évêques’, protected historic monument.

⁹⁰ eng. „Days of heritage“, „Spring in museums“

Thus, museum really is 'window' of culture and heritage of Isère, and unavoidable for tourists, attracted, inspired or motivated by culture. Cécile Sapin points out that "with such comprehensible museology, audio guidance in foreign languages, favourable position in historical part of town, and rich contents of permanent collections, museum has to take specific actions towards tourist public, but in strong cooperation with tourism professionals.

Uniqueness of temporary exhibitions in Musée de l'Ancien Evêché is in their multipurpose, their use as means of attraction of two opposite publics, of regular visitors and tourists. Key of success is in detailed planning and adapting the exhibitions to museum social and tourism surroundings. Every year museum offers two temporary exhibitions which are, according to Isabelle Lazier, essential for bringing back the local public. These exhibitions seek to valorise heritage of Isère, and they are organized in two periods: first during the spring and summer, and second at fall and winter periods. But, besides that impact on local public, temporary exhibition represent a significant means of attraction the tourists.

Isabelle Lazier and Cécile Sapin have significantly advanced towards tourist public through organization of temporary exhibitions. Theme selection for the exhibitions is done in accordance with the time of a year, and characteristics of tourist frequentations in Grenoble and Isère. In explanation, director of Museum, and responsible for publics, have introduced some new aspects in planning of temporary exhibitions. In spring, they seek to realize the exhibitions with certain contemporary regard on heritage, and thematic which would respond to larger public, comprehensible and accessible to different visitors, including tourists, because of the greatest presence of that type of public exactly in this period of year. "According to results of CDT surveys about tourist frequentation of Grenoble and Isère, spring is most appreciated period for tourists, especially for the groups which are then present in greatest number. Furthermore, they have proved to have a significant interest in heritage of the region." Another temporary exhibition set up 'on scene' in autumn, should deal with more 'narrow' subject, more suitable and attractive for local public / regular visitors.

Temporary exhibition "Carcasses", realized in summer 2005, has proved this way of planning and realizing the temporary exhibitions to be successful. Subject which was introduced by the exhibition was related to bicycle and its presence and importance in present-day society. As it is related to heritage of Isère, but could also be applied to different cultures of the world, it was interesting and attractive for large public. According to museum statistics, this exhibition was well attended by both the French and foreign tourists. Musée de l'Ancien Evêché, with its unique approach to the public created unique means of its attraction. Caring for visitor one more time turned out to be important part of museum work.

2.4.5 Cooperation with tourism – relationship of great interest

Museum seeks to attract tourist public in a much greater number than it is today. Tourism bodies of the city and department strive to develop cultural tourism offer on significantly higher level than it is at present time.

According to ‘Schéma d’aménagement touristique départemental de l’Isère’ which is guiding strategic document for tourism development of Isère, it is stated: that heritage and cultural tourism represents an important tourism market for diversified tourism offer. “Indeed, efforts directed to conservation and valorisation of heritage, undertaken for years, today represents a solid base for development of cultural tourism in Isère.”⁹¹ Museum and tourism actors have the same goal to give their contribution to development of cultural tourism in Grenoble, each in its domain of work, but with common efforts and strategies. As long as they are working without reconciliation of their actions, their efforts will bring no true, entire results. For this reason, museum has to harmonize its offer and activities directed to tourist public with work and strategies of tourism institutions, by working in a permanent compatibility.

Tourism professionals must recognize certain risks and benefits of promoting cultural heritage as just another tourist product which exists to be consumed, while the managing structure of Museum must strive to continue with their efforts to respond to modern-day visitors, and a need for an interactive and ‘vivid’ interpretation of heritage.

From above mentioned analysis, it is clear that fertile ground for the cooperation is created, but lot of mutual effort need to be invested to reach the main goal: successful cultural tourism in Grenoble. In cooperation with some tourism institutions museum is already moving toward this aim. According to Cécile Sapin, “collaboration with tourism institutions is developed to a certain degree, but it is certainly not sufficient. Museum has established stable cooperation with Tourism Office of Grenoble, although it still has some features to be improved.” She continues: “Main objective of Museum, concerning the tourist public, is to direct to them in summer period, during the ‘high’ tourist season in Grenoble and Isère.” In order to act in that direction, Musée de l’Ancien Evêché plans and realize adequate communication towards that public: promotion material presenting all the attractive resources of Museum in foreign languages, stronger promotion in a city during a high tourist season, by

⁹¹ „Schéma d’aménagement touristique départemental de l’Isère », Conseil Général, Direction des Affaires Départementales, Grenoble, New-Deal, Juillet 2000

using localities accessible and visible to tourist visitors (bus stations, Tourism Office, hotels, etc.)

Concerning the presence of Museum in diverse tourist guides and similar means of promotion, it is relevant to mention that museum is promoted in several ones: Gîtes de France – Isère, web site of ‘Tourist information and reservation Service of Isère, Tourist plan of Grenoble, Michelin guide, etc. It seems relevant to mention here that selection of these means of promotion is not done in accordance with the structure of visitors of Isère, their age, habits, or means which they consult before visiting the region. Exactly in this ‘problem’ lays another reason for cooperation with tourism professionals. For a reason of improving future museum promotion designated to tourist public, museum employee in charge of promotion should plan it in cooperation with tourism institutions, particularly that of CDT. According to Cécile Sapin, museum is open for this cooperation. Another factor, important for its realization are tourism protagonists who have to be at disposal and ready to provide professional support to their ‘cultural partners’.

2.5 Musée de la Révolution française

I will give an overview of ‘Musée de la révolution française’, as an excellent example of contribution to cultural development of a territory, and fundamental basis of cultural tourism in a region. One of the greatest advantages of museum is to be situated in a domain of Vizille, that rejoins prestige cultural and natural heritage, park of Castle Vizille (which is actual museum), gardens of Vizille, and a castle itself which is declared as ‘historic monument’... Furthermore, museum has an enormous advantage in employee in charge just of tourist public and its development. Certainly, that was a crucial step which led to significant increase of tourist public in museum.

Museum introduces various aspects of history of French Revolution, same as artistic creations and cultural changes in Europe, from Lumière to Romanticism. In permanent museum collections, there is a heritage of an exceptional value: paintings and sculptures from the revolutionary epoch that constitute an extraordinary artistic treasure, with great diversity of genres and styles; historic objects and art works which invoke important events and great protagonists of the Revolution.

Principal museum mission is to initiate debates and reflections which will continue to deal with issues of the Revolution and its values. In this way, evocation which museum is offering is continuously ‘renewed’. Museum thus has an important social role, as a museum

of history which links the generations; it brings them together through transmission of the important values. With diverse animations, in museum building and park, Museum is attracting numerous public during a whole year, with recognizable distinction of public structures by months and seasons.

2.5.1 Museum mission

As a museum with a subject of a national importance, as it is French revolution, realize its mission concerning the public, in several directions. Its historic theme, interpreted through various forms including important art works, aims a diverse audience, school public same as tourists, but also world specialists and historians, because the subject is ‘talking’ about liberty, a value which is important not just for France, but for a whole world.

For Severin Batfroi, main curator and director of museum, priority public is that of ‘scholars’ and tourist visitors come right after them. Thus, museum is taking significant effort in direction of that public, and although carry successful it does not cease to intensify. Great advantage Severin Batfroi sees in a subject with which museum is occupied, which is of great significance for France, but attracting the visitors form whole the world. Furthermore, director highlights how important it is to ‘conquer’ the public which does not come, and offer the keys of understanding to everyone. After a segmentation of public, to tourists, school visitors, university students, specialists and historians, on the other hand we have distinction on local, regional, national and foreign public. Furthermore, important is family public, bringing the visitors for the future. According to Severin Batfroi “Main aim of museum is to open itself to as wide audience as possible”.

Specific characteristic of museum frequentation is recognizable distinction of publics. Thus, it is well known which public is most present in museum in certain period of year, thus museum strive to adapt its program to these characteristics of attendance structure. So, from September to May, greatest part of public ‘goes off’ to local visitors. During a summer season, tourist visitors make the majority of public, and this is mainly regional public, but with the presence of foreign tourist in progress. From June to August, tourists represent 70% of visitors.

While conducting an analysis of Musée de la révolution française, I have notice significant attention which museum managing staff is giving to ‘visitor studies’. Thanks to carefully analysed public, its structure and characteristics, they can successfully adapt their activities to the visitors. Thus, program policy is adjusted to the character of frequentation,

including the policy on expositions. So, in spring, temporary exhibitions are ‘smaller’, and they mainly address to local public, or that of specialists. Followed by divers activities and ‘animations’, such as concerts, conferences, ateliers, guided visits, museum is making local and regional public to come and to return again. However, if subject of the exhibition is of national interest, mediation for the exhibition is performed on a national level.

Museum of French Revolution has ‘implanted’ marketing deeply in its operation, and need for marketing in museums, analysed in previous chapters of the thesis, is proven to be a key to success. By further analysis of museum work, I will give some other indicators which confirm that hypothesis.

Offer of museum is planned and realized in accordance with the flow of visitors. Besides that, scholars, high-school students, various university students (of history, political science, art, etc.), are coming to museum during a whole year. Every year, every school season, museum publishes a kind of booklet ‘L’action éducative au Musée’,⁹² containing all the information about pedagogic activities and ‘instruments’ which are at disposal in a museum. In this way, teachers benefit from this kind of ‘union of information’ which is at disposal in the beginning of every new school year: dossiers- questionnaires concerning general approach to history of the Revolution, numerous thematic dossiers, various working documents and ‘leaflets’, and even a video material for the IVth grade. Along with these, museum propose two pedagogic ateliers, intended to ‘scholars’: “Faïence patriotique et symboles révolutionnaires⁹³”, and “La gravure en révolution⁹⁴”. Museum is doing significant work towards the school public. Still, museum director underlines: “All the visitors have same level of importance for museum. For this reason, museum offers a whole range of other ‘sensory experiences’ – animation activities, and various accompanying tools adapted to different types of publics.”

As an elementary communication tool, supporting museum presentation, museum offers a ‘leaflet’ with short presentation of its collections, in French, English and German language, in order to provide foreign visitors with necessary comprehension of the nature of museum. Along with these materials, museum offers a brochure with the presentation of its entire program, and which gives a complete insight in museum program for a whole season. This brochure is primarily assigned to public of Isère, and it is distributed at different frequentation ‘points’, accessible to tourists and other potential visitors of museum, all over

⁹² eng. Educational action in Museum

⁹³ eng. Patriotic Faience and revolutionary symbols

⁹⁴ eng. Gravure in the Revolution

the region. As during the summer season museum is attended by large number of foreign tourists, museum assured audio guides which are at disposal to public, in French, English, German, Dutch, and Italian language.

This brief analysis of museum services confirmed that great attention is consecrated to the satisfaction of tourists, but also of all the other visitors with diverse needs and expectations.

It is important to mention another very important issues which impacted museum attendance rate, and that is 'free entrance', introduced in 2004, same as for all the other departmental museums. According to Severin Batfroi, this 'novelty' in museum work has significantly contributed to enlargement of public. "After the 'gratuité', numbers were doubled, and it was particularly visible in the increase of families in visitor structure." Surely, there were lot of local people, who were just visiting park and gardens of the castle, but without visiting museum. With introducing the free entrance, museum became more accessible, as to them, so as to all the other, sometimes just a potential visitors. Thus, in Musée de la révolution française, free entrance has be proven to be an excellent step for improvement of museum's accessibility to large public.

In a word, Museum of French Revolution adapted its work to the needs of present-day globalisation society, where travelling is essential means for meeting new cultures and acquiring knowledge. Furthermore, with its diversity of actions: ateliers, concerts presenting intangible musical heritage, but also new, contemporary forms of music (in museum, and in a garden), conferences and specialist meetings, library as 'encyclopaedia' of French Revolution, and other various visitor experiences, it certainly places its visitors in centre of its mission. Maybe the key issue is in the attitude of museum director, who highlights all the visitors as of same importance, and work of all museum sectors seems to be guided by this idea.

2.5.2 Museum regarding its tourist surrounding – successful model of cultural tourism

After all the researches I have conducted in a field, and my study which is mainly based on certain 'terrain' work, I would like to accentuate Musée de la Révolution française, as an efficient example of successfully managed cooperation between museum/culture and tourism, which are driven by the same goal of cultural and tourist development of Vizille.

Jean-Michel Calvi, in charge of tourist public, underlines that after his arrival to museum, for two years he was managing concrete actions directed towards tourist public, which now represent a fundamental basis of one stable policy of tourist public in Museum.

“Firstly it was really important to develop all the connections with tourism structures, to create a permanent base for ‘tourist market’ in museum.” Thus, he developed cooperation, even a partnerships, with Tourism Offices throughout Isère in order to introduce them program and activities offered by museum. Today museum still maintain these connections, with achievement of mutual benefit, which contributes to a progress of both of the sides.

After tourism offices his next potential ‘mediators’ were travel agencies. Both, museum and agencies have recognized their mutual interests in possible cooperation. Agencies enriched their programs, by including the visits of Museum with the domain of Vizille attractive for tourists, in their products. Museum on the other side, created a permanent base for attraction of large tourist public. Success was sure, today museum maintain cooperation with 500 -1000 agencies, and most of them incorporate museum in their tours. Jean-Michel is collaborating with the Observatory of CDT, in order to obtain useful information about museum visitors, to get familiarized with their satisfaction and discontentment, and later to respond in an adequate way to their expectations, and to adapt the museum services to their needs. At this point, I would like to go back to the issue of importance of tourists, but also all the other museum visitors, by quotation of Milagro Gómez de Blavia, founder and director of the Museum of Barquisimeto, and a former president of ICOM-Venezuela, who gave some recommendations for museums and tourism, in order to help their alliance to run smoothly:

- „Museums must get to know their public so they can tailor their products to visitor profiles. This applies to exhibitions and events as well as to special activities such as visits to sites of interest and tours.
- The tourist diary must be properly managed: museums must be aware who is interested in what, and who is not interested, what facilities and services should be offered, the timetable and calendar to be made available to tourists, and the potential for joint arrangements.“⁹⁵

Work of Jean-Michel Calvi, and of Musée de la Révolution française confirms that abovestated 'recommnedations' are entirely functional, what is proven by using that kind of principles in a work directed to tourist public. In further text I will give more detailed insight in this activities which prove Milagro Gómez de Blavia to be right.

Jean-Michel points out: “Still, to develop a big tourist ‘market’ in the museum, it was necessary to expand the cooperation outside Isère, at regional levels.” Thus, museum has

⁹⁵ Gómez de Blavia, M., *The museum as mediator*, Museum International, The challenge of tourism 2, VOL L, n°4, UNESCO, 1998., p. 26.

established an effective cooperation with ‘Comité Régional du Tourisme⁹⁶’, of region Rhône-Alpes, which promotes the museum and domain of Vizille outside France.

It is clear that museum has a great advantage for tourists, who are attracted by extraordinary departmental domain of Vizille, but also with the nature of a museum, and its collections occupied with revolutionary thematic, which is universal for whole the world. Moreover, park and gardens of the castle (Museum) should not be neglected, as it is an extra value for museum visit. But, to keep that hardly acquired numerous tourist public, museum has had to offer them services which will satisfy their needs and respond to their expectations, so it has developed various supports, audio guides and other accompanying tools for French and foreign tourists, and by assuring them it obtained an extra value for that public.

Furthermore, to maintain established cooperation with diverse tourism structures, Jean-Michel continually informs them about all the actualities museum is offering at the moment, and program of the season. Moreover, each year before the season, he realize meetings with tourism offices, in order to prepare the museum for visitors in accordance with the expectations of tourism professionals on the one side, and to inform the involved tourism structures about the museum offer for the incoming season, on the other.

Jean-Michel considers that museum work is not finished just with providing information, but it has to be completed with strong, properly directed promotion. Museum has established strong cooperation with local tourism structures, as Vizille Tourism Office, but also with other sites, museums and ‘attractions’ of its appurtenant region – Sud Isère. Thus, museum is present in a brochure that presents tourist offer of the entire domain of Vizille: Moreover, it is presented in an attractive manner, by accenting the features, interesting for tourists.

Today, tourists are characterized by specific interests, they use travelling and vacation periods to take a rest, but also to satisfy their cultural needs, because in their everyday life, mainly they do not have time to consecrate themselves to researches and experiencing other cultures. So, demand for ‘complete products’ is very strong. In order to give the best respond to these characteristics of current society, tourism and cultural professionals associate in various forms of collaboration, from joint products, to mutual promotion and common events. Musée de la Révolution française followed these actual movements in tourism and cultural ‘market’, and thus it associated itself with several sites of Sud Isère (, in an extraordinary,

⁹⁶ eng. ‘Regional Comitee for Tourism

unique tourism product “Grand Spectacle en Sud Isère⁹⁷”, which today attracts numerous tourists.

With effective communication toward the tourist public, and significantly rich offer of museum ‘animation’ activities, Musée de la Révolution française created a recognizable image of whole domain of Vizille, but also succeeded in its opening towards numerous national and international tourist public.

Diverse music concerts in museum during a whole season, organized in magnificent museum park during the summer, cultural evenings, ‘story-telling’ evenings, conferences and ‘dinners’, temporary exhibitions and ateliers...all these ‘experiences’ assure stable frequentation and rich visitors structure for a whole year.

In theoretical part of this study, I have given an insight in museum-tourism relationship, with its possible constraints and potential benefits. Numerous surveys in that field are already conducted, and they all prove that mentioned alliance can have a bright future if properly managed. Musée de la Révolution française is an evidence of success. By considering tourism as an ally, and by applying same principles as specified in previous chapters, it has benefit from the advantages of attracting wide tourist public. Jean-Michel Calvi has found a new approach to museum and tourism relationship, and today Museum of French Revolution is an excellent example of an institution which kept its own specific cultural identity, although it is also a ‘high tourist attraction’ and part of many tourist products. With its working policy, it can serve to other museums as an evidence of success in cooperation with tourism, and tourism professionals should recognize museums as ideal resources for cultural tourism development.

3. A short conclusion

It can be concluded that some basic ground for permanent dialogue between museums and tourism structures of Isère is set up. Museums of Grenoble and Isère are already working in that direction. But to succeed, they should be accompanied by tourism sector. Numerous possibilities for successful cultural tourism are already there. It is just necessary to ‘shape’ them. “Fête au musée” exists. “Journées du Patrimoine” exist. Magnificent and well managed cultural resources are in Grenoble and Isère. Actual, but what is more important, potential tourist visitors exist. But, the ‘mediator’ is what it lacks. And here both, tourism and museums have to play that role. Chances for success are sure. It should recognize them and use them. It

⁹⁷ eng. „Great spectacle in Sud Isère“

is on tourism and museum professionals to understand the potential and mutual benefits which it brings. The example exists. We had an opportunity to 'see' it in departmental domain of Vizille. But many others are present, throughout the world, in cultural tourism offers of numerous destinations.

II Museum ‘experiences’ in region of ‘Hrvatsko Zagorje’

1. Cultural tourism in Croatia – actual state

Before giving an insight in heritage potential for cultural tourism in Croatian region of Hrvatsko zagorje, preserved and interpreted by the Museums Association of Hrvatsko Zagorje, I will give a short introduce in actual state of cultural tourism in Croatia, and presentation of the existing institutionalized forms of cultural tourism which are acting today.

Tourism, as a complex social and economic phenomenon represents a driving force in general development of Croatia. If connected with Croatian long-tradition and extremely rich and diverse cultural heritage, it can represent an attractive and unique cultural tourism destination of high value. But in Croatia, cultural tourism has not yet been included into main tourism policy, and the influence of European policies is not yet evident, but there are many indicators that this is progressively changing for the better.

Developmental strategy of cultural tourism in Croatia seeks to use cultural resources as its key selling point, but at the same time, they have to be properly managed in order to maintain their authenticity. In a word, Croatia strives to develop sustainable cultural tourism, with which promote its cultural diversity and contribute to the social and economic development of a country. As it was highlighted in several sections of this thesis, that demands strong cooperation between conservation and ‘using’ dimensions thus, between tourism and cultural professionals.

Cultural sector should highlight every aspect of Croatian culture – its heritage and museums, but also the culture of today, including gastronomy, landscapes, contemporary artistic creations and finally, the ways of life. It seeks to involve tourists with the local population and make them active cultural explorers in order to respond to their expectations of ‘experiencing’ culture and heritage. So, focus is on heritage resources, by using them wherever it is possible, in a way to be distinctively Croatian but still diverse in every part of a country. But, it is important once more to underline the importance of managing those resources, by sustaining their authenticity, and respecting their durability.

Cultural tourism in Croatia is still rather neglected, then accentuated part of tourism offer. A need for quality cultural tourism product is more then obvious. Still, a certain number of cultural tourists in Croatia is present, and they can be divided into three main categories: *culturally motivated* – attracted by elite cultural events (5-15% of tourists); *culturally inspired*

– attracted by famous and known cultural events and attractions, but with the secondary interest for culture (30% of tourists), and *culturally attracted* who do not plan to visit cultural attractions or events, but make decisions about cultural consumption, during they stay in the certain destination (20% of tourists).

Most of the interest in heritage and culture is coming from a part of foreign visitors, who are visiting Croatia in search of authentic cultural tourism products. Although Croatian ‘market’ of these products is still insufficiently developed, each year there is a growing number of new, culturally active visitors. Still, there are many problems which impact the cultural tourism offer in a sense it does not respond to the visitors’ needs and expectations. Thus, according to conducted surveys, visitors who declared themselves as ‘not satisfied’ the biggest problems see in the following features: there are not enough excursions and well organized trips with interesting and attractive activities in cultural tourism offer; small possibilities for buying souvenirs (less than 50% of cultural institutions in Croatia have souvenir shops⁹⁸); undeveloped diversity of cultural offer; etc. Furthermore, problems are reflected in bad infrastructure and difficult accessibilities to localities, very bad signalisation and heritage interpretation at low quality level. Thus, it can be concluded that the priorities in cultural tourism development should be in improving those fundamental elements, which are at the very basis of attractive cultural tourism products.

The big problem for Croatia lays in its past. Old and isocratic division among different domains, created specific structure of ideas and attitudes, hardly adaptive to changes and need of compatibility to changing environment. This is also one of the main causes for inexistence of a strong collaboration between sectors of culture and tourism. In today’s world process of globalization it is necessary to break down this way of thinking, and to create new kind of functioning among the managing institutions (tourism and culture linking). But it is equally important to develop this kind of logic among the local population, because they represent existing part of culture.

It is necessary thus to rise a level of consciousness about mutual benefits which could derive from inter-sectorial cooperation. Tourism professionals in Croatia for decades were highly concentrated on development of ‘mass tourism’, and cultural resources have been representing just an ordinary tourist product to be used. Today, they are realizing more and more importance of culture and heritage for their work, but also the need for their sustainability, although conflicts between tourism and culture are still present.

⁹⁸ *OD TURIZMA I KULTURE DO KULTURNOG TURIZMA: STRATEGIJA RAZVOJA*, Institut za Turizam, Zagreb, 2003., p.13.

In cultural tourism development, important role of a 'mediator' is performed by cultural institutions, including museums, heritage sites, etc. Here, the main problem is that the 'marketing awareness' still is not present in many of them. According to conducted researches, just 1/5 of the cultural institutions have a person responsible for marketing, while 12% of them create a formal annual marketing plan⁹⁹. At the same time, majority of museum managers do not share the opinion about the need of spreading their knowledge in a field of marketing, or in tourism domain, related to culture. And, according to theory and practical cases, presented in previous chapters, it is clear that his way of thinking should be overcome, and this should be a main priority.

Cultural tourism should be developed in a fast-changing policy of transitional area. There are number of crucial tasks required to be undertaken for development of cultural tourism, in favour of cultural development of Croatia.

In a "Draft of cultural development strategy"¹⁰⁰ for Croatia in XXIst century, following measures and activities are suggested as tools for developing cultural tourism as supportive base of cultural development of a country:

- to develop thematic routes which will present cultural and historical locations/sites in an attractive and interesting manner
- to lead a campaign of elaborating idea, or creating unique sales proposal, on local diversities and unique characteristics of every particular area, and concerning that, raising awareness of local population about this issue
- to use the full potential of UNESCO protected heritage sites
- to include tourists in local life of visited areas, and by this way provide them with opportunity to become real cultural explorers, and to give them a chance for new self-development
- to support private businesses and entrepreneurs dealing with development of products which could be incorporated in cultural tourism products
- to reinforce law on taxes, by allocation greater part of tourist taxes for investment in cultural infrastructure
- to make an inventory of localities/sites with the potential of regional and national tourist and cultural attractions, and to assist and support their redefinition in cultural tourism products
- to connect heritage with contemporary artistic creations and culture, etc.

⁹⁹ Institute for Tourism, www.iztzg.hr

¹⁰⁰ *Strategija kulturnog razvitka – nacrt*, Katunaric, V., Ministarstvo Kulture Republike Hrvatske, Zagreb, 2003., p.116.

Cultural authorities thus, should include cultural tourism within the key issues impacting cultural development process, because of a number of reasons. Firstly, it impacts cultural institutions, through direct and indirect increase in their income. Secondly, it eliminates demarcation between cultures of big centres and cultures of peripheries, i.e. it contributes to a decentralisation process. And finally, it affects local population, by improving their awareness about the significance of culture and heritage for their quality of life. This only improves the importance of creating systematic mutual relation between cultural and tourism policy.

By looking at cultural tourism as a new means of linking culture and tourism in favour of their mutual development, the need for the constitution of legal body, responsible for taking actions in a relevant need is obvious. This would represent an institutional organ, constituted of experts from fields of tourism and culture, dealing with stable financial sources and funds for development of cultural tourism, as well as with all the other important issues, impacting its progress.

1.1 Institutionalized forms of cultural tourism

Situation concerning cultural tourism development is rapidly improving, and each year there are more involved 'actors' aware about the need for cooperation. Thus, a strong need for the institutionalized cooperation between tourism and cultural sector resulted in the establishment of several institutionalized forms of cultural tourism. I will provide a short overview of such two associations which acts in Croatia.

Association of Cultural Tourism, Croatian Economic Chamber is established in a year 2004, together with the *Cultural Tourism Section of Croatian Museum Society*. Establishing both of the association assures common acting and cooperation between tourism and cultural sector. HGK (Hrvatska Gospodarska Komora¹⁰¹) – Croatian Economic Chamber is independent business organization established with the aim of promoting, advocating and synchronizing of interests of its members, in front of state and other organs in Croatia, but also in other countries. Few years ago, it has opened a possibility for establishment of 'professional' associations, as frameworks for legal associating of same professions. In this way, professionals from various sectors gained an opportunity to join their interests, improve their work, obtain new professional advices, etc.

¹⁰¹ eng. Craotian Economic Chamber

Association of Cultural Tourism works on establishing connections between tourism economic subjects and cultural institutions. It initiates development and gives professional aid in solving problems related to profession, it includes its members in its promotion and communication materials (web site). It is open to all interested parties involved in any way in cultural tourism, to cultural and educational institutions which promote area of cultural tourism within their working domains. In order to improve its work and to expand the area of intersectorial and intra-sectorial cooperation, it created several groups with the aim of stronger development of cultural tourism at different levels.

Group of Travel Agencies gathers all travel agencies which realize some aspect of cultural tourism, whether they are creating cultural tourism products by themselves, just selling this kind of products, or they just want to develop them.

Group of Accommodation Capacities placed in Historic and Heritage Edifices which includes historic hotels, art hotels, hotels situated in historical locations, hotels with significant offer of cultural events, accommodation capacities placed 'on ways' of cultural routes, or in traditional rural edifices. They offer will have to respond to demands for authentic accommodation, as a part of complete cultural tourism product.

Group of Heritage Institutions is made of 50 members, included also in Section of Cultural Tourism of Croatian Museum Society. The final aim of this group would be development of archaeological and history tourism. Thus, it gathers representatives of protected natural and cultural heritage, and archaeological and historic parks.

Besides mentioned one, some other groups perform their work within this Association, such as *Group of historic congress halls and spaces*, *Group for Interpretation*, *Group for cultural-manifestation tourism*.

Its key success, Croatian cultural tourism can see in the realization of main purpose of the Association, which is to assure the creation of recognizable Croatian cultural tourism product of high quality, which could compete at national and international tourism markets. Moreover, it should contribute to a greater number of conscious tourist visitors, and improve the awareness on protection of heritage and the need for its sustainability.

It is clear that Association of Cultural Tourism seek to connect all the subjects, related in any possible way with cultural tourism, in a common effort for its continuous improvement. But still, significant time must pass to see the real results of this cultural tourism 'network' in practice.

In a year 2004, within Croatian Economic Chamber, one another Section is established- *Section of cultural tourism of Croatian Museum Society*. Because it is a word

about cultural tourism, in which cultural sector carries the same importance as tourist one, this Section can be considered as a good step toward strong cooperation. It is imagined as meeting point of different specialists, as curators, pedagogic, marketing, and etc. They all should be connected by the aim to improve connecting of tourism and heritage offer in different Croatian destinations. From a certain aspect, it can be said that cultural and museum professionals are becoming more and more aware about their necessary involvement in tourism activity. As these professionals understand how big is that change for the majority of museums and their curators, in acting within this Section they seek for these changes to be as 'painless' as possible.

Within its work the Section is initiating the partnerships between cultural and tourism sector and their permanent communication, and it is supporting a necessary coordination of work of tourism and museum institutions. As their main objectives they state the following:

- "promotion, advocating and improvement of cultural heritage role in a tourism industry,
- adopting the norms which protect, preserve and promote authentic cultural resources, and include them in tourism offer,
- support, promotion and improvement of heritage institutions' abilities to serve to their community also by participating in tourism activity,
- support and promotion of sustainable cultural tourism development in order not to harm the heritage."¹⁰²

Within its framework, a Section organises various seminars, workshops, specialist meetings, where exchange of experiences or of professional advices can be realized. Furthermore, it participates in creation of cultural tourism products, what is understandable because cultural and museum institutions are those who 'keep' and valorise the heritage resources, and these are at the basis of all the cultural tourism products.

The working program and domains of acting are very ambitiously set up, and through accomplishing of defined objectives, sustainable and successful cultural tourism in Croatia is assured. But, many of these tasks will demand a lot of time to be accomplished. Again, concrete results are still not significantly recognized in tourism development. However, a good point is that interest in cultural tourism is increasing rapidly, form both of the sides, cultural and tourism one. Existence of these institutions with all their members confirms that situation in Croatian cultural tourism is truly advancing.

¹⁰² Klarić, V., Laszlo, Ž., *DJELOVANJE SEKCIJE KULTURNOG TURIZMA HMD-a I ZAJEDNICE KULTURNOG TURIZMA HGK-a*, 8. Seminar „Arhivi, knjižnice, muzeji, MDC, Zagreb, 2005., p. 298.

2. Museums of ‘Hrvatsko Zagorje’¹⁰³ – variety of ‘experiences’

Museums’ Association of Hrvatsko Zagorje (Croatian Zagorje Museums) is a governing body of five museums in that same region, with exhibits on particular themes or subjects. The museums all contain testimonies to past, but in a way also present cultural heritage, and preserve the memory of a territory, by preserving artefacts and entire ‘vivid’ traditional communities (Old Village). They are witnesses of different social and cultural changes, and ‘keepers’ of memory of the way in which local population evolved. In Croatian Zagorje Museums, a visitor is discovering a true human evolution at archaeological site Hušnjakovo, world known findings of Neanderthal men ‘Homo Krapiniensis’. Furthermore, it enters the life of aristocratic family Rattkay who were resided in Veliki Tabor, today UNESCO protected historic monument of highest category. Regard on that late medieval ‘burg’ preserved in its authentic cultural landscape, invokes ‘vivid’ perception of past events or lives of its residents.

Castle Veliki Tabor is not the only regional museum preserving the memory of noble people in Zagorje. Peasants’ Revolt Museum is situated in a castle built in 18th century, which was the aristocratic residency of noble family Oršić, whose name it carries today. A permanent museum exhibition introduces a whole history of feudalism, and ‘Great Peasants’ Revolt’ i.e. Battle of Stubica. It also represent an interesting oversight of cultural and historical life of the region, back from 14th century all the way to 1848, and official ‘nullification’ of the feudal system. Besides this exhibits, museum is presenting part of church history in Croatian Zagorje, and not less important tradition of wine-growing.

But, the variety of heritage that region is offering is the uniqueness of those regional museums. Thus, in little historic town Klanjec, which is marked the most with the governess of Erdödy noble family, Antun Augustinčić Gallery presents the artistic heritage of a world known sculptor, whose sculptures are valorised throughout the world.

Finally, region of Zagorje was inhabited also by the peasants, merely just the noble people. The life of peasant people in passage from 19th to 20th century is preserved in its origin authenticity, in ethnographic museum “Old Village” in Kumrovec, the sole outdoor museum ‘in situ’, in Croatia. Its uniqueness as remarkable place of ‘living’ heritage I will explain further in the text.

¹⁰³ Croatian Zagorje – region in the north-west of Croatia, located in surroundings of capital Zagreb.

As regional museums, their role spread out beyond researches, conservation and preservation of heritage. They have to act 'hand in hand' with the local/regional community, as they are one of important factor in social cohesion of the environment in which they are acting. Their work impacts cultural, tourism, social and finally economic development of the region. I would like to describe this issue more precisely by quotation of Goranka Horjan, General Director of the 'Croatian Zagorje Museums', from the 20th General Conference and the 21st General Assembly of the International Council for Museums (ICOM) in Seoul, Korea, where she stated that "regional museums have to act more sensibly in preserving their intangible heritage since that they are in much more of a direct contact with it than so-called large museums and they should not be focused on the past exclusively because the intangible heritage is connected to people and has a huge social significance. "¹⁰⁴

After giving a short introduction in diversity of heritage resources, preserved and managed by Croatian Zagorje Museum, in the following section I will give a deeper insight in a work of that association and its well performed activities, through a range of Museums' stories which create new 'devotees' of Zagorje, mainly among tourist public. Moreover, with its work, mentioned association raises awareness among local population, of the significance that culture and heritage have for their lives and of their own identity.

2.1 'Visitor experiences' in MHZ¹⁰⁵

In this section, I will introduce the work of a mentioned Museums' Association, the role that it plays in cultural tourism of the region, through the presentation of various 'experiences' which it offers to the visitors of the museums. An deeper insight will be given in museum work concerning its visitors, with the main focus on the activities designated primarily for tourist public and young audience, as target public of museums. Particular accent I will put on ethno museum 'Old Village' in Kumrovec, whose collections are of same nature as those of Musée Dauphinois in Grenoble, by witnessing the history and tradition of people in related regions. Furthermore, both of them are performing a role of 'ecomuseum' which has the aim to research, preserve and valorise 'everyday life, landscape, oral heritage, know-how and architecture, in behalf of evidences of human, his 'milieu', his work, his family, his community.'

¹⁰⁴ Horjan, G., *Regional development and intangible heritage*, INFORMATICA MUSEOLOGICA 35 (3-4), Muzejski Dokumentacijski centar, Zagreb, 2004., p. 68.

¹⁰⁵ Muzeji Hrvatskog Zagorja (Croatian Zagorje Museums)

Croatian Zagorje Museums are primarily ‘catering’ for two types of audience, the scholars and tourist public. Museums introduce exhibitions which represent history, prehistory, art, ethnology and tradition, but each with its own subject, not related with that of other museums. I will continue this section with ethno museum ‘Old Village’, which is the only ‘in situ’, open-air museum in Croatia.

2.1.1 Old Village Museum Kumrovec – ‘vivid’ history of Zagorje region

Picture 6. Open-air museum ‘Staro Selo’



‘Old Village’ Kumrovec today

represents an exceptional ethnological, open-air museum with over forty restored and reconstructed residential buildings of authentic, traditional rural architecture of Zagorje area, and in which today reside various collections of permanent exhibitions interpreting the life of the area, on the passage from 19th to 20th century.

The very essence of Museum architectural value lays in the fact that all the facilities have been reconstructed "in situ", which means that not a single house, well, pigsty or corn shed was brought from another location, but that all were reconstructed on their original foundations, so that today they can be found on the same location at which they stood in the late 19th and early 20th centuries. Besides the traditional rural architecture which represents unique museum offer itself, museum introduce permanent ethnological and historical collections to its visitors: The Birth-place of Josip Broz, Outhouse; Blacksmith's Shop; Life of a Blacksmith's Family; Shoeing; A Wedding in Zagorje; Life of a Newly Wed Couple; From Hemp to Canvas, etc.

Besides these permanent exhibitions, each year museum organise temporary ones, with introducing diverse subjects and themes related to local, regional, or national cultural heritage (From Šandor Erdödy Album; Traditional Crafts as Entity of Croatian national Heritage; etc.).

Main mission of museum I would present by the words of Branka Šprem-Lovrić, Director of a museum:”Over the last half-century since its foundation, the Staro Selo (Old

Village) Museum Kumrovec has constantly been changing and adapting its activities to the needs of its visitors and the current historical moment and will be doing so in the future without losing its essential character – the mission of a museum.”¹⁰⁶

Another issue which makes Old Village a unique case are the circumstances within which it functions. It in fact museum operates as a part of an actual village. „This specific form of museum work imposes numerous challenges and requirements upon the museum staff that are not present in other museums, but also it opens up various possibilities not afforded to other museums.”¹⁰⁷(Goranka Horjan, General Director of ‘Muzeji Hrvatskog Zagorja’). Thus, museum as such has a certain advantages in cooperation with the local community, in a sense of possibility of its participation in crucial regional issues, or establishment of a stronger dialogue with the local community within which it operates, by bringing the benefits for both of the sides. In this way, it has even more accentuated social role than other museums, by directly impacting the life of the inhabitants and their community.

Moreover, museum plays an important role in preservation of intangible cultural heritage, in forms of traditional crafts, and customs, what gives it another dimension of museum mission. At this point I would like to end this part of a section with a short remark of Goranka Horjan who highlights the importance of preservation of that valuable part of our heritage: “The Museum ethnologists continuously direct their efforts towards preservation of the tradition in the most active form possible while being aware that what has disappeared can never be restored again. And we are all witnessing the disappearance of customs, skills and knowledge of our ancestors, of ancient trades and crafts that for centuries have provided sustenance to the population of Zagorje. New technologies have made numerous traditional master craftsmen redundant causing their trades to start disappearing, while at the same time young generations show no interest in continuation family trades. However, despite losing their primary utilitarian function, objects made by old master craftsmen can today find a wholly different use in new areas of life – in culture and tourism.”¹⁰⁸

Exactly dimension of cultural tourism is the one within whose framework, in the following part of the section, I will present museum’s visitor services’, in a form of various activities and ‘experiences’ offered to its public.

¹⁰⁶ *STARO SELO (OLD VILLAGE) MUSEUM IN KUMROVEC*, Working Session of the Association of European Open Air Museums, Croatia; 4 – 7 September 2002., Muzeji Hrvatskog Zagorja, Kumrovec, 2002., p.12.

¹⁰⁷ Ibid, p. 45.

¹⁰⁸ Ibid

Museum activities for 'sensory experiences' of visitors are taking diverse forms in Old Village, and mostly they are designated to school public and tourists, including the families as important part of the audience.

Guided visits have been appreciated a lot by different visitors, as in all museums throughout the world, because they permit them to involve more deeply with the exhibitions' contents. Ever since the establishment of the Museum guided tours have been available for Croatian and foreign visitors alike. Museum curators guide the visitors through the collections presented by permanent exhibitions, by also through temporary exhibitions placed in the Museum's exhibition and gallery space.

Ateliers / Workshops are one of the most appreciated museum offer, particularly by tourist visitors, different tourist groups or regional tourist public, families with children... A special character of these activities permits the visitors to involve themselves deeply in interpreted heritage and tradition, and responds to the needs of today's', modern museum visitor. Traditional crafts are presented through various workshops in which the visitor can be an active participant, not just a listener and observer. And exactly these are the expectations of tourist public, who is one of museum targets concerning the public.

Thus, the visitors may join the workshop "What Can You Smell in Our House?" which is a part of the permanent exhibition display under the title of "Life and Farm of a Zagorje Family". After learning how to prepare traditional Zagorje pastries called štrukli, they can taste them. They can also try their hands at potter's wheel as well, if participating in pottery workshop... These 'ateliers' which provide an opportunity for the visitors to take part in the process of manufacturing the traditional objects, preparing traditional meals, or learning about the traditional customs, improve museum's accessibility to different structures of public, and interpret the valuable tangible and intangible cultural heritage, in an educational and 'entertainment' manner, so it incorporates the important 'edutainment' dimension in its work.



Picture 7. *Making the bread in traditional way.*

Old Village Museum is responding to wishes of a 'modern' visitors, by organising presentations of traditional customs and know-how.

Besides this way of a presentation of traditional crafts with the active participation of visitors, and which are organised exclusively for groups with the earlier announcements, museum traditionally organises programs “Saturday in the Ethno Village”, where weavers, potters, blacksmiths, and other craftsmen present traditional crafts of the area, by using origin tools and appliances, in the demonstrations. According to Branka Šprem-Lovrić, “ in a last few years, in the spring and summer months, visitors’ demand to watch the work of the blacksmith, the potter, the weaver, the embroideries, has considerably increased.”

Another part of activities, organised with the intention to ‘force’ the visitors to involve them more deeply with the presented heritage, is assigned for the young public, pre-scholars and scholars. These *Educational Museum Workshops*, organised on a basis of permanent museum exhibitions, in which school and pre-school children are made acquainted with museum items and after that they make objects by themselves, are proved to be the best way of interpretation of heritage and tradition to children in, to them understandable and interesting way. For example, as part of the permanent exhibition entitled From Grain to Bread a workshop was organised in which children made various objects from dough.

Picture 8. “*From grain to bread*”.
Old Village is organising various Educational
Workshops, assigned for a young audience.



Each year museum is organising presentation of traditional customs of the area, so to preserve and valorise the intangible heritage of the region, which has a great significance, especially in today’s’ globalization processes which places this type of heritage at risk. Here I follow in the approach to this kind of heritage, given by UNESCO which defines ‘safeguarding’ as the “measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and informal education, as well as the revitalization of the various aspects of such heritage”.¹⁰⁹ So, to give an extra value to the valorisation of intangible heritage, each year Old Village Museum present traditional costumes of the region, by origin interpretation of traditional events (costumes), as they really were, by using the real authentic facts in order to tell the real story . Thus, every

¹⁰⁹ Same as note 4., p. 63.

year you can be a participant of a 'Traditional Zagorje Wedding', or celebrating the „St George's day“ in 'Ophodi Zelenog Jure' ... Furthermore, those events are the ideal basis for cultural tourism product, which can be developed in cooperation with regional tourism structures, but also with travel agents and tour operators from whole Croatia.

Picture 9. Presentation of traditional local custom in Old Village Museum Kumrovec. Museum is preserving Intangible heritage of the area and performs its revitalization, through forms of cultural tourism.



It is clear from presented museum work that the main focus it puts on the activities which invoke the senses of a visitor, thus it is a word about 'museum experiences' as a part of museum product, as explained in a Chapter 2. In this way, it meets the expectations of museum large audience, including tourists, families and young audience.

Still, accent is on the services which it offers. When it is a word about the museology, and the scenery of the exhibitions, they demand more active and 'vivid' approach, by using different media tools which could involve the visitors more with the subject, and enable them to truly understand and appreciate the heritage and culture which are presented. It seems relevant here to mention Musée Dauphinois, with its permanent exhibition „Gens de l'Alpe“, which has very similar exhibits and kind of material evidences as permanent collection of „Old Village Museum“, but completely different museology, more accessible to public, adapted to demands of today's museum visitors. Thus, it can also serve as successful example in that sense of museology and mediation, because individual visitors represent the great part of public, with the same level of importance as groups, and guided visits are not the solution which responds to their needs. Certainly, financial means at museum's disposal are largely different then of that in France, because of a different cultural policies and finally, different financial support. But, there are many other possible financial sources which museum can try to obtain from widespread and highly developed European and World Foundations, as well as from other important actors in a modern system of fundraising.

On the other hand, Old Village Museum, with is higly developed and diversifeid offer of various 'visitor experiences' in a form of cultural activities and events can serve as an example to Musée Dauphinois to improve its activity in that field of its work.

2.1.2 Back to a Medieval times with Croatian Zagorje Museums



Chivalrous Tournament

In a year 2001 Peasants' Revolt Museum has organised a "Chivalrous Tournament" for a first time. Today, it is a traditional activity of Museum which takes place next to the Castle Oršić, in which museum is situated.

Picture10. *Knights' competition of horseback riding as a part of Chivalrous Tournament.*

Once more, one museum is becoming a scene of historical events, in order to present the history of the area to a wide audience, primarily the national one, but with all the potential to become international cultural 'spectacle'. . This historical event allows visitors to take an active part in the program, which tries to revive episodes from the medieval life of the area. The programme encompasses a series of other cultural and tourist attractions, all aiming to give visitors an insight into the life and customs of the late Middle Ages.

Followed by costumed guidance through museum's permanent exhibitions, diverse interactive mediaeval workshops, presentation of various middle age skills, present to a large public the significance of a cultural heritage of the region. Through this kind of manifestation, which is greatly appreciated and more and more frequented by diverse audience, museum is getting its new 'devotees', and acquiring new public. Moreover, it contributes to a preservation and valorisation of intangible heritage in a comprehensible manner to all public structures, by invoking visitor's sensory experiences, as a confirmation of museum's successful transmission of new cognitions.

Furthermore, by organising this event, museum is directly impacting the whole community, by affecting its cultural and tourism development, and contributing to creation of its attractive image in the cultural and tourist market of a country.

Chivalrous Tournament represents significant cultural resource which can be used as an excellent basis for creation of a high quality cultural tourism product. Here, the important role can play the institution occupied with cultural tourism issues, whose work I have presented in a previous section, *Association of Cultural Tourism, of Croatian Economic Chamber*. Questions and issues such as Chivalrous Tournament, are entirely 'fitting up' as a

‘product’ to its areas of operation, which are identified by the stated working mission of the Association. Thus, we came again to the issue of cooperation between museums and tourism. Concerning this event, an important cooperation is already realized with regional and national tourism structures, in sense of organization, promotion and financial support. The employees of the Krapina-Zagorje County Tourist Board also participate actively in the project. The funds are collected thanks to many donors and sponsors. It is now necessary to establish cooperation with travel agencies and national tour operators, in a sense of common creation of complete cultural tourism product, which could be an attractive thematic ‘week-end’ vacation, and moreover which would provide a chance for discovering of rest of the heritage, preserved and presented by Croatian Zagorje Museums.

According to the statements of museum managing staff, a quality of the event, and exclusivity of the sole ambience were appreciated by the public. Moreover, these kinds of cultural authentic events could contribute in a large measure to the new image of Croatia as the attractive destination of cultural tourism, with a rich and diverse cultural heritage to reveal.

Apart from Chivalrous Tournament, as an exclusive offer of the museum, during a whole year it organises different workshops and 'vivid' presentations which presents the wider context of medieval life in the area, such as workshop 'Arrow to the target' (interactive workshop of middle age archery), 'A Medieval House We Build' (building a house of twigs, straw, and wood as it was done in the Middle Ages), etc.

In Peasants' Revolt Museum, great attention is dedicated to ‘museum experiences’ as a part of museum product. But, the question of museum accessibility is not resolved with only this one feature. In explanation...museology in permanent exhibitions is set up in a way which is not accessible to large public, especially to tourists, young audience (families with children), or foreign visitors. Each exhibition room includes wide explanation of the subject it represents, but what is necessary to provide are also ‘accompanying tools’ which would make these collections accessible to tourists, young audience, and finally individuals who are limited in time. Although a set up of new museology demands significant financial means, a lot can be done just with more effort of museum staff. Certain ‘games’ adapted to children, which in forms of questionnaires or ‘quiz’ can lead that type of audience through exhibitions, and these can be done with the resources which exist within museum.

When it is a word about museums’ accessibility to a large audience whose majority demands simplified explanations, referring to Croatian Zagorje museums, we can go back to the ‘theory’ that for many museological workers it is still hard to accept that the world of

heritage understandable for them, (curators, historians or ethnologists), is not the same as world perceived by general public. Marketing Director of Peasants' Revolt Museum expresses her opinion about the necessity of 'simplifications' for general public which has different aspects of view on the exhibition contents than cultural professionals: "The detailed explanations are in each room, and we count on it that visitors will take their time for a visit, so it should be sufficient as presentation. Furthermore, we have guided visits in offer even at popular price, so if the group of friends or relatives come to museum, they can take a museum guide to lead them through the exhibition." Thus, earlier mentioned theory about the curators' way of thinking is here acknowledged one more time. Museum professionals should become aware of the changes in museum world, which demand the adaptation of working methods and ways of running museum 'business'. Another essential reason for the presence of such attitudes in museology in Croatia, we can find in the insufficiently developed educational systems for curators.

All these facts confirm thus, that in Croatia there is still a lot of effort to take, to turn the museums into entirely 'visitor-friendly' institutions.

Conclusion

Main mission of museums among other, reflects in making their collections “accessible to large public”, and communicates and exhibits them “for purposes of study, education and enjoyment, material evidence of people and their environment”. Museums have been passed through the era of great changes, and today they have to ‘play a common game’ with tourism and sustainable development. In a modern world of globalization and increased mobility, at one hand world has become more ‘opened’ and permits us to participate in cultural exchanges. On the other hand, globalisation is threatening to cultural diversities and places the preservation of cultural differences and authentic tangible and intangible heritage at risk.

In tourism, culture and its resources make a significant value for its accurate advancement in a direction of becoming ‘an expression and experience of culture’. Tourism should be perceived as an important means of understanding and appreciating cultural differences and cultural heritage in its tangible and intangible forms. Through the consummation of travel people consume the very essence of the other cultures, they are experiencing their true forms in an undistorted manner. To assure the honest and authentic expressions of cultural heritage mobilised in tourism, tourism and cultural professionals must manage them properly, in strong cooperation.

Over the years, tourism and cultural practitioners are aware of fragility and limited endurance of cultural resources. Today, they should aim to create a fertile ground for a dialogue and stable inter-relations, and also a framework for their mutual planning and acting in order to preserve and mobilise these valuable heritage resources in a form of sustainable cultural tourism development. Search for experience of different cultures and their expressions is a main motivator for a large number of tourists. Unique experiences that cultural diversity can offer is a determining factor for many travellers.

The key of success is within strong and permanent cooperation between tourism and cultural institutions, acting through a positive force of common actions and instruments, in order to generate new opportunities for cultural and tourism development, with the main focus on sustainability. In their approach to culture, tourists have a need for certain intermediaries which are crucial for shaping of 'image' of 'consumed' cultural heritage. Significant role in the 'play' is attached to museums.

In this new approach, museums are an important means of communication between heritage and public. Now, they should perceive a tourism as an ally in finding a way to respond to modern-day need for transmitting the values in an accessible and easily understood way to large public, including the tourists. They play an active role in mutually beneficial exchange between tourists and local culture, and directly impacting the image of heritage which tourists will understand... or not, if the museums do not take over their new responsibility, and understand the new role they should play in a global process of intercultural dialogue.

The development of policy relating to cultural tourism is evident in Europe and thus in France, where heritage and culture are taking their right place in a tourism development of a country, and where museums are already entirely involved in satisfaction of their visitors' needs. On the contrary, in Croatia cultural tourism has not yet been more significantly included into national development policies, and in spite of the effort of certain cultural and tourism institutions, quality cultural tourism is still not put on the scene. In the end it is important to notice that things are progressively advancing, and situation is changing for better.

At the end, I would like to finish the thesis by following the thoughts of UNESCO:
„Tourism has a critical role to play in generating knowledge, dialogue and understanding across and between cultures. It also has a critical role in the development process. At one level, the journeys of tourists may be individual, but at another level the journeys of tourism as forms of exchange and development, and, inextricably linked, the on-going journey of humanity, is common to all peoples and should be made possible to all peoples. This common journey needs research, reflection, mediation, and coordination to ensure that it functions as a creative and positive force that works in harmony and balance with the cultures that shape it.“¹¹⁰

¹¹⁰ „*Tourism, Culture and Sustainable Development*“, Robinson, M. and Picard, D., Division of cultural policies and intercultural dialogue, Culture Sector, UNESCO, Paris, 2006., p. 83.

LA MISSION SOCIALE DES MUSÉES EN TRAVERS DE DÉVELOPPEMENT DU TOURISME CULTUREL

Le Résumé

Musées – les institutions orientées vers le visiteur

Les musées sont « les institutions permanentes au service de société et son développement, ouverts au public, qui acquissent, conservent, recherchent, transmettent et exposent, à de fin d'étude, d'éducation et de délectation, les témoignes matérielles de peuple et leur environnement ».

Selon l'ICOM (le Conseil International des musées), « le musée est une institution permanente, sans but lucratif, *au service de la société et de son développement, ouvert au public* et qui fait des recherches concernant les témoins matériels de l'homme et de son environnement, acquiert ceux-là; les conserve, les communique et notamment les expose au fin d'études, d'éducation et de délectation. »¹¹¹. Les règles qui concernent la mission et l'éthique de musées fixent le contexte dans lesquels ils se placent. Le musée doit être « permanent », il « ne poursuit aucun but lucratif », il est « au service de société et de son développement » et il « doit être ouvert au public ». Si l'on compare ses notions avec les définitions anciennes de musée, on peut les considérer comme « révolutionnaires » en concernant le rôle de musée au sein de la société, avec sa dimension sociale très importante.

La mission principale de musées, celle qui se concerne la préoccupation pédagogique, dont bénéficie la communauté, est favorisée par un meilleur accueil de tous les publics. L'objectif essentiel est d'autoriser l'accès aux œuvres exposés et de permettre d'apprendre les objets avec plaisir et d'apprécier toutes les qualités unies aux objets présentes. De plus, le musée considère « toute collection permanente composée de biens dont la conservation et présentation revêtent un intérêt public et organisée en vue de connaissance, de l'éducation et du plaisir du public »¹¹². On peut donc voir, qu'une des fonctions importantes du musée et de permettre au public *d'apprendre avec plaisir*. Par rapport à cette mission, les touristes présentent les premiers visiteurs de musée avec ces attentes. Pour répondre au mieux à cette mission d'ordre sociétal, les musées commencent à faire des recherches sur les caractéristiques et psychologie des leurs publics.

¹¹¹ Statuts de l' ICOM, Art.2 –1

¹¹² Loi de Musée de France, de 4 janvier 2002

Il y a maintenant trente ans que les musées ont touché cette transformation encaissée, de musées « poussiéreux » sans grandes transformations depuis le 19^{ème} siècle, aux musées « événements », dérivés progressivement du mouvement des grandes expositions et même des recherches sociologiques sur les publics de l'art et les pratiques culturelles des années 1960, et du renouveau des musées qu'a été initié des années 1970. Une nouvelle dimension de la mission des musées est reconnue comme très significative : l'attention portée aux publics qu'invoque la fonction sociale du musée. L'anticipation des attentes des publics est devenue l'enjeu majeur pour les musées, pour justifier des politiques qu'ils conduisent et pour concevoir leur mission sociale. Le niveau de la satisfaction des visiteurs par ailleurs le niveau de fréquentation des collections permanentes est devenu la variable stratégique importante de fonctionnement des musées.

Néanmoins, le musée ne doit pas négliger ses missions principales : la conservation des collections, la diffusion par l'exposition et l'animation, et la recherche. Mais, il est nécessaire que l'information qu'il présente soit aisément compréhensible pour tous les niveaux des visiteurs ou des groupes sociales. Il faut donc adapter l'offre de musée, mais en termes d'adaptation des services développés par les musées à la demande des publics et non par l'adaptation des contenus des musées. Ces services concernent ce qui est autour de la visite et complète l'offre existante, comme la signalétique en plusieurs langues, les jeux parcours pour les enfants et des autres services non marchands, mais aussi ce qui relève de l'environnement marchand comme les boutiques et restaurations.

L'adaptation consistera donc à améliorer l'accueil des différents publics de manière adapté, mais l'offre de musée, ses produits culturels sont mis en scène indépendamment de la demande du public. C'est l'une des particularités de la culture : son offre et produits culturels qui font l'essentiel de la programmation des musées possèdent une indépendance à l'égard des besoins du marché. L'importance des publics explique aussi D.Poulot : « Les nouveaux liens entre musées et publics apparaissent de fait comme un des éléments déterminants de l'évolution muséale. »

Au début de 21^{ème} siècle, l'évolution muséale continue et l'enjeu majeur de développement des musées se trouve dans leur compétence à stimuler l'intérêt des groupes sociaux différents, par le biais de muséographie et de formes de transmission et de sensibilisation correspondent plus à l'attente de ce public hétérogène.

Les musées bien évidemment touchent des publics très différents. Parmi ceux-ci, quelques types des visiteurs sont perceptibles : les scolaires, les habitués et les touristes. En ce qui concerne les scolaires, les acteurs du musée peuvent identifier leurs attentes facilement,

et de plus en plus avec succès les proposer des actions adaptées aux leurs besoins. Les habitués on peut les identifier comme des « fidèles » du musée, les publics qui viennent régulièrement au musée, pour chaque nouvelle exposition et chaque nouvel événement organisé. Dans ce groupe de public, on peut aussi ajouter le public des spécialistes qui viennent souvent au musée pour faire leurs recherches.

Enfin, le troisième type de public, présente dans chaque musée est le public touristique, vacanciers français et étrangers qui viennent dans d'autres régions ou pays pour la période de leurs vacances. Mais il ne faut pas faire la distinction entre ceux-ci et les visiteurs de proximité, qui s'apparentent aux touristes. En effet, chaque personne qui fait un trajet de plus d'une heure pour visiter un musée et revient chez elle le même jour, peut être considéré un touriste et ne se distingue pas de celui un installé dans une région pour la période de ses vacances.

Le public touristique représente donc des visiteurs importants pour les musées, parmi lesquels nous pouvons trouver les peu connaisseurs des traditions et des patrimoines culturels, peu préparés pour le rencontre avec des œuvres et des histoires diverses, avec les attentes variées pour contenter. En effet, le touriste est différent du public habituel à cause de son origine géographique et culturelle, et le contexte de sa visite du musée (sauf des « touristes de proximité »). Dès lors, souvent le touriste a, malgré son désir d'apprendre, des difficultés à comprendre le discours muséologique crée pour le public local. Il faut donc s'adapter au ce public en lui offrent les moyens de bien comprendre et apprécier l'exposition. Ce type d'aide pédagogique devant être adapté à ses connaissances de la culture qu'il vient voir.

Néanmoins, la réponse n'est pas souvent dans le réaménagement d'exposition mais plutôt dans les modes de lecture de celle-ci. Il faut permettre a chacun de comprendre l'exposition. Les musées doivent créer des conditions qui permettent de transmettre le savoir en adaptant leurs discours aux capacités de compréhension du public à qu'il s'adresse. Ces lectures variées concernent les niveaux différents de complexité des lectures à une même exposition, par les différents types des visiteurs, des néophytes ou des avertis, des adultes ou des enfants même que des spécialistes. Pour chacun les responsables de musée proposent les différents outils pédagogiques en répondant aux niveaux et désire du public d'être aidé dans la visite du musée. Il faut donc assister le visiteur dans son compréhension et l'apprentissage des objets exposés, en lui offrant les outils appropriés comme celles des jeux ou « quiz » pour les enfants, visites guidées pour les touristes et l'autre public adulte, les conférences pour les spécialistes ou les audio guides en plusieurs langues.

« L'objectif éducatif étant essentiel dans la conception de l'exposition, cela conduit parfois à décrire l'exposition comme la manifestation observable du discours d'un enseignant – concepteur pour des apprenants – visiteurs, discours composé et structuré pour que ces derniers puissent aux niveaux s'approprier la connaissance portée et transmise par le musée.¹¹³ » Quant au touriste comme le visiteur de musée, d'une part sa manière de « vivre la visite » est compatible avec celles des visiteurs locaux du reste de l'année. D'autre part, le touriste est différent du visiteur habituel du musée, dans le sens qu'il est étranger à la culture qu'il découvre. Dans cette perspective, les besoins en aides pédagogiques sont nécessaires pour le touriste, en lui présentant les « objets » avec des moyens favorisant la compréhension et l'apprentissage. Les audio guides, ou au mieux visites guidées, représentent seulement un des modes des lectures des expositions qui peuvent répondre aux besoins des touristes et leurs désirs d'apprendre.

Néanmoins, la raison d'exposition se trouve toujours dans la mission principale du musée : la conservation de la collection et sa diffusion en organisant les expositions et animations divers qui répondent aux besoins culturels de société, mais qui possèdent indépendance des besoins et désirs de « marche » du grand public. Toutefois, cette adaptation du discours au public n'est pas quelque chose d'originale pour les musées, ni spécifique au public touristique seulement. Ça représente la problématique de la muséologie en général, et la compétence de ses acteurs d'adapter son discours aux capacités de compréhension du tout public à qu'il s'adresse, de les respecter.

Il est nécessaire de respecter tous les types de public et ce qu'il est, avec leurs désirs et leurs connaissances réelles. Les musées, comme les institutions culturelles se sont ouverts aux scolaires et aux habitués, mais ils ne se sont pas encore ouverts au grand public, public de familles, touristes...

Les cadres culturels apercevaient souvent l'adaptation aux différents types des publics, peu « cultivés » avec la connaissance « superficielle » de la culture, comme une dégradation de « sacré » de musées. Mais, par contre, la mission de musée s'actualise en son compétence de satisfaire la curiosité de tous les visiteurs, et son succès se trouve dans son capacité de répondre à leurs envies d'apprendre. Enfin, la culture et patrimoine sont le bien de tous, des amateurs comme les connaisseurs, de grand public. Et quant à ce public, il veut être touché par les « révélations » au musée. Il faut lui permettre de savoir plus, d'apprendre des nouvelles connaissances, de répondre à ses attentes en s'adaptant à son niveau socio –

¹¹³ Petr, C., *Le musée, une institution légitime pour le touriste ?*, CAHIER ESPACES 87, Musées et tourisme, novembre 2005, p. 24

culturel. Même la loi de musées de France (du 4 janvier de 2002) rappelle que la mission du musée consiste, entre autre, à faire ses collections « accessibles au public plus large » et à « concevoir et mettre en œuvre des actions d'éducation et de diffusion visant à assurer l'accès de *tous* à la culture ». Pour répondre au mieux à cette mission, les musées aujourd'hui ont besoin de médiateurs, chargés du public et leurs fonctions sont déjà bien développées aux certains musées.

Les outils stratégiques qu'ils utilisent pour réaliser cette « nouvelle » mission du musée sont nombreux, mais sûrement, les expositions (permanentes et temporaires) représentent le cœur de ses activités. Elles représentent des outils pour accroître la fréquentation mais aussi pour diversifier le public, et enfin de faire revenir et fidéliser de public, avec les propres stratégies de valorisation de celles-ci.

Il est clair que la motivation à revenir visiter le musée dont on connaît déjà les collections se trouve dans l'organisation des évènements, conférences, lectures, démonstrations, spectacles...autour les expositions permanentes et temporaires. À côté de ça, les expositions temporaires possèdent un complémentaire pouvoir d'attraction, avec leurs caractéristiques étonnantes. Elles permettent au public l'accès aux « pièces » exceptionnels, présent seulement d'une durée limitée. De plus, elles peuvent devenir véritables « grands événements » en terme de fréquentation, comme c'était le cas de Musée Dauphinois, Grenoble, France, qui a attiré 76000 visiteurs pour quatre mois en 2004, pour l'exposition « Trésors d'Égypte ».

Néanmoins, la mission de musée se ne repose pas sur les évènements « spectaculaires » et séduisantes, mais sur les recherches scientifiques sur ses collections. Enfin, les évènements différents, les visites avec un nouveau regard, sur certains aspects de collections, les conférences et colloques autour des expositions...l'ensemble de ces actions peut faire vivre les collections des musées, attirer les « touristes » et faire revenir des « fidèles ».

Les musées doivent s'intégrer dans ces nouveaux mouvements, dans la diffusion des connaissances au grand public, et finalement de s'insérer dans le développement de nouvelle « marché » du tourisme culturel. Des exemples français - « isérois » ont montré que cela est possible.

Tourisme et culture – la réconciliation

Aujourd'hui, l'augmentation du temps de loisirs et les courts séjours ont favorisé la fréquentation des sites culturels et musées. Le tourisme culturel impliquant rencontres et échanges avec les populations autochtones c'est démocratisé, et ce type de voyages est devenu accessible au plus grand nombre. Pendant longtemps, on a cru que le tourisme culturel était le fait des élites cultivées et des historiens d'art et entretenant ils représentent le pourcentage modeste de la clientèle des touristes culturels. En effet, le tourisme culturel représente une mode d'accès à la culture et patrimoine.

La question qui se pose aujourd'hui est de savoir ce que peut signifier l'expression de « tourisme culturel » et qui est le « touriste culturel » d'actuellement. Au milieu des visiteurs des sites culturels, on peut ajouter les personnes qui participent aux festivals durant leurs séjours ou visitent un des lieux imposants, les essences de l'attractivité touristique : monument historique, l'église, musée de société, musée des Beaux-Arts, centre scientifique, maison de peintre... On peut donc dire que le tourisme culturel recouvre le « consommation » de produits culturels d'histoire (musées, sites historiques...), mais aussi la consommation des modes de vie des territoires visités (les habitants et régions) en participant dans leur vie quotidienne. Il peut être perçu comme le tourisme du patrimoine, lié avec le passé et le tourisme d'arts en qui se concerne les productions artistiques contemporaines. La vie culturelle actuelle et les manifestations et évènements artistiques donc ont contribués à grossissement du « tourisme culturel » qui actuellement concerne un large public.

Aujourd'hui, secteur économique majeur, le tourisme se diversifie et propose de plus en plus des produits « culturels », qu'il s'agisse de visiter des monuments, musées ou de découvrir des modes de vie singuliers. À une manière, cet engouement peut aider à la restauration du patrimoine et à la survie de traditions. Mais, une certaine dilemme existe : le tourisme culturel est bénéfice pour ses « consommateurs » et ceux qui les accueillent, mais un trop plein de visiteurs finir par dégrader la culture. Il faut développer donc, un certain type de « tourisme culturel durable », qui doit être fondé sur une coopération active avec les cultures locales.

Le patrimoine est devenu un « objet de consommation », particulièrement en familles, en demandent facile accès pour le comprendre. Le fort agrandissement des « produits touristiques culturels » en court séjours, incluent la visite culturelle (expositions, monument, site), hébergement et transport, en témoigne. Cette évolution a incité certaines modifications dans le système traditionnel de protection et de valorisation du patrimoine, particulièrement

concernent les rôles des institutions culturels. Les nombreux pays ont donc consenti des efforts considérables pour améliorer et diversifier la présentation de leur patrimoine. Nombreuses actions de valorisation sont mises en scène : des musées ont été réaménagés, des centres historiques ont été réhabilités, des monuments prestigieux restaurés, le nombre de grandes expositions a fortement progressé.

Les professionnels de Musées sont confrontés à cette évolution de publics. Même si des avancées très significatives ont été réalisées pour mieux accueillir les publics touristiques aux musées, bien évidemment des efforts restent encore à poursuivre. Quant aux publics étrangers, on peut remarquer trop souvent l'absence de personnel multilingue à l'accueil du musée et au niveau d'information en France et en Croatie. De plus, la traduction en langue étrangère des documents de présentation de musée, comme celle des fiches disponibles au musée, des dispositifs muséographiques d'information de public, sont encore très rares. Néanmoins, la divergence entre culture et tourisme tend s'affaiblir, et les conservateurs des musées sont de plus en plus ouverte aux besoins des tous les visiteurs.

Il reste de rapprocher ces deux philosophies professionnelles différentes, celle du tourisme et de la culture, pour faire avancer l'attractivité touristique et culturelle de la région et du pays. Traditionnellement sur une base éthique, la culture a toujours revendiqué sa propre spécificité, détachée de commercialisation et « marchands ». La politique culturelle, avec ses buts principales de sauvegarde et développement du patrimoine, intégration culturelle et sociale, transmission des connaissances s'est toujours différenciée de la politique touristique. Les objectifs principales sur lesquels s'appuie la politique touristique concernent le développement économique, aménagement du territoire et promotion nationale et internationale du pays, région, département ou localité. L'univers du tourisme a été toujours dans le monde de commerçants et de l'économie. On peut constater donc que le tourisme et la culture entrent dans des champs des valeurs absolument différents. À partir de ça on peut remarquer que la collaboration stable entre les acteurs de la culture et du patrimoine et les professionnels du tourisme ne peuvent être construite aisément. Par contre, les interrelations et complémentarités pourraient être évidentes. C'est ne pas le cas rare qu'un musée crée l'image de certain lieux, comme c'est le cas avec le Château de Vizille, décrit dans le part suivant de thèse, qui identifie la promotion touristique de la commune. Il faut trouver les liens principaux entre la politique culturelle et touristique, et les utiliser pour multiplier les complémentarités dans les stratégies de collaboration et des partenariats entre le tourisme et la culture, et pour éviter les incohérences et conflits possibles.

La cohérence entre ces deux domaines doit être assurée sûrement dans l'éthique, il faut intégrer les valeurs culturelles dans la « production » tourisme - culture. Pour participer dans ce nouveau flux de touristes culturels, il apparaît utile de faire une stratégie de développement touristique, en qui se concerne le tourisme culturel, en incluent les acteurs du tourisme et la culture et patrimoine dans ce même but. Les échanges mutuels apparaissent d'être nécessaires : construction d'un partenariat entre les acteurs culturels et les professionnels du tourisme apparaît comme essentiel à la mise en place d'une politique de tourisme culturel équilibré. Cette politique doit trouver un juste équilibre entre les contraintes de protection du patrimoine, la possibilité de sa valorisation économique et le nécessaire transmission de cet héritage aux nouvelles générations. C'enchaîne les acteurs différentes, du tourisme, patrimoine et éducation, mais il est nécessaire de construire une unité commune à mettre en place une stratégie prospère de valorisation touristique du patrimoine. Enfin, il faut traduire cette politique dans un loi-programme à mettre en valeur touristique du patrimoine culturel, seule susceptible de garantir une action pluriannuelle hiérarchisée et cohérente.

La question qui reste est comment concilier protection du patrimoine, démocratisation de la culture, et finalement valorisation économique ? La solution se trouve sur un juste équilibre entre les contraintes de protection du patrimoine, la possibilité de sa valorisation touristique et de sa transmission aux générations qui viennent. Bien que le tourisme et la culture sont les acteurs viennent de deux mondes différents, ils doivent constituer une collaboration permanente afin d'assurer une développement durable du tourisme culturel d'un territoire, d'une communauté, d'une région, et à la fin d'un pays. Toutefois, il est important d'assurer un équilibre entre des actions, parce que le privilège d'un acteur sur l'autre peut finir en 'destruction' du patrimoine. Notamment, si le seul but devient de miser tout sur la rentabilité touristique du patrimoine peut résulter en certaine dégradation des vraies valeurs que patrimoine porte. Par contre, sans l'accompagnement d'une intention éducative ou de développement durable touristique et économique, la patrimonialisation et la protection ne peuvent se justifier dans la dimension suffisante, c'est-à-dire patrimoine n'accomplit pas entièrement sa véritable mission.

Tourisme et musées – études de cas

Le but principal de ma thèse est de révéler les avantages des partenariats entre les structures touristiques et culturelles, avec des musées comme les intermédiaires principaux dans cette relation. Sur la base des recherches que j'ai effectuées, j'ai voulu d'indiquer le rôle et la place que peuvent prendre les musées dans le développement du tourisme culturel durable. Les musées concernés par cette étude sont les musées appartenant au Conseil Général de l'Isère. Les deux font partie de la Conservation du Patrimoine de l'Isère (CPI), service de Conseil Général de l'Isère, créé en 1992 ayant vocation à mener certaines missions patrimoniales sur l'ensemble du territoire isérois. Le Musée de la Révolution Française appartient bien au Conseil Général, mais sans pour autant relever de la CPI. Il convient donc de présenter rapidement quels sont ces musées et d'évoquer quel type de musées ils sont.

Musée Dauphinois, installé dans l'ancien couvent de Sainte-Marie-d'en-Haut, est musée de société, qui porte l'importance d'un véritable musée régional de l'Homme. Il représente un lieu de mémoire et d'histoire des Alpes dauphinoises, avec la mission de faire découvrir les modes de vie, les populations du territoire dauphinois. Les collections de cet musée ethnologique intéressent tous les domaines et toutes les disciplines du patrimoine régional : archéologie préhistorique et historique, histoire, ethnologie, patrimoine industriel, arts décoratifs régionaux.

Le musée de l'Ancien Evêché est installé dans l'ancien palais d'évêques. Le musée présente en son sous-sol des vestiges archéologiques de première importance : le baptistère daté des premiers temps de chrétiens. Dans les étages de palais, autour de collections prestigieuses, le Musée retrace l'histoire des hommes et d'un territoire, l'Isère, depuis la Préhistoire jusqu'à nos jours.

Le Musée de la Révolution française est installé dans le château de Vizille, théâtre d'un événement considéré comme un point de départ de la Révolution. Ce musée de très grande taille est un musée d'histoire, mais qui intègre beaucoup d'œuvre d'art, comme le support pour la science historique. Le musée est situé dans le domaine départemental de Vizille, un immense parc de plusieurs dizaines d'hectares, qui a un additionnel pouvoir d'attraction.

Enfin, j'ai donné l'exemple d'une institution muséale en Croatie, en présentant leur travail en direction du public. Ici, j'ai voulu montrer les actions de sensibilisation de large public en forme des 'événements- spectacles', qui pourraient faire la base idéale pour la création d'un produit du tourisme culturel très attractif.

L'objet de ma recherche était de répondre sur les questions suivantes : Quelles sont les relations existantes entre les musées et structures du tourisme (en Isère) ? Comment c'est possible de créer une collaboration plus forte entre eux ? Quelle stratégie d'employer afin de créer une offre spécifique du tourisme culturel, et de donner au patrimoine et culture la place convenable, dans l'image touristique et culturelle de la région ? À partir des différentes données que j'ai obtenu au cours de mon 'travail de terrain', j'ai donné les conclusions suivantes : La majorité des musées sont prêts pour l'amélioration de la coopération avec des acteurs touristiques, et ils ont tous fait les démarches significatives en cette direction. Par contre, la plupart des acteurs du secteur touristique ne considèrent pas le patrimoine et culture de Grenoble et de l'Isère assez riches pour la création d'une image de l'Isère « culturelle ». De l'autre côté, ils croyaient que le département possède le patrimoine suffisant pour le développement de tourisme culturel, comme l'offre additionnelle aux touristes qui visitent Isère.

À mon avis, les acteurs touristiques ne consacrent pas assez d'attention à la culture et patrimoine comme les parts importants de tourisme d'aujourd'hui. Selon les recherches nombreuses sur les touristes actuels, la culture et patrimoine sont de plus en plus demandés comme les « ingrédients » des voyages ou excursions. Selon le document stratégique du développement touristique, « Schéma départementale du tourisme de l'Isère », la priorité est le tourisme de montagne, au lequel est consacré le plus grand part de budget. Mais dans ce document, on peut trouver beaucoup des points qui touchent le tourisme culturel, dans les objectifs et activités constatés. Donc, il a sa place dans la stratégie du développement touristique, mais encore l'effort dirigé vers ce but n'est pas suffisant. De plus, la chance pour le développement de tourisme culturel se trouve ainsi dans la volonté des organismes seuls, comme l'OT de Grenoble, CDT de l'Isère, les Offices de tourisme de tout le département... Ils peuvent contribuer plus à la valorisation du patrimoine culturel, avec leurs activités de promotion, animation, création des produits, des relations avec du marché touristique.

On peut constater donc, que la raison pour le tourisme culturel sûrement existe. De l'autre côté, l'Isère possède un patrimoine très riche. Il est nécessaire donc de faire le plus grand effort afin d'atteindre le niveau souhaité d'offre culturelle pour les visiteurs touristiques. Les musées de Grenoble, et de l'Isère ont déjà commencés de travailler en cette direction. Mais pour réussir, ils doivent être accompagnés dans ce « trajet » par le secteur de tourisme. Il y a des possibilités nombreuses pour le développement du tourisme culturel qui sont déjà là. Il est nécessaire seulement de les « former ». La « Fête au musée » existe. Le « printemps

aux musées » existe. Les visiteurs potentiels pour ces événements existent. La chose qui manque est la liaison entre les deux.

Les acteurs touristiques donc, ont la base pour les produits « courts séjours » touristiques – culturels. En reliant ces événements, avec la gastronomie et des autres activités le plus pratiqués par les visiteurs, on peut avoir le début réel du tourisme culturel en Isère. Les possibilités pour le succès sont sûres. Il faut les reconnaître et utiliser. Le reste est sur les acteurs des secteurs du tourisme et de la culture. L'exemple existe. Nous avons pu le voir dans le domaine départemental de Vizille. Et les autres sont partout, en France et dans le tourisme mondial d'aujourd'hui.

Enfin, je finis ma thèse avec de présentation des exemples réussis des 'musée expériences' comme les facteurs principaux de développement du tourisme culturel d'une région en Croatie. 'Musées de Hrvatsko Zagorje' délivrent aux ses visiteurs 'expériences sensible' diverses, et interprète le patrimoine culturel de la région en utilisant une forme de médiation spécifique, qui le faire accessible aux tous.

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APPENDIXES

Appendix 1

Questionnaire for Museum curators (Museums in France), and persons in charge of public

1. Quelle est la mission de votre Musée ? Est-ce que Vous voudriez de fidéliser le public existant, ou Votre objectif et d'ouvrir le Musée au grand public (plus possible) ? Est-ce que Vous cherchez le public qui ne vient pas ?
2. Pour Vous, quelle est l'importance de la dimension culturelle, à coté de mission scientifique et éducative de Musée ?
3. Quels sont Vos objectifs par rapport à la fréquentation ? (stabiliser ou diversifier le public, l'hausse de fréquentation... ?)
4. Quelle est la vocation de Musée? Pour Vous, quel est son rôle ? (transmission de savoir faire ; diffusion des mémoire, histoire ; « outil pédagogique » ; accessible à tous les niveaux des visiteurs...)
5. Pour Vous, quelle est l'importance de public locale pour le Musée ?
6. Selon quels critères Vous diversifiez le public au Musée ? Quelle distinction Vous faites (la typologie de public) ?
7. Selon Vous, quelle est l'importance des outils accompagnements des expositions, qui font les « acteurs » des publics (les outils audiovisuels, films, etc.) ?
8. Comment Vous voyez le public d' « usagers » ? Quelles sont les motivations de ce type de public ? (le public fidèle, les chercheurs...)
9. Comment Vous voyez la politique de gratuité ? Quelles sont ses pointes fortes et pointes faibles ?
10. Quelle est le rôle des expositions temporaires selon Vous ?
11. Quelle est l'importance des activités de sensibilisation du public ? Les activités de sensibilisation des adultes (par ailleurs des conférences et concerts) ?
12. Selon Vous, quels sont les types de public touché avec des actions mis en œuvre au Musées ? Quel public Vous ciblez avec Vos actions ?
13. L'importance de public scolaire ? Les étudiants ?
14. Comment Vous voyez la relation entre le service de conservation (Vous) et le service de public/ communication ?
15. Quelle est l'importance de public touristique dans Votre musée (le public touristique régional, national, mais aussi des étrangers) ?

16. Est-ce que Vous voudriez d'augmenter la fréquentation de Musée par rapport à ce public ?
Voudriez-vous ouvrir le Musée Dauphinois à ce public (les expositions permanentes) ?
17. Pensez- Vous que la collaboration avec des professionnels du tourisme peut être l'avantage pour votre musée?
18. Voudriez-vous faire les brochures en langues étrangers / audio guide/ support de visites en anglais ?

Appendix 2

Questionnaire for Grenoble Tourisme Office

1. Comment concevez-vous votre mission?
2. Quelle est la place de l'activité touristique dans l'économie locale ?
3. Comment caractérisez-vous votre industrie touristique ? (le public touristique qui domine)
4. Quelles sont vos activités en matière du tourisme culturel (budget ; produits de promotion ; circuits ; guides conférenciers,...) ?
5. Quels sont vos marchés ciblés / prioritaires ? Quelle clientèle vous ciblez (individuels, groups, françaises, étrangers... ?)
6. Existe-elle une campagne de sensibilisations en autre pays, pour attirer les visiteurs étranger ?
 - Le clientèle étrangère est an hausse. Quels sont les demandes de cette clientèle / les personnes qui se sont rendues à l'Office du tourisme ? L'importance du patrimoine et de la culture pour ces visiteurs ?
7. (S'il un effort est fait en terme d'offre culturelle existe) est-ce qu'il existe une demande de la part du publics et de quel type de public ?
8. Est-ce qu'il existe une communication institutionnelle pour accroître la notoriété essentielle de ville (avec des musées, sites, ... ?)
9. Quelle place les musées tiennent dans la suite de votre programme de travail ?
10. Quelles sont produits de tourisme culturel existent en relation avec ce Musée ?
 - Court séjours à thème, avec visites de musées et de sites coordonnées ; conférences de spécialistes, week-ends thématiques, ...
 - utilisez-vous la notoriété de Musées et ses images positives pour développer les courts séjours hors saison
 - La concevoir des produits, avec des Musées inclus :
 - « Grenoble historique avec pause gourmande » - MD, MAE, MG (visite guidée de 3h) – quelle clientèle, quel période, le Musée le plus choisi ?
 - Quel est le produit le plus attractif pour les touristes en que si concerne d'excursion d'une journée ?

- Quel période (saison, hors saison, printemps et été – dépendant sur les séjours de groupes en Isère ?
 - Quelle est l'importance de Musées et patrimoine inclus dans ces produits pour la clientèle ?
 - La concevoir des produits 2 jours / 1 nuit, 3 jours / 2 nuits
11. Quelles sont vos activités promotionnelles en relation de Musées? (participation de musée à des salons touristiques professionnels si vous êtes présente aux certaines, ...). La communication au sens de diffusion des dépliant des Musées (l'information pour le manque de matériels) ?
 12. Les produits qui lient le tourisme vert et patrimonial/culturel (visite de Musée inclus dans le tour / sous forme de randonnée,..., séjours thématiques, produits de pèlerinage, ...)
 13. Est-ce que il existe une communication événementielle entre l'Office et Musées / médiation des événements ?
 14. Est-ce que Vous travaillez avec en collaboration avec des TO pour concevoir des produits spécifiques pour les agences étrangères ? Si cette offre existe, quelle est l'importance des Musées et du patrimoine ?
 15. Les campagnes publicitaires pour le public de proximité, avec de thématiques particulières (ciblées sur la découverte du patrimoine en famille par exemple, etc....) ?
 16. Quels sont les produits de courts séjours thématiques ciblés autour des festivals, événements culturels (exemple : Festival Berlioz, Les nuits médiévales à Saint Antoine, Printemps au Musées...), comme les produits « tout compris » ? Les produits pour le public de proximité, du département ?
 17. Par rapport l'observation de clientèle touristique en Isère, le tourisme en groupe progresse. Le plus de déplacements se font au printemps et automne. Les activités culturelles font le gros pourcentage dans les activités pratiquées par les groupes. Est-ce que Vous avez effectué les produits (ou les campagnes de promotion) ciblés à cette clientèle et ces périodes ? L'opportunité pour désaisonnaliser l'activité touristique ?
 18. L'Office de tourisme organise régulièrement des voyages d'étude pour les prescripteurs de groupes.
 - Quelle est la part des Musées et de la culture/patrimoine inclus dans ces voyages ? Combien de Musées et sites ?
 - En septembre prochaine, un voyage pour des autocaristes françaises est programmé. Quelle est la participation des Musées dans ce programme ? Est-ce que Vous offrez les animations existantes des Musées et sites durant ces voyages (en collaboration avec de Musées) ?
 19. Le programme des visites guidées destiné à la clientèle individuelle ? La diffusion de ce programme – où ?

Appendix 3

Questionnaire for Comité départemental du Tourisme de l'Isère

1. Comment concevez-vous votre mission de Comité Départemental du Tourisme de l'Isère ?
(→ promouvoir et favoriser le développement touristique de département de l'Isère
→ Mettre en œuvre, EN ÉTROITE COLLABORATION AVEC LE «SERVICE DU DÉVELOPPEMENT TOURISTIQUE ET DE LA MONTAGNE » DU CGI, la politique touristique du département :
Pourriez-vous m'expliquer plus précisément le niveau de coopération avec ce service ?
2. Pourriez Vous m'expliquez quelles sont Vos activités en ce qui concerne animation ?
3. Quelle est la place de l'activité touristique dans l'économie départementale ?
4. Comment caractérisez-vous votre industrie touristique ? (le public touristique qui domine)
5. Quelle est l'importance de la culture et du patrimoine dans le paysage touristique de Département de l'Isère ? « Le tourisme culturel est une activité essentiel en Isère, en enjeu majeur pou le département. »→ Quels actions futures Vous avez prévu par rapport son développement ?
6. Quelle place les musées tiennent dans la suite de votre programme de travail ? Quelles sont vos activités promotionnelles en relation de musées départementaux ? (participation des Musées aux salons touristiques professionnels – quels ?)
7. Quelle est la politique culturelle de CDT en direction du patrimoine culturel ? Quelles sont vos activités en matière du tourisme culturel (budget ; produits de promotion ; circuits ; guides conférenciers,...)
8. Comment envisagez vous de participer à la promotion du département ? Est-ce qu'il existe une communication institutionnelle pour accroître la notoriété essentielle d'Isère ?
9. Quels sont vos marchés ciblés / prioritaires ? Quelle clientèle vous ciblez (individuels, groups, françaises, étrangers... ?)
10. Au rapport d'Observatoire de CDT, le tourisme de groupe représente la clientèle majeure pour le développement touristique de l'Isère, particulièrement hors saison. Par rapport de cette étude, la culture et patrimoine occupent la place importante dans l'offre pour cette clientèle.
 - Quels sont Vos actions existent et future pour cela ?
 - Pensez-vous que le patrimoine et la culture peuvent être de l'importance majeure pour attirer le public hors saison (particulièrement le tourisme de groupe) ?
 - Est-ce que Vous avez utilisé la notoriété de sites et musées pour développer courts séjours hors saison ?
11. Existe-elle une campagne de sensibilisations en autre pays, pour attirer les visiteurs étrangers?

12. Quelles sont produits de tourisme culturel existent en relation avec de Musées ?
- Court séjours à thème, avec visites de musées et de sites coordonnées ; conférences des spécialistes...
13. Par rapport de recherche d'Observatoire, le « week-ends thématiques » attirent le public plus nombreux. Est-ce que cette stratégie par produit est développée en Isère ? Quels sont les produits existants ?
14. Est-ce que Vous avez travaillé sur la communication entre les acteurs de développement du tourisme culturel, au sens de visites de Musées et sites par TO, agences de voyages etc. S'il existe, quels sont les résultats de cette coopération ?
15. Un contenu (la culture et patrimoine) insuffisamment rattaché au territoire pour le touriste : « Pour le touriste, le territoire est générique, c'est l'Isère, le massif... il connaît moins bien les spécificités locales. »
(L' IMAGE D' ISÈRE – LA PLACE DU PATRIMOINE ET DE LA CULTURE DANS CETTE IMAGE CRÉE ?)

Appendix 4

Upitnik za razgovor (intervju) – Direktor/-ica Muzeja , voditeljica Marketinga Muzeja Hrvatskog Zagorja

1. Koja je misija vašeg muzeja? Kako bi ju vi definirali?
2. Koja je vaša ciljana publika? Da li je vaš cilj zadržati „vjernu“ publiku, stalne posjetioce (ili je vaš cilj privući što širu publiku)? Želite li privući publiku koja ne dolazi u muzej?
3. Možete li mi dati obilježja tj. statistiku posjećenosti muzeja? (broj posjetioca, struktura publike, socijalno-društveni profil publike, povezanost između sezone i regionalnih obilježja posjetioca, prisutnost strane publike u muzeju,...)?
4. Jeste li zadovoljni stupnjem posjećenosti muzejha i strukturom publike? Koji su vaši ciljeve glede posjećenosti muzeja? (Želite li stabilizirati publiku, diverzificirati ju, povećati posjećenost, ili...?)
5. Za vas, koji značaj ima društvena(kulturna) uloga muzeja, pored njegove znanstvene (stručne) i obrazovne misije? Koja je njegova osnovna djelatnost o vama (prijenos znanja; „širenje“ povijesti; pedagoški „alat“; dostupnost svima...?)
6. Po vama, koji je značaj lokalne publike za muzej?
7. Kako dijelite publiku (prema kojim kriterijima)?
8. Koliku važnost pridajete pratećim „alatima“ , sredstvima koja približavaju sadržaj publici, koja ih čine „sudionicima“ (audio- vizualni zapisi, filmovi i sl.)? Kolika je zastupljenost navedenih „medija“ u muzeografiji (scenografiji) vašeg muzeja?
9. Kakva vam je politika cijena? Da li cijenama potičete veći stupanj posjećenosti? Smatrate

- li da cijene trebaju biti sredstvo demokratizacije kulture?
10. Koliku važnost pridajete akcijama senzibilizacije posjetioca tj. odrasle publike (konferencije, radionice i i sl.)?
 11. Koje vrste posjetioca privlači muzej organiziranim aktivnostima? Koju publiku „ciljate“ pratećim aktivnostima muzeja?
 12. Važnost školske publike? Studenti?
 13. Koja je uloga privremenih izložbi u muzeju? Koliko privremenih izložbi postavljate/organizirate godišnje? Da li politiku izložbi usklađujete sa sezonskim razdobljima i turističkom posjećenosti regije?
 14. Koristite li ankete/upitnike o zadovoljstvu posjetioca muzeja? Jeste li ih ikada provodili?
 15. Vršite li analizu posjećenosti različitih izložbi? Koje izložbe privlače turističku publiku?
 16. Koliki značaj za vas ima turistička publika u muzeju (regionalna, nacionalna, strana)? Jeste li zadovoljni njihovom posjećenosti? Želite li povećati udio tih posjetioaca, diverzificirati njihovu strukturu ili zadržati postojeći nivo?
 17. Kolika je dostupnost vašeg muzeja turistima? (prilaz muzeju/parking, signalizacija, plan muzeja/izložbi, materijali za djecu, brošure na stranim jezicima, blizina restoranta ili kavane, toalet, mjesta za odmaranje, i sl.)?
 18. Da li i koje prateće aktivnosti organizirate kako bi privukli nove(željene) posjetioce („proizvodi“ koji odgovaraju obilježjima posjećenosti/posjetioca regije, Zagreba...? (npr. obiteljski, kongresni turizam?)
 19. Na koliko stranih jezika je omogućeno stručno vodstvo kroz vaš muzej?
 20. Sudjelujete li u određenim turističkim aktivnostima odnosno „proizvodima“ namijenjenim turistima i dajete li određene pogodnosti kako bi privukli turističku publiku u muzej?
 21. Koliko i u kojem obliku su razvijeni vaši odnosi s javnošću/medijima i „poslovni“ odnosi prema turističkom sektoru?
 22. Da li je vaš muzej prisutan na turističkim i sličnim sajmovima? Ako da, na kojima?
 23. Kakvi su vaši odnosi s (partnerskim) turističkim institucijama / turističkim predstavnicima (lokalni, regionalni, nacionalni nivo) ?
 - Ukoliko nisu razvijeni, kako objašnjavate manjak suradnje? Na koje načine mislite da ju možete unaprijediti?
 - Smatrate li da suradnja s turističkim sektorom/predstavnicima može predstavljati izvjesnu prednost za muzej i u kojem pogledu?
 - Zajednički projekti sa sektorom turizma?
 - Redovna suradnja / stalna komunikacija (permanentno obavješćavanje o aktuelnostima/ redovne informacije; distribucija materijala na turističkim „lokacijama“,...)

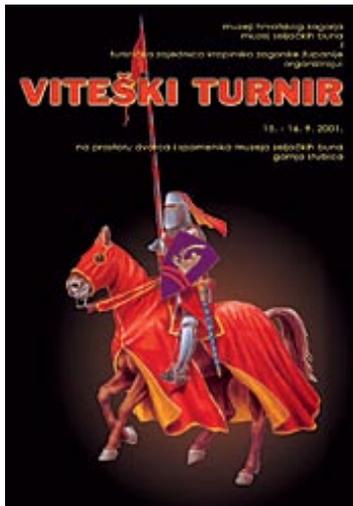
24. Što očekujete od potencijalne suradnje s turizmom i što vi donosite u tu suradnju?
25. Kakva je uloga muzeja u turističkom razvoju regije? Kako se muzej integrirao u turistički razvoj regije i koje dobiti (koristi) muzej „izvlači“ iz toga?
26. Prisutnost muzeja u turističkim vodičima, brošurama, promotivnim materijalima (regionalnim i nacionalnim)?
27. Promidžba muzeja (promotivni leci, brošure) u kulturnim i turističkim institucijama i organizacijama (turističke zajednice/regionalne i grada Zagreba, galerije, škole, adekvatni fakulteti,...)
28. Suradnja sa stranim stručnjacima / profesionalcima iz kulture /muzeologije, sa svrhom ostvarivanja suradnje u vidu profesionalnog savjetovanja i sl. ?
29. Koliki je dio ukupnog budžeta muzeja namijenjen za marketing ?
30. Postoji li zaposlena osoba u muzeju, odgovorna za marketing i medijaciju?
31. Koji su odnosi između glavnih kustosa /autora izložbi i osoba zaduženih za marketing?
32. Prilikom otvaranja privremenih izložbi, da li muzej organizira press konferencije? Da li su o tome informirane (ili pozvane) bitne osobe iz turizma?
33. Kakva je vaša suradnja sa Zagorskom Razvojnomo Agencijom? U kojem obliku se ostvaruje?

Appendix 5

Additional pictures



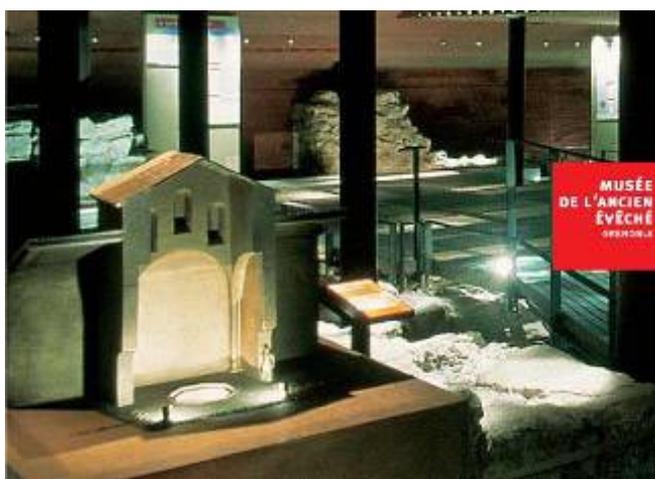
Picture 1. 'A Medieval House We Build', educational Workshop organized by "Peasants' Revolt Museum"



Picture 2. Promotion material for “Chivalrous Tournament” in the organization of a “Peasants’ Revolt Museum”



Picture 3. Musée Daupinois, garden of the ancient convent (of Museum)



Picture 4. Archaeological site of Musée de l'Ancien Evêché, The Baptistry witnessing the first periods of Christianity (3rd - 4th century)

A short vita of the author Dragana Glivetić

I was born in Nova Gradiška, Croatia, at 26th of June, 1977. Important facts about my educational history, as well as about my professional experiences relevant to this educational program (of Cultural Management and Cultural Policy) are presented in following lines:

EDUCATION:

- **since 2004** UNESCO Master studies „Cultural management and cultural policy in the Balkans“; „Université Lumière Lyon 2“, Lyon, France; University of arts, Belgrade
- **july 2002.** Diploma of French language, Alliance Française (Zagreb); level A1, A2 of International diploma of French language „DELF“
- **march 2001.** Graduated with A, at the University of Tourism and Hotel Management in Opatija, Croatia; Main Topic: “Sustainable Tourism Development”
- **1995/2001.** Hotel business Studies, University of Tourism and Hotel Management, Opatija, Croatia

PROFESSIONAL EXPERIENCE:

- **since march 07** “Potepuh”, Tuheljske Toplice, Croatia; travel agency dealing with cultural tourism. Creation and organization of cultural tours and excursions that promote culture of the region. *Position:* Program director and marketing manager.
- **october 05/january 06** “Conservation du Patrimoine de l’Isère”, Grenoble, France, organization for the protection of cultural heritage and managing museums; professional internship (obtained scholarship of French government)
Activities: gaining professional experiences by working in a sector of cultural mediation, animation activities of Museums; valorisation of cultural heritage.
- **may 2005** “Queering”, cultural centre “Rex”, cultural project in a course of master Studies. Queering was intercultural activist and art project dealing with the question of minorities in the society and their rights, and more precise: with the question of “queer identity”. My position in project team was: in charge of organization, marketing and PR activities, organization of the events promoting artistic “queer” expression through music and fashion
- **June 2003** “Extreme session festival”, Samobor, Croatia. One day festival promoting Extreme sports and “alternative culture”. Main role of the project was promoting “marginal” activities from a field of arts and sports, and contribution to decentralization of activities by organizing the festival in a little town, outside main city. Promoting of “alternative culture” through different forms of art: graffiti writing; electronic music like new form of musical genre.
Position: Project leader: organization of event, fund raising, marketing, etc.