

# **Museums and tourism**

**Stakeholders, resource and sustainable development**

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## FOREWORD

The work on this dissertation has taken almost one year, the origin of the idea can be traced back to June 2003 and later that summer I began my work as an intern at Göteborgs Stadsmuseum, focusing on the museum's relationship with tourism. The more I got acquainted to the subject, the more interesting I found it and with the support from Cajsa Lagerkvist, my supervisor in *The Master's Programme in International Museums Studies* at Museion – Göteborg University, I decided to study this topic further and to this master's dissertation. I have had the unique opportunity to work on my research in two museums; Göteborgs Stadsmuseum and Reykjavik Museum. This has given me the chance to get access to various sources within the museums, libraries and archives, meetings and of course access to the specialists working at the museum. I wish to thank the staffs at both the museums for their contribution to my essay, by answering all my questions and giving helpful comments. Especially I want to thank Brita Karlsson, head of department of public programs at Göteborgs Stadsmuseum, who was my supervisor during my intern period at the museum. I also want to thank Marie Nyberg and Gösta Öborn, both at the department of public programs at the museum. At Reykjavik Museum I want to thank Guðný Gerður Gunnarsdóttir, the museum's director for all her support. I also want to thank others specialists at the museum for their input and conversations, especially Anna Lís Guðmundsdóttir archaeologist for her good comments and feedback. The author is responsible for the text presented in this dissertation, as well as all calculations, figures and tables.

# 1. INTRODUCTION

In this paper I will discuss the relationship between museums and tourism. The topic is related to cultural heritage studies and management, since museum operation is a part of cultural heritage management and shares some of the same basic ideology. It is also connected to tourism studies, because heritage studies have certain aspects in common with that field, especially when it comes to cultural tourism.<sup>1</sup> Therefore it seems obvious that the topic is by nature interdisciplinary and extensive. But to be more concise in my approach I will discuss it from the museum perspective, focusing on certain aspects of museum operation – and particularly in relation with cultural history museums.<sup>2</sup> The topic is relevant to recent trends within the field of museum studies and therefore of current interest. It touches up on several fundamental museological issues, for instance questions related to the basic role of the museum, its social value and the intercultural perspective. It is also relevant to one of the main considerations in the museum world today regarding the public dimension – where “the balance of power in museums is shifting from those who care for objects to include, and often prioritise, those who care for people.”<sup>3</sup> This focus on museum audiences does have a strong link to tourism, since tourists are a part of the audiences and for some museums even a large part of the total number of visitors.<sup>4</sup> Therefore it is important for museums to consider what kind of audiences the tourists are and their relationship with the museum in question.

Tourism has extensive economic, social and political influence almost everywhere in the world.<sup>5</sup> During the past decade, cultural tourism has proved itself being the fastest-growing aspect of tourism and it is predicted that in the coming years it “will only continue to grow as tourists become more sophisticated and as more people can afford to travel globally.”<sup>6</sup> The economic influence of tourism, including cultural tourism, has long been recognized,<sup>7</sup> but now greater attention is being paid to its overall social impact, “which can be positive or negative, depending on how tourism is planned and managed.”<sup>8</sup> Basically that is a

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<sup>1</sup> See for example David Brett’s book, *The Construction of Heritage*. [Book cover]

<sup>2</sup> The reason I have chosen to deal with that specific type of museum is because I am quite familiar with it, I find it most interesting and the case studies I decided to use are related to two cultural history museums.

<sup>3</sup> Hooper-Greenhill, Eilean: *Museums and their Visitors*. Page 1.

<sup>4</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing. Designing Missions. Building Audiences. Generating Revenue and Resources*. Page 105. They give some examples from Great Britain.

<sup>5</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page 4-5.

<sup>6</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism. The Partnership Between Tourism and Cultural Heritage Management*. Page 231.

<sup>7</sup> Kotler and Kotler for example talk about cultural tourism regarding museum financing opportunities. Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 53.

<sup>8</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page xv.

matter of management or even a political concern and it all depends on cooperation where the challenge is in achieving “responsible, sustainable and universally accessible tourism”.<sup>9</sup>

Since tourism embraces almost all aspects of society, an interdisciplinary approach has become a more appreciated method within the field of tourism studies and various disciplinary inputs are thus important.<sup>10</sup> In practice the complex construction of cultural tourism needs to have a dynamic relationship with various types of cultural activity and cultural institutions for its further development.<sup>11</sup> In the museum world the interdisciplinary approach is also important. For cultural institutions like museums, tourism can certainly be seen as a double-edged sword, but a failure to get involved in tourism and in 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.”<sup>12</sup> It is therefore of utmost importance for both partners, to discuss how museums and tourism can work together towards their common goals – to the benefits of both and to avoid conflicts between these two sectors. This is an immense and actual task, for “[t]he achievement of a beneficial inter-action between the potentially conflicting expectations and aspirations of visitors and host or local communities, presents many challenges and opportunities.”<sup>13</sup> I believe that within the museum world lies much knowledge and experience which is certainly relevant to further discussion and development of the relationship between cultural heritage management and tourism. Though my topic is connected to the field of cultural tourism, it has to be kept clear that this thesis is on museums and museology rather than on tourism. The reason is that cultural tourism is a form of tourism – it is not a form of cultural heritage management and is not a form of museum management.<sup>14</sup> Museums can on the other hand contribute to cultural tourism as attractions, because they work with the cultural heritage, or even are themselves cultural or heritage assets. Therefore their input to the development in the field of cultural tourism is certainly valid. Though the tourism sector and the cultural heritage management sector, including the museums, actually do have “mutual interests in the management,

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<sup>9</sup> “Mission for the New Millennium” [Without page numbers]. See also McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 11.

<sup>10</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 24.

<sup>11</sup> Clarke, Alan: “The Cultural Tourism Dynamic” [Without page numbers].

<sup>12</sup> “Sustainable Tourism and Cultural Heritage. A Review of Development Assistance and Its Potential to Promote Sustainability”. Page 39.

<sup>13</sup> “International Cultural Tourism Charter” [ICOMOS, without page numbers].

<sup>14</sup> It is important to understand that “tourism” is a noun and “cultural” is an adjective used to modify it. McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 6.

conservation, and presentation of cultural and heritage assets, the two sectors operate on parallel planes, maintaining an uneasy partnership with surprising little dialogue”.<sup>15</sup>

### **1.1. Aims and objectives**

The relationship between museums and tourism is something that seems to need a great more consideration and especially from the museological perspective. In this thesis I will not be able to cover every aspects of this vast field, but instead I will focus on certain aspects to be able to give an overview on the field. My aim is thus to investigate the relationship in terms of their common denominators and areas of mutual concern. The research questions I seek to answer are:

- How can the existing relationship between museums and tourism be described?
- Where do these two fields overlap and what are the fundamental interests they share?
- Are there possibilities for increased cooperation and a good partnership – and if so, in what areas?

### **1.2. Theoretical approaches and sources**

In order to answer these questions I will begin by discussing the terminology, both in the field of tourism and museums, where I will analyse and outline some basic features in both sectors, for instance related to the overall role and vision, social responsibility, the cross-cultural perspectives and finally the public dimension. Then I will discuss further and compare some key-elements that have been in the debate for some years and I find important to the subject. I will try to identify where these two fields overlap and what they can learn and mediate to each other. These issues have to do with the various stakeholders, the resource the two operations share and the conception of sustainable development. Finally I will discuss the relationship between museums and tourism from a practical perspective by using case studies.

The research is based various sources. For the theoretical part of the dissertation the main sources have been of three kinds: First literature on museology, both on the theoretical and practical issues, as well as recent documents on museum issues from international organisations like ICOM. Then literature on tourism’s principles and practices and documents from organisations like WTO. Finally, various books and recent articles dealing with the relationship between museums and tourism, focusing on topics like stakeholders, cultural

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<sup>15</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. [Book cover].

heritage and the idea of sustainability.<sup>16</sup> A recent book, which I found most important and comes closest to my subject is *Cultural Tourism. The Partnership Between Tourism and Cultural Heritage Management*, by Bob McKercher and Hilary du Cros.<sup>17</sup> The practical part of the dissertation is an examination of two museums – two case studies. These museums are Göteborgs Stadsmuseum and Reykjavik Museum, both cultural history museums that have much in common regarding their role, function and both internal and external environment- and regarding their relationship with tourism. These museums are thus good cases to study and compare. The practical part is structured according to the main considerations in the theoretical part and is also built on some of the previous mentioned literature. But it includes also studies and analyses on different information; mission statements, cultural policies and statistics. In addition to these sources the case studies are built on interviews, visitor studies and surveys. The intention is that this broad range of sources gives the whole dissertation more depth and more value.

The methodology used in the analysis is taken from recent literature on museum management, especially a marketing approach and theories regarding measuring museum performance and museum evaluation. This dissertation is thus an exploratory research, based on theory from the fields of museum and tourism studies, rooted in practical evaluation and problem solving methods. As earlier said, the approach to this vast topic is from a museological point of view, where some ideas from museum studies are combined with conceptions from tourism studies. This is a research into the meaning and public role of museums and how it overlaps with some fundamental conceptions of tourism. By this I hope to give a new perspective on the relationship between museum and tourism, which can lead to a better understanding of the topic, some new questions for further consideration and perhaps a new way of thought within these fields.

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<sup>16</sup> I found the supply of material related to these topics was rather limited and conclude, as already mentioned, that the subject demands much more attention.

<sup>17</sup> And though the authors are not focusing on museums, the basic ideas are of utmost relevance for my topic.

## 2. TERMS AND DEFINITIONS

To be able to discuss the relationship between museums and tourism it is important to deal with the terminology in both fields and address some fundamental conceptions. By identifying and analysing some basic features and the function of these two operations it is possible to use comparison to see where the main differences lie and what museums and tourism have in common.<sup>18</sup> In this discussion I will not be able to cover all aspects of these two extensive fields. Instead I will focus on some issues where I believe the fields overlap, e.g. the resource they use and the stakeholders they have to consider – and I will especially be looking at conceptions related to the public dimension.

### 2.1. What is a museum?

The modern museums' predecessors were Europe's aristocrats' private and social exclusive collections of rare or representative objects and during the ages museum operation was shaped by ideas of the Renaissance and the 18th century Enlightenment. At the beginning of the 19th century new ideas developed and museums were used for educating and enlightening the general public in order to civilize people and make the societies better.<sup>19</sup> Thereby they were given the role of serving as one of societies' main cultural institutions. The number of museums all around the globe has grown drastically during the 20th century.<sup>20</sup> At the same time almost every aspect of museum operation has developed, as is the case with professionalism and different specialization within the field.<sup>21</sup> Today various types of museums are to be found in all parts of the world, but still there are several elements they all have in common which make the conception of a museum international and universal. One of the most accessible and best-known definitions of a museum is the one by The International Council of Museums (ICOM).<sup>22</sup> It is a key-definition, which serves as a cornerstone to the understanding of the term museum:

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<sup>18</sup> Since I will only be able to discuss some few issues regarding museums and tourism I have to be selective regarding my sources. In my analysis I prefer to use well known definitions from organisations like International Council of Museums ([www.icom.museum](http://www.icom.museum)) and World Tourism Organisation ([www.world-tourism.org](http://www.world-tourism.org)).

<sup>19</sup> Bennett, Tony. *The Birth of the Museum. History, Theory, Politics*. Page 39-45.

<sup>20</sup> Eilean Hooper Greenhill talks about the "modernist museums" which has developed with the values of the west and been exported throughout the world. Hooper-Greenhill, Eilean: *The Re-birth of the Museum*. [without page numbers].

<sup>21</sup> Hooper-Greenhill, Eilean: *Museum and Gallery Education*. Page 54-62. See also Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 123-127.

<sup>22</sup> Several other museum associations have come up with similar definitions like ICOM, where the museum's role and function is explained. For example American Association of Museums and The Museums Association in Britain. These definitions may vary slightly, but in basic terms museums operation is usually similar and



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.<sup>23</sup>

The definition explains the fundamental nature and function of the museum. The element of “non-profit” is of utmost importance regarding the operation and it is also related to the governmental body of the museum and its financial responsibilities. As a non-profit organisation in service of society the museum is dependant on society’s support, both public support and even political. The issue that a museum is to be a permanent institution does also address the governing body’s responsibilities to maintain and sustain the operation and its function. The obligations a museum has towards the society and its development certainly seems to be a complicated duty. This means that the operation has to be oriented towards, and for the benefits of, all members of society and therefore every museum has various stakeholders with different interests.<sup>24</sup> According to the definition the museum has to be able take notice of a society’s development and react to it. It has to be capable to adopt to changes in the environment, but the museum can also play a role itself in the development of the society, for example by protecting certain ideas and values.

The definition also addresses the objectives of the operation related to the material evidence of people and their environment. The evidence people have left of their past activities applies to both tangible material or remains and intangible things like customs, folklores and oral tradition. A museums collection consists of “selected material evidence of human activity or the natural environment, accompanied by associated information.”<sup>25</sup> This is something that can be referred to as cultural heritage, which can also be seen as one of the museum’s resources.<sup>26</sup> Cultural heritage is a complicated term but according to a definition by ICOM, cultural heritage is “[a]ny concept or thing, natural or artificial, which is considered to have aesthetic, historical, scientific or spiritual significance.”<sup>27</sup> Museums are certainly

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museums do have the same obligations. See for example “Code of Ethics for Museums” by the American Association of Museums in USA ([www.aam-us.org](http://www.aam-us.org)) and “Code of Ethics for Museums” by the Museum Association in UK ([www.museumassociation.org](http://www.museumassociation.org)). Similar definitions can be found both in Iceland and in Sweden, see for example [www.safnarad.is](http://www.safnarad.is) and [www.museif.a.se](http://www.museif.a.se).

<sup>23</sup> “ICOM Definitions”. [Without page numbers].

<sup>24</sup> In chapter 3.1. The stakeholders, I discuss further those who have interests in museum operation.

<sup>25</sup> *Code of Ethics for Museums*. Museums Association. Page 7.

<sup>26</sup> In chapter 3.2. The resource, where I address the conception of cultural heritage.

<sup>27</sup> “Code of Ethics for Museums”. [Without page numbers].

“complex organizations with multiple purposes, functions, and roles to perform.”<sup>28</sup> One of the challenges is to balance the conservation and use of the resources, the cultural heritage – and to sustain that balance.

At the same time museums do have such complicated obligations, they are facing all kind of other challenges and difficulties, for example related to financial issues and funding. Today most museums are under pressure, simply to prove their social value and the importance of their existence. There is also an increased demand for them to “apply ways of measuring their performance which are more appropriate to the commercial world.”<sup>29</sup> But it is not easy to measure and evaluate a museums overall role and its social value. In his book, *Making Museums Matter*, Stephen E. Weil discusses that issue. He argues that museums are to be “open workshops of delight and learning”<sup>30</sup> and he stresses that museums have to have a close connection to its user, they have to be in a direct and useful service to “the general public.”<sup>31</sup> But museums are also effective political instruments, since they can be used to control, confirm or challenge ideas and beliefs. Museums can even be tools for self-expression and self-recognition – and they are used to create and represent identity.<sup>32</sup> Most museums are even important centres of information and knowledge. But for the general public, museums have been defined cultural institutions, for education and enjoyment.<sup>33</sup> By putting it in a commercial context, it is possible to say that a museum produces and offers to its users; recreation, sociability, learning experience, aesthetic experience, celebrative experience, enchanting experience.<sup>34</sup>

As earlier said, museums today are among the fundamental public cultural institutions in almost every society and the museum operation is under constant development. One of the major trends within the museum world in recent decades has been regarding the public

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<sup>28</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 28.

<sup>29</sup> Runyard, Sue and Ylva French: *Marketing and Public Relation Handbook. For Museums, Galleries & Heritage Attractions*. Page xiii. In many perspectives, this can be seen as an introduction of a new terminology to the field of museology.

<sup>30</sup> Weil, Stephen E.: *Making Museums Matter*. Page 189. Weil says these ideas were among of some ideas of John Cotton Dana (1856-1929), a well known American museum professional.

<sup>31</sup> *ibid.* Page 189.

<sup>32</sup> *ibid.* Page 211. See also McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 77.

<sup>33</sup> Weil, Stephen E.: *Making Museums Matter*. Page 189. In a lecture given at The Master’s Programme in International Museum Studies at Museion – Göteborg University., October 21. Elaine Heumann Gurian described the current trends and issues in museum’s direction, vision and mission, where there has been in the last years a movement to place museums within a framework of social responsibility and to assert a role in the creation of local and civil society. And she points out that the words “meeting ground”, “forum” and “crossroads” are often used to describe the museums mission.

<sup>34</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 35.

dimension and accessibility to the cultural heritage.<sup>35</sup> Earlier the museum's prime responsibility was to its collections, rather than to the visitors, but during the last years the focus has shifted from collections care to visitor service. The new conception is that a museum should not be a store house but more like a work-shop and even that its "main function is to provide appealing and memorable museum experiences."<sup>36</sup> This change has been described as a shift of focus from the collections towards the people.<sup>37</sup> Audience development is a term commonly used to describe this new conception and it has been adopted by many museums around the world. According to the new ideology, museums are to be accessible for the public by "undertaking interpretation, education, exhibition, outreach, documentation, research and publication, within or outside the museum's own buildings."<sup>38</sup> Audience development can be explained as a strategy, or even a way of thinking. The aim is to strengthen the relationship with the public, to serve better the general public, and by that increase the museum's social value. The process of developing audiences includes various studies and evaluations providing information on visitors and even non-visitors – both the existing and potential audiences, but also on their attitudes, expectations and sources of satisfaction and dissatisfaction.<sup>39</sup> In the *Marketing & Public Relation Handbook*, Sue Runyard and Ylva French discuss the concepts of audience development. According to them, a great deal has been said about audience development and the term is currently used to describe how a museum achieves broader audiences. But in fact, they say, audience development "is simply marketing and programming under another name."<sup>40</sup> Further on they stress that audience development is obviously closely connected to the general museum policy, since it basically is a political decision. They point out that "[m]ost museums have a component of their mission statement which says something about making the collections available to 'the people' or 'a broad public'."<sup>41</sup> Audience development can be seen both as a part of the museum's overall mission and as a technique for it to communicate with the public – and that is one of the museum's fundamental roles. Even though terms like marketing might sound

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<sup>35</sup> The ideas address both physical and mental, or intellectual accessibility. See for example in Hooper-Greenhill, Eileen: *Museums and their Visitors*. Page 113-14, McGinnis, Rebecca: "The disabling society". Page 278-287 and Bennett, Tony: "That those who run may read". Page 241-253.

<sup>36</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 16.

<sup>37</sup> Hooper-Greenhill, Eileen: *Museums and their Visitors*. Page 1-3. Part of this trend is the attention that has been given to the educational role of the museum, which is a vast sector within the field of museum studies. Stephen Weil mentions for example how education became one of museums' primary purposes. Weil, Stephen E.: *Making Museums Matter*. Page. 32.

<sup>38</sup> Museum Association: *Code of Ethics for Museums*. Page 7.

<sup>39</sup> See for instance Canadian Heritage, [www.pch.gc.ca/progs/arts/library/rubenste/client1\\_e.cfm](http://www.pch.gc.ca/progs/arts/library/rubenste/client1_e.cfm).

<sup>40</sup> Runyard, Sue and Ylva French: *Marketing & Public Relation Handbook*. Page 114. And if so, it is an example of how new terminology is brought to the field of museology.

<sup>41</sup> *ibid.* Page 114.

commercial and irrelevant to museum non-profit operation, it is only a practical question of working methods and processes, which the museums can adopt.<sup>42</sup> It is possible to say that this focus on the public dimension basically means that the museum's vast challenge, is "to try to please all of the people all of the time!"<sup>43</sup> It might be worth considering what the terms "public" and "all of the people" mean in this context – do they refer only to the local people in that particular society the museum operates, or do they have some broader references? This is something that can be seen a bit vague and therefore it needs some discussion. It is possible to argue that "[b]y their nature and function, museums confront the multicultural dimensions of human cultures across time and space."<sup>44</sup> The core of the museum ideology can be described as intercultural and international, where museums serve as platforms, or neutral grounds for different cultures to meet on equal level.<sup>45</sup> Therefore it is important for museums to consider positioning in relation to local, regional, national and international conditions and imperatives.<sup>46</sup> During the last decades museums have paid greater attention to some ethical issues concerning this, for example related to defining or re-defining identity, nationalism and ethnocentrism. It has been a vital task, especially now in a changing world where "multiculturalism and globalization poses the greatest challenges."<sup>47</sup> The cross-cultural perspective is of utmost importance within the field of museology today and based on these conceptions museums do not, or at least should not, have obligations only towards their closest environment. Their role has not only local, but even more global dimension.<sup>48</sup> According to this, the term public does actually mean all people, both local and non-local. And museums aim to "foster an informed appreciation of the rich and diverse world we have inherited"<sup>49</sup> and to preserve that inheritance they hold in trust for all societies.<sup>50</sup> They are also

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<sup>42</sup> Much of the discussion on museum marketing is mainly focused on their economic contribution, and especially when it comes to marketing the museums for tourists, and "[c]ultural tourism has proved itself to be economic generator. Museums contribute to this generation of wealth. Spending in the vicinity of museums and other cultural venues on petrol, food and related services can be as high as £40 per head per day visitor." Runyard, Sue and Ylva French: *Marketing & Public Relation Handbook*. Page 93, see also page 132.

<sup>43</sup> *ibid.* Page 114.

<sup>44</sup> Suina, Joseph H.: "Museums multicultural education for young learners". Page 105.

<sup>45</sup> This is also one of the fundamental conceptions when museums are used in integrating immigrants to new societies. Öborn, Gösta: Lecture given at a conference in Göteborgs Stadsmuseum, December 3. 2003.

<sup>46</sup> These were among the overall learning objectives at the Master's Programme in International Museum Studies in Museion, Göteborgs University in the year 2002-2004.

<sup>47</sup> Silas Okita: "Ethics and cultural identity". Page 131.

<sup>48</sup> "Think global and act local!" Abungo, George: Lecture given at The Master's Programme in International Museum Studies at Museion – Göteborg University, February 27. 2003. The relationship between the two concepts, global and local is an interesting perspective, and the word "glocal" is often used. For example The Glocal Forum, which is a network that aims to synchronize globalization with the strengthening of local quality of life, and create a more socio-economic balanced world. See [www.glocalforum.org](http://www.glocalforum.org).

<sup>49</sup> "Code of Ethics for Museums" without page numbers].

<sup>50</sup> *Code of Ethics for Museums*. [Museum Association]. Page 7. In the text, it says "society" but I actually find more appropriate for my to use the term in plural.

to serve as resources for all humankind – for increased knowledge and to nourish the human spirit for posterity.<sup>51</sup>

In *The Manual of Museum Management* Gail Dexter Lord and Barry Lord say: “As museums prepare for the 21<sup>st</sup> century, two qualities characterise the successful management of public programmes: visitor-responsiveness and creativity.”<sup>52</sup> Therefore it is important for museums and museum professionals to have an open mind and be able to seek further ideas, which might be relevant and helpful to their work. One way of doing that is by applying new ideas and methods from different disciplines; for instance economics and marketing studies and also by understanding the tourism perspective.

## 2.2. What is tourism?

Travelling has always been a part of human nature, whether for religious purposes, education, business or other motivations. Certain inventions, like currency and early roads, mark the beginning of the modern era of travel, but “[h]uman needs to arrange trips and facilitate movements have not changed over the ages.”<sup>53</sup> The word tourism is related to the conception of the “Grand Tour”, introduced in the 17<sup>th</sup> century. The idea was that Europe’s aristocrats made a tour around the continent, especially to Italy and France, in order to see and experience other cultures and heritage for education and pleasure.<sup>54</sup> It is not easy to find a simple and concrete definition on the vast term tourism (and it gets even more difficult when the term culture is added to it, like in cultural tourism). In the book *Tourism Principles, Practice, Philosophy* Charles R. Goeldner and J. R. Brent Ritchie deal with the terminology within the field of tourism, or tourist studies. They state that “[t]ourism can be defined as the science, art, and business of attracting visitors, transporting them, accommodating them and graciously catering to their needs and wants.”<sup>55</sup> Further on they stress that the tourism industry is a global phenomenon, a big business that will only continue to grow.<sup>56</sup> They identify four different perspectives of tourism, considering the various groups that are in, and affected by tourism.<sup>57</sup> These groups are the tourists themselves, those in the business of providing tourist goods and services, the government of the host community and finally the public of the host

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<sup>51</sup> “Code of Ethics for Museums” [The American Association of Museums. Without page numbers].

<sup>52</sup> Lord, Gail Dexter and Barry Lord: *The Manual of Museum Management*. Page 87.

<sup>53</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 64.

<sup>54</sup> *ibid.* Page 52. It is interesting to see that in certain perspective, both museums and tourism have similar origin, which is related to cultural heritage.

<sup>55</sup> *ibid.* Page xv.

<sup>56</sup> *ibid.* Page 4. It has been common to identify tourism as a service industry, though it can be argued that travel and tourism should not even be referred to as an industry.

<sup>57</sup> In the chapter The stakeholders I will discuss further those who have interests in tourism.

community – the local people. Goeldner and Ritchie talk about tourism as “the process, activities, and outcomes arising from the relationships and the interactions among tourists, tourism suppliers, host governments, host communities, and surrounding environments that are involved in attracting and hosting of visitors.”<sup>58</sup> One of the key-concepts in all tourism planning and management today, is related to the ideology of a responsible use of the resources and a sustainable tourism development. This does also address the use of cultural heritage as a resource for tourism.<sup>59</sup> By nature, tourism is a commercial and demand driven activity, where attractions play a fundamental role as the motivation for travelling and are therefore one of the most important resources. Tourism involves certain consumption of a product by the tourist, which is the travel experience.<sup>60</sup> Still it has to be kept in mind that though the tourism industry enables the tourist to consume experience it “does not necessarily provide the experiences themselves.”<sup>61</sup>

The term “tourist” which is important in conceptualising tourism can also be quite problematic. Goeldner and Ritchie introduce several definitions on the term, i.e. from USA, Canada, UK and Australia, which all are various depending on the purpose of the travel and motivation, length of stay and even distance travelled.<sup>62</sup> They introduce a general description on a tourist, being “[a] person who travels from place to place for nonwork reasons. By UN definition, a tourist is someone who stays for more than one night and less than a year. Business and convention travel is included. This thinking is dominated by balance-of-trade concepts. Military personnel, diplomats, immigrants, and residents students are not tourists.”<sup>63</sup> It is important to recognise that the tourists can be both domestic and international, and to be aware of the distinction between a tourist and a day-tripper or excursionist – that is travellers who spends less than 24 hours at a destination.<sup>64</sup>

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<sup>58</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 5-6. See also a definition in the books glossary page 592, where it says that tourism “has been given new meaning and is primarily a term of economics referring to industry.

<sup>59</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 11, 23-24. I will discuss that further in coming chapters.

<sup>60</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 204, 332. See also McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 26-32.

<sup>61</sup> *ibid.* Page 27.

<sup>62</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 7, 592-593.

<sup>63</sup> *ibid.* Page 592

<sup>64</sup> *ibid.* Page 8 and 590. To stand clear on these definitions is vital when it comes to do studies, calculations and comparison in this field – for example related to number of tourists at museums. Another similar but even more simple definition is the one used by the Swedish Research Institute of Tourism. According to that, “[a] person is defined as a tourist during the time he or she goes for a temporary short-term visit outside his or her usual domicile.” The institute does also define the term tourism simply as the “[a]ctivities of persons traveling to and staying in a place outside their usual environment for a shorter period than one year for business, leisure or other purposes.” *Göteborg. Tourism Statistics. 2002.*

It is possible to define tourism in several categories, depending on various aspects and approaches, i.e. the nature of the tourist and the motivation for travelling.<sup>65</sup> One of these sub-categories is cultural tourism, which “began to be recognized as a distinct product category in the late 1970s when tourism marketers and tourism researchers realized that some people travelled specifically to gain a deeper understanding of the culture or heritage of a destination.”<sup>66</sup> Now, cultural tourism considered being a high profile, mass-market activity, which continues to grow.<sup>67</sup> As earlier mentioned, it is not easy to define accurately the term cultural tourism and visiting cultural sites as well as experiencing culture and cultural heritage has always been an important element as the motivation to travel. In most cases it is a part of the total tourism experience and almost all travel involves certain cultural elements.<sup>68</sup> Culture tourism can be defined from the motivational, experiential and operational perspectives, depending on the approach.<sup>69</sup> It seems “almost impossible to ascribe absolute parameters either to the resources used or to the tourist using them. In fact cultural tourism has become an umbrella term for a wide range of related activities, including historical tourism, ethnic tourism, arts tourism, museum tourism, and others.”<sup>70</sup> In a few words cultural tourism can be described as the form of tourism where culture is the basis in either attracting tourists, the motivation for people to travel or the resources experienced or consumed. What has been accepted in recent years as major elements in developing a long-term successful tourism planning, and is seen as the biggest challenge, has to do with cooperation, competitiveness and sustainability – and that applies to the development of cultural tourism as well. Therefore the relationship with cultural heritage management or cultural heritage industry is a major topic. And due to the importance of sustainable development within the field of tourism, and cultural tourism, it should be recognised as the partnership, which “satisfies both tourism and cultural heritage management objectives.”<sup>71</sup>

Tourism, including cultural tourism, does have extensive impact in many aspects around the globe. The business of tourism is generally economically driven, though the motivation does not need to be just that simple, for example when tourist travel to satisfy

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<sup>65</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 262

<sup>66</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 1.

<sup>67</sup> “Depending on the sources and the destination, between 35 and 70 percent of international travellers are now considered cultural tourists [...] Based on these figures, as many of 240 million international journeys annually involve some elements of cultural tourism.” McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 1.

<sup>68</sup> *ibid.* Page 1.

<sup>69</sup> *ibid.* Page 3-6. Cultural tourists can also be classified, for example depending on the depth of the experience they are seeking. It can range from casual or incidental cultural tourists to purposeful visitors. *ibid.* Page 217.

<sup>70</sup> *ibid.* Page 6. Further it says that these activities “all share common sets of resources, management issues, and desired aspirational outcomes.” *ibid.* Page 6.

<sup>71</sup> *ibid.* Page 11.

inner needs, such as learning.<sup>72</sup> Within the field of tourism, its vision has been discussed from many perspectives, especially regarding the social influence tourism can have. The concept of social responsibility is considered important in all tourism planning, as seen in the mission by The World Tourist Organization:

As the leading international organization in the field of travel and tourism, the World Tourism Organization (WTO) is vested by the United Nations with a central and decisive role in promoting the development of responsible, sustainable and universally accessible tourism, with the aim of contributing to economic development, international understanding, peace, prosperity and universal respect for, and observance of, human rights and fundamental freedoms.<sup>73</sup>

According to this tourism is not only a business. It is rather a social or a cultural institution. In general tourism can further “the understanding and appreciation that builds a better world for all. International travel also involves the exchange of knowledge and ideas [...] raises levels of human experience, recognition, and achievements in many areas of learning, research, and artistic activity.<sup>74</sup>” For the tourist, the highest purpose of the travelling is to become acquainted with people in other places and cultures. This is especially the case with cultural tourism, where people are basically learning about each other’s history and ways of life, to gain deeper knowledge on the society one visits – and even for further self-recognition and understanding. For the host society, cultural tourism is also important because it broadens the local cultural horizon and it is important for promoting cultural relations and international cooperation.<sup>75</sup> Therefore tourism is often taken into the account when it comes to developing regions cultural policies, where it is used to promote certain image of the place.<sup>76</sup> But this development does not only serve the goals of tourism, since it is both important for strengthening the regions existing infrastructure, it can reinforce preservation of heritage and traditions and strengthen the local self-identity. Tourism planning is therefore often considered as an important part of the general cultural policy, planning and strategies, which do in most cases, also apply to museums.

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<sup>72</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 27.

<sup>73</sup> “Mission for the New Millennium” [Without page numbers].

<sup>74</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 262.

<sup>75</sup> *ibid.* Page 32-33.

<sup>76</sup> *ibid.* Page 262. As it says there: “Successful tourism is not simply a matter of having better transportation and hotels but adding a particular national flavour in keeping with traditional ways of life and projecting favourable image” of the benefits to tourism of such goods and services.”



### 3. MUSEUMS AND CULTURAL TOURISM

In their book, *Cultural Tourism. The Relationship Between Tourism and Cultural Heritage Management*, Bob McKercher and Hilary du Cros describe the current situation between these two fields as being an uneasy partnership: “Each sector has a different disciplinary focus and mandate, serves a different role in society, has different political overlords, and is accountable to different stakeholders groups.”<sup>77</sup> All this can make the relationship difficult, which might result in many lost opportunities in providing “quality visitor experiences while managing rare and fragile resources in a socially, environmentally, and ethically responsible and sustainable manner.”<sup>78</sup> According to them, the whole issue needs much more discussion to improve that relationship and to develop cooperation for the benefits of both partners. That is also the case regarding the relationship between museums and cultural tourism. By comparing some of the basic elements within the field of museums on one hand and tourism on the other, it is possible to understand their existing relationship; to see what are the main differences, what they have in common and where there are opportunities for a fruitful cooperation. The most apparent difference between museums and cultural tourism is the non-profit and profit characters, which fundamentally will make their logics different. But there are also certain issues the sectors have in common. It has been mentioned how both museums and tourism can contribute to society, for instance by providing and promoting experience, education, recreation and by developing cross-cultural understanding. In later years the public dimension has been in focus in the museum world, where the audience perspective is one of the main considerations. The public dimension is also of utmost importance for tourism, since it addresses the users or consumers perspectives – and in that field these two sectors overlap. For tourism and its development, the responsible use of the resources or the assets has been recognised as a major topic in recent decades and that discussion does also address the use of the cultural heritage as a resource. That topic does overlap with the museums interests, since conservation and a responsible use of the cultural heritage is one of their fundamental duties.

It is important to deepen the discussion on some of the issues mentioned in previous chapters and compare them: To begin with, the one which has to do with the stakeholders in these two fields, which McKercher and du Cros say are different. Secondly, the issues related to the rare and fragile resource, the cultural heritage, which is in most cases by nature a non-

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<sup>77</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 3.

<sup>78</sup> *ibid.* Page xi.

renewable resource – and finally, the concept of sustainable development, which is, as has been demonstrated, a key-element in both sectors.

### 3.1. Stakeholders

The term "stakeholder" is often used when it comes to describe and define those with certain interests in any activity or operation.<sup>79</sup> In the commercial sector it can mean someone who owns a share in a business, but the term can also apply to the non-commercial sector. It can mean "a person such as an employee, customer or citizen who is involved with an organization, society, etc. And therefore has responsibilities towards it and an interest in its success."<sup>80</sup>

In the field of cultural tourism are many different stakeholders with various interests. Some of the stakeholders in tourism are representing interests from outside the host destination, for instance tourism planners and businesses, airlines, international bodies like WTO – and of course the tourists themselves as the consumers. But tourism does not only have non-local stakeholders. As examples of many stakeholders in tourism within a given destination or region are the residents of the host society, the general public and the local governments. Local environmental, social, educational and cultural groups are important to consider, as are local visitors, excursionists and remote visitors. From the tourism service or industry sector itself are the organisations responsible for tourism visitor service and destination management important stakeholders with commercial interests. Similar interests are shared by those who have to do with transportation, accommodation and food service, and everyone in the field of attractions, adventure and outdoor recreation, entertainment, events.<sup>81</sup> Museums and cultural heritage sites, serving in the field of attracting tourists, can be a part of that stakeholders group.

In the case of the museums, a stakeholder is someone who has "an interest in museum policies and programs"<sup>82</sup> and bearing in mind the museums' extensive obligation towards the society, it is obvious that they have several different stakeholders with various interests, needs and expectations. The stakeholders are for instance the museum authorities and the staffs,

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<sup>79</sup> The term shareholder is also used, though stakeholder is more common in the context I am discussing. Of course it is difficult to categorize various stakeholders in groups, it depends on the perspectives and approaches towards the topic and the complexity of analysing the stakeholders and their interests.

<sup>80</sup> [www.dictionary.cambridge.org](http://www.dictionary.cambridge.org) [January 14, 2004].

<sup>81</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 412-419, 431.

<sup>82</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 68.

local governmental and political bodies, various groups with special interests – and of course all the museum audiences. The audiences are a complex mixture of those who somehow use the museum, including the general museum visitors.<sup>83</sup> Among the museum audiences are also the tourists and therefore tourism organisers, operators and even tourism services, both local and non-local, can also be seen as relevant stakeholders in a museum operation.<sup>84</sup>

It is not easy to rank the stakeholders in an order of how important they or their interests are, but as already has been demonstrated, the public dimension has been given a special attention in recent years and thus seems to be relevant when it comes to analyse stakeholders in both tourism and museums. All discussion on museum audiences is complicated, where assumptions have to be avoided and in *The Museum Experience*, John H. Falk and Lynn D. Dierking say that the use of “averages” is a poor way to express the demographics of museum visitors.<sup>85</sup> The museum audiences can be described as “experience stakeholders” that come to the museums for various reasons, i.e. recreation, fulfilling experience or self- development. On the other hand the museum needs to have some methods to describe their users to be able to understand them. It has already been discussed how difficult it can be to define the term tourist, depending on the approach towards it, for example regarding the motivation, distance travelled, time spent, depth of experience sought, etc. It is therefore interesting to consider how the tourists can be defined from the museums’ perspective – and more important, if the tourists are different from other museum audiences. Kotler and Kotler state “[m]useums are attended by community residents and by tourists, two audiences with differing expectations and impacts”.<sup>86</sup> With certain simplifications it possible to say, that the museum sector tends to group all non-local visitors and especially those who are foreign, simply as tourists.<sup>87</sup> This can be seen as an educated guess, built on practical reasons and experience and by the definitions earlier introduced, that can make sense.<sup>88</sup> But giving it a closer look and considering the fact that in this broad and various group of audience are people with different background and different expectations, this might be questionable. What these people, categorised as tourist, do have in common is the fact that

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<sup>83</sup> Hooper-Greenhill: *Museums and their Visitors*. Page 19.

<sup>84</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 181.

<sup>85</sup> Falk, John H. and Lynn D. Dierking: *The Museum Experience*. Page 22. They talk about “casual visitors” and foreign visitors. *ibid* Page 151.

<sup>86</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 104. According to them the main differences are that tourist tend to spend more money and usually they are first-time visitors. *ibid*. Page 104-105. When a museum puts much effort in their public programs, and where it can be difficult to attract local residents to in more than once, it might seem tempting for the museum to increase the number of visitors by focusing on tourists, for tourism can be seen as providing a great number of visitors, which is like a renewable source.

<sup>87</sup> This is also something I have learned by my discussions with museum people in Sweden and in Iceland.

<sup>88</sup> Bearing in mind that technically day-trippers are not tourist, according to the same definition.

they are non-local and therefore not a part of the population in that particular society the museum is supposed to serve. On the other hand the tourist might be related to someone living in the area, visiting friends or relatives and even brought to the museum by a local resident.<sup>89</sup> Most of the tourists are attracted to the museum or driven by certain inner need, for example in search for some experience to consume. Most of them do also pay entrance-fee and many spend some money in either the cafeteria or the museum store. Therefore it makes sense that the economical perspective towards this group is dominating. But there are other considerations, for example related to the origin of the tourists and their background. One thing is the language-issue. The tourists obviously speak various languages, some are native and others might have knowledge of the language spoken at the destination they are visiting. But on the other hand it cannot be taken for granted that all local residents are fluently speaking the local native language, like foreign students and immigrants, but those two groups not defined as tourist.<sup>90</sup> The tourists are obviously of both sexes, in all age groups and they have different educational background and different level of knowledge on the subject presented at the museum.<sup>91</sup> Their expectations, needs and wishes are therefore of all sort and probably similar to most other visitors and like most other visitors, the tourists are visiting the museum of various reasons or motivations; for recreation, education, experience and self-fulfilment. There is another issue regarding all discussion on tourists, the fact that domestic tourist sometimes seems to be forgotten or not considered as tourists. This is at least the case with the issue regarding tourists at museums, where it can be difficult to predict whom of the native visitors are local and whom are non-local. This can make all information gathering unreliable, though there is a possibility to estimate the number of foreign visitors by assuming if they are tourists, by they way they look or if they speak the language. But all such activities can be questionable and even un-ethical; basically it seems to be rough assumptions, even close to prejudices. This is obviously a complicated matter that needs some consideration and the core issue must though be that generalisations have to be avoided.

Like has been discussed, tourism and museums do have many important stakeholders in common. But since these two sectors have different aims and function, where one is commercial and the other is non-profit, they have different approach towards their

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<sup>89</sup> Which I have experienced often seems to be the case. I also noticed this in my tourist survey at Göteborgs Stadsmuseum and the interviews I took with tourist at Reykjavik Museum.

<sup>90</sup> "Captions and instructions in museums [...] should be provided in at least two languages." Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 266. It might be a good solution to use more "visual language" – illustration, photographs, maps, drafts etc.

<sup>91</sup> It could be interesting for instance, to compare the background or historical knowledge of the two major visitor groups, tourists and school children, and see if the level of existing knowledge calls for similar approach regarding intellectual accessibility.

stakeholders and their interests. Then it comes to the question how these groups' interests overlap somehow and how are the mutual interests best served. It is important for all planning and managing in both museum and tourism operation, to identify the core stakeholders and their interests and consider if their interest are in danger of being compromised. Such stakeholders' analysis is also vital for any cooperation between tourism and museums. According to what has already been discussed regarding the social responsibilities museums have and tourism can include, the intercultural perspective seems to be of utmost importance. As earlier said, the museums' obligations are not only to local residents in the society they operate, but it should also include a more global dimension. The museums are facing great challenges regarding multiculturalism and globalisation and that issue needs much more attention when it comes to audience development. Within the field of tourism the cross-cultural perspective is widely recognized, and there might be some opportunities for the museum sector to use in the development of its audiences. At least the museums could be able to see the issue from another angle and gain some further understanding. In WTO's "Global Code of Ethics for Tourism" says that

[t]he understanding and promotion of the ethical values common to humanity, with an attitude of tolerance and respect for the diversity of religious, philosophical and moral beliefs, are both the foundation and the consequence of responsible tourism; stakeholders in tourism development and tourists themselves should observe the social and cultural traditions and practices of all peoples, including those of minorities and indigenous peoples and to recognize their worth."<sup>92</sup>

The Code also stresses that all the stakeholders in tourism development should focus on sustainable development and they "should recognize the role of international institutions [...] and non-governmental organizations with competence in the field of tourism promotion and development, the protection of human rights, the environment or health, with due respect for the general principles of international law."<sup>93</sup> The Code makes it clear that a cooperation between different stakeholders is important "in the implementation of these principles and monitor their effective application."<sup>94</sup> Museums and tourism might have a different perspective on the same stakeholders and their approach towards the resource. For instance, a

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<sup>92</sup> "Global Code of Ethics for Tourism" [WTO. Without page numbers].

<sup>93</sup> *ibid.*

<sup>94</sup> *ibid.*

museum might consider its duty towards local governmental and political bodies being to conserve the cultural asset, while tourism might see its obligation towards that same group being best executed by developing the asset as a tourist attraction. And in fact, that is probably often the case, and the challenge is to find a solution for both fields meeting the complex interest that particular stakeholder has. Cooperation seems therefore to be the key to success, and these sectors should have much to mediate to each other.<sup>95</sup>

By identifying the broad trends regarding the public dimension, it is possible to say that the museums have been focusing on the various local stakeholders and their interests, for example in educating schoolchildren and even serving certain groups of audiences with special needs, like integrating immigrants. While on the other hand tourism represents many of the non-local stakeholders, described as silent stakeholders, and is capable to demonstrate their interests. It seems to be important for the museums to avoid making assumptions regarding tourists as a visitor group, whether their characteristics, their needs and expectations and for such a diverse group, generalizations can be dangerous. The tourists come from many different countries and different cultures – and they can be of all age, with different background, different education, social status and various interests. By using and understanding the tourism perspectives museums will be more capable to fulfil their duties. The cultural tourism sector can also gain from understanding better the stakeholders in museum operation and their interests, which makes it possible for is to work in harmony with the local environment. With cooperation between the museums and tourism in the field of stakeholders' analysis both partners can gain a deeper understanding, which makes them more capable to operate on a cross-cultural level, to serve broader audiences and to avoid conflicts between different stakeholders sharing the same resource.

### **3.2. The resource**

The resource a cultural history museum and cultural tourism share, is the so-called "cultural heritage" as earlier has been demonstrated. According to a dictionary heritage consists of "features belonging to the culture of a particular society, such as traditions, languages or buildings, which still exist from the past and which have a historical importance."<sup>96</sup> In his book, *The Construction of Heritage*, David Brett discusses the term and explains its political importance regarding the economical dimension, for instance in heritage management and in

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<sup>95</sup> Hooper-Greenhill, Eilean: *Museum and their Visitors*. Page 19-24.

<sup>96</sup> [www.dictionary.cambridge.org](http://www.dictionary.cambridge.org) [January 16. 2004].

the so-called heritage industry in connection with tourism.<sup>97</sup> G. J. Ashworth discusses the relationship between heritage and collective memory and how it is related to the shaping of “socio-cultural place-identities in support of particular state structures.”<sup>98</sup> He is on the same line as Brett when he explores the role of heritage in relation with tourism and the tourism-industry, with seems to be an important relationship.<sup>99</sup> Ashworth describes how the conception and approach towards cultural heritage has evolved from conservation to preservation and in the later years to a more “market orientation focuses upon the relics of history as a product”.<sup>100</sup> He talks about heritage as a product, where the raw materials are “a wide and varied mixture of historical events, personalities, folk memories, mythologies, literary associations and surviving physical relics, together with the places, whether sites or towns, with which they are symbolically associated.”<sup>101</sup> According to him these raw materials, or “[r]esources are converted into products through interpretation. This is a process involving both resource selection and packaging.”<sup>102</sup> This selection and valuation can be international, governmental, institutional and individual – it can both be local and global.<sup>103</sup> Jan Turtinen explains the complexities of constructing heritage on the international level by UNESCO “through acts of nominations, preservations, monitoring, development and representation, some interesting points and perspectives are revealed”.<sup>104</sup> This clearly demonstrates how complicated the process can be.

Earlier it has been said that the museums role is to preserve and promote cultural heritage assets, but according to Acworth’s ideas, museums might even be seen in the business of producing cultural heritage – and that production can then also be seen as an cultural heritage asset.<sup>105</sup> Eilean Hooper-Greenhill agrees with this idea when she discusses museums products, which are their exhibitions, education and outreach programs “and any other experience that the museum can offer.”<sup>106</sup> Tourism on the other hand applies to the process of consuming experience, including the consumption the museum experience and of

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<sup>97</sup> Brett, David: *The Construction of Heritage*: Page 1-3.

<sup>98</sup> Ashworth, G. J.: “From history to heritage – from heritage to identity”. Page 13. This makes all heritage planning an important political tool. *ibid.* Page 20.

<sup>99</sup> *ibid.* Page 13-14 and 29.

<sup>100</sup> *ibid.* Page 16.

<sup>101</sup> *ibid.* Page 16. He makes it clear that the heritage consists of both tangible and intangible elements.

<sup>102</sup> *ibid.* Page 17.

<sup>103</sup> Lagerkvist, Cajsa: “Theorising museums and Heritage”. Lecture given at The Master’s Programme in International Museum Studies at Museion – Göteborg University, September 2. 2002. See also Turtinen, Jan: “Globalising Heritage – On UNESCO and the Transnational Construction of a World Heritage” [Without page numbers].

<sup>104</sup> *ibid.*

<sup>105</sup> See also Brett, David: *The Construction of Heritage*. Page 1, where he talks about “heritage industry” i.e. related to identity and even the development of tourism.

<sup>106</sup> Hooper-Greenhill, Eilean: *Museums and Their Visitors*. Page 19.

cultural heritage. Tourism is about selling dreams and experiences that satisfy the consumer's needs, wants and desire and "[p]eople participate in cultural and heritage tourism to have an inner need satisfied, regardless whether the individual is seeking a deep or shallow experience."<sup>107</sup> Therefore all tourism products must be shaped to satisfy the consumer and "[d]esigning the tangible product to deliver a certain type of experience enables the attraction both to meet visitor expectation and to control the experience"<sup>108</sup> which is of utmost importance. Cultural tourism attractions, including the museums are ideally suited to be developed as tourism demand generators. What museums have to offer to tourism is their production where cultural heritage assets that have been transformed to cultural tourist products.<sup>109</sup> If well performed, where the resource is in no danger of being damaged, it can be seen in most cases as already fit for consumption.

As is the case with the stakeholders, museums' and tourism's attitude towards the resource is basically different. In the case of the museums, the resource has social and intrinsic values the museums want to preserve<sup>110</sup> – while tourism sees the resource from the users perspective and values it for its intrinsic and extrinsic appeal for consumption.<sup>111</sup> Tourism has in general the tendency aiming to maximise the number of visitation to the resource, while museums can be described caring more for the well-being of the resource, even by limiting access to it. All talk on cultural heritage as a production and its consumption can seem too market-oriented, where the cultural heritage is made inauthentic and even artificial. But it does not necessarily have to be some and "[i]ndeed the culture which gets produced and consumed by visitors to a heritage site may be no less 'authentic' than any other cultural experience."<sup>112</sup> It is rather a question of presentation, since all cultural attractions must be presented intelligently and creatively. This has also been recognised within the tourism sector that sees this especially important now in a world of globalisation and age of uniformity. Goeldner and Ritchie for instance point out that "the products of one nation are almost indistinguishable from those of another"<sup>113</sup> and they state that there is "a great need for encouraging cultural diversity."<sup>114</sup>

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<sup>107</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 106.

<sup>108</sup> *ibid.* Page 104.

<sup>109</sup> *ibid.* Page 8 and 101. The term "experience-industry" is sometimes used regarding this, see for instance [www.swedishtrade.com/experienceindustry](http://www.swedishtrade.com/experienceindustry).

<sup>110</sup> The conception of authenticity is also relevant to this discussion, both for museums and tourism. McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 73.

<sup>111</sup> *ibid.* Page 11-15, 27 and 45.

<sup>112</sup> Urry, John: "How societies remember their past". Page 55.

<sup>113</sup> Goeldner, Charles R. and J. R. Brent Ritchie: *Tourism. Principles, Practice, Philosophies*. Page 263.

<sup>114</sup> *ibid.* Page 263.



McKercher and du Cros discuss the tourism potential of a cultural heritage assets, and how it is assessed in the process of all planning – both cultural tourism and cultural heritage management. They stress the importance of cataloguing all the assets and identifying “icon assets: those assets that are truly unique or outstanding and will draw people to the destination”<sup>115</sup> Regarding tourism potential assessment, the setting of the cultural asset is also of utmost importance, where both the physical and the socio-historical setting play fundamental roles, as well as the accessibility.<sup>116</sup> The authors identify several other issues to be considered. From the cultural heritage management’s perspective it is for example the physical state of the asset and its robusticity, integrity, and the overall cultural value. Tourism’s concerns on the other hand have to do with uniqueness, ability to provide experience and the assets potential attraction.<sup>117</sup> And again it is vital to identify and consult with the various stakeholders in both sectors to insure that their considerations regarding the asset are taken into the account in the process and to avoid conflicts.<sup>118</sup> All these considerations are relevant to the assment of the museums’ tourism potential and if a museum is fulfilling its fundamental duties, it meets all of the criterions McKercher and du Cros conclude. That makes it possible for the museum to participate in the process of planning and developing sustainable cultural tourism. The museum do have, or at least should have, their assets belonging to their collections catalogued and the icon assets identified – even put on display. The setting is the museum itself, where accessibility is good and the cultural heritage management considerations regarding conservation issues, integrity and cultural value of the assets has all been taken into the account. Therefore it should be clear, that by nature the museums should certainly have much tourism potential and can be valid contributors and partners in cultural tourism – both in theory and in practice.

The relationship between tourism and cultural heritage management has been typified as a competition for use of the same resource rather than cooperation to achieve mutual beneficial goals, with the negative result that too much attention has been paid to the compromises between conservation values and tourism. This does not necessarily have to be the case with the relationship between museums and tourism, but it might be possible to say that museums and tourism approach to the resource is from each end of the spectrum.<sup>119</sup> While one stands for the conservation values of the resource, the other represents the users

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<sup>115</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 175.

<sup>116</sup> *ibid.* Page 175-176.

<sup>117</sup> *ibid.* Page 178-178.

<sup>118</sup> *ibid.* Page 180-182.

<sup>119</sup> *ibid.* Page 79.

value. These two fields should be able to meet on a mutual ground, since both have the common goal to use and to sustain the resource. Cooperation towards sustainable development seems therefore to be the key to success.

### 3.3. Sustainable development

The idea of sustainability or sustainable development has been one of major concerns in all planning and development theories during the last decades. It has influenced policies and practices at all levels, from individual to institutional, and basically the ideology of sustainable development calls for a certain state of mind. It is relevant to the methods of harvesting or using a resource, so that it is not depleted or permanently damaged.<sup>120</sup> The term is often linked with environmental or ecological issues, and a responsible use of the natural resources. According to a key definition, a sustainable development is simply the “[d]evelopment that meets the needs of the present without compromising the ability of future generations to meet their own needs.”<sup>121</sup> The main goal is to ensure quality of life, not only for present time, but also for the future.

The original idea of sustainable development addresses the environmental and economic dimensions, as well as the social one. It calls for some basic understanding on the relationship between these three systems, both in the present as well as in the future. This is something referred to as the three pillars of sustainable development (Fig. 1).<sup>122</sup>

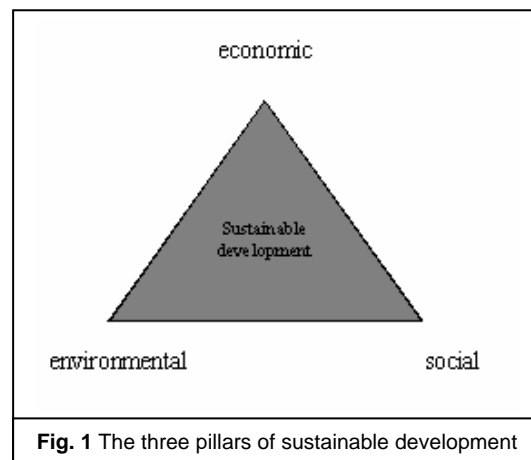


Fig. 1 The three pillars of sustainable development

In the case of tourism, sustainable development is a vital concept, and the importance of it is widely recognised.<sup>123</sup> Much has been written on sustainable development in the field of tourism, and most of it is linked with natural and especially environmental issues, like in the

<sup>120</sup> [www.dictionary.cambridge.org](http://www.dictionary.cambridge.org). [May 1, 2004].

<sup>121</sup> This is the so-called "Brundtland definition" from the report "Our Common Future" [by UN Commission on Environment and Development. Without page numbers].

<sup>122</sup> See for example International Institute for Sustainable Development (IISD) [www.sustainable-development.gov.uk/indicators/index.htm](http://www.sustainable-development.gov.uk/indicators/index.htm) and [www.sdgateway.net/introsd/definitions.htm](http://www.sdgateway.net/introsd/definitions.htm).

<sup>123</sup> The underlying issue is that tourism has to be organized in that way it does neither harm the nature nor the host society and "The global Code of Ethic for Tourism sets a frame of reference for the responsible and sustainable development of world tourism at the dawn of the new millennium." Goeldner, Charles R. And J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page 465-474.

field of eco-tourism.<sup>124</sup> But the concept of sustainable development and tourism does not only have to be bound to the natural environment. It can be relevant to other fields, for example culture and heritage. If we look on cultural heritage museums are dealing with as some kind of resource (production or even asset), it seems obvious that the resource should be dealt with, and harvested, in the same manner as the natural resources, otherwise it risks to be permanently damaged. In the case of the relationship between museums and tourism it is possible to talk about cultural sustainability and tourism, or even sustainable cultural tourism – where the underlying goal is that the negative impact of tourism on the host society’s cultural heritage should be minimized.<sup>125</sup>

In general, the term cultural sustainability is a relatively new one and perhaps not easily defined, since both the terms can be difficult to deal with. Therefore the concept of cultural sustainability (or sustainable cultural development) actually needs much more attention. It calls for different perspectives and dialogue between various fields of studies and practices. In fact this work has just begun and there is a lot to be done. In the coming years all discussion on the topic will without any doubt increase, especially when related to the idea of globalisation it becomes even more relevant.<sup>126</sup> According to the basic idea of sustainable development, its multidimensional nature can provide a framework to integrate the cultural dimension.<sup>127</sup> To make it simple, cultural sustainability can mean the act of “developing, renewing and maintaining human cultures that create enduring relationships with other peoples and the natural world”.<sup>128</sup>

As with the general idea of sustainable development, the importance of cultural sustainability has become recognised within the field of cultural tourism, since it is generally accepted that “[t]he future of the tourism industry depends on protecting the region’s

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<sup>124</sup> See for example Hunter, Colin and Howard Green: *Tourism and the Environment: A Sustainable Relationship?* See also websites as [www.ecotourism.org](http://www.ecotourism.org) and [www.ecotour.org](http://www.ecotour.org).

<sup>125</sup> Goeldner, Charles R. And J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page 417-420.

<sup>126</sup> Some scholars, organisations and institutions have already contributed to this field. For example a global network called “Porto Algere Forum of Local Autoreties” with the document “Agenda 21 for Culture. The Cities’ Proposal for Cultural Development”. [Without page numbers]. According to the document, one of the goals is to contribute to the field of cultural development and urban development. See also Spaling, Harry: “Cultural Sustainable Development. Concepts and Principles”. [Without page numbers]. According to Spaling, the idea of cultural sustainable development “implies development that is shaped by – and takes into account its impact on – the shared ideas, beliefs, and values as well as the intellectual, moral, social, and aesthetic standards and practices of a community.”

<sup>127</sup> *ibid.*

<sup>128</sup> “Cultural Sustainability”. [Without page numbers]. To further explanations, it says that “[t]he word culture means many things to many people. Here we use it in the broadest sense to mean ‘our values and aspirations, traditions and shared memories, the ways we develop, receive and transmit these, and the ways of life these processes produce.’ *ibid.*”

environmental, heritage, and cultural resources.”<sup>129</sup> From tourism’s viewpoint, which is most often an economical one, the principles and goals of sustainable development are always similar and when at its best “sustainability pertains to the ability of a destination to maintain the quality of its physical, social, cultural, and environmental resources while it competes in the market place.”<sup>130</sup> In the field of cultural heritage management, the discussion on cultural sustainability has been growing in the recent years, since the “[r]ecognition exists that the speed with which the world is changing is so fast that much of our heritage is at risk of being lost either through physical destruction or loss of knowledge.”<sup>131</sup> Cultural heritage management (or cultural resource management) can be described as “the systematic care taken to maintain the cultural values of cultural heritage assets, for the enjoyment of present and future generations”<sup>132</sup> and “[w]hen cultural heritage managers are talking about long term preservation or conservation planning, they are concerned about maintaining the resources at a sustainable level.”<sup>133</sup> Basically, these are the major elements of sustainable development and in that sense one can say that all cultural heritage management deals with sustainability in their development and planning.<sup>134</sup>

But how is that related to the museums and museology? Like in all cultural heritage management, museums are working with both heritage and culture – and one of their fundamental roles is related to conservation. Basically their obligation is to sustain what they collect, both cultural objects and information – the tangible and intangible cultural heritage. It is even possible to state that by nature museums are conservative in their field – they can even be described as institutions of ultimate cultural sustainability, even though they are to be capable do take notice of society’s development. At the same time as museums are to conserve their collections for the future generations, they are obligated to make them accessible and useful for present generations to use – whether it is for study, education, or enjoyment. Therefore all talk on sustainable development seems to address one of the main issues in almost all museum operation; the relationship between conservation and use of the

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<sup>129</sup> Goeldner, Charles R. And J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page 116. Culture is defined as “[t]he totality of socially transmitted behaviour patterns, arts, and beliefs, institutions, and all other products of human work and thought that are characteristic of the destination populations.” *ibid.* Page 590.

<sup>130</sup> *ibid.* Page 417.

<sup>131</sup> ”Cultural Sustainability”. [Without page numbers]. Local governments are becoming more aware that they have a vital part to play in supporting cultural sustainability, just like the environmental, social and economical one, and that is something all cultural heritage management will be influenced by in the future. *ibid.*

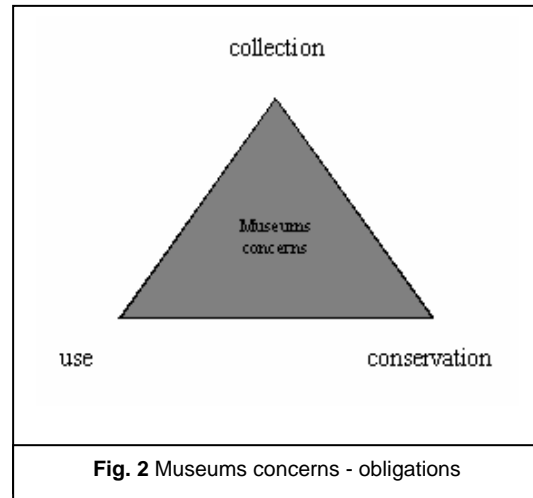
<sup>132</sup> The main goal is “to conserve a representative sample of our tangible and intangible heritage for future generations”. McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 55.

<sup>133</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 56.

<sup>134</sup> Where tourism on the other hand can be seen as a risk factor, like earlier discussed.

collections – often seen in the struggle between the departments of conservation or collections and the departments of exhibitions or public programmes.

It is possible to use the idea of three pillars of sustainable development to describe the museums obligations and concerns regarding their collection (Fig. 2). Overall, the museums’ obligations and concerns aim to meet the needs of the present without compromising the ability of future generations to meet their own needs.<sup>135</sup> In that sense the museums are following up to the limits the ideology of sustainable development.



Still it seems like the ideology of sustainability and sustainable development related to culture has not been discussed widely within the museum world.<sup>136</sup> Even though museums are working according to the concepts these terms are not used much, the initiative is much more within the field of tourism.<sup>137</sup> Most of the writing on sustainability within the field of museum is related to environmental issues, and of course museums have obligations when it comes to the environment.<sup>138</sup> Some scholars have tried to include others perspectives, like Tereza Cristina Scheiner, when she says that “[i]n a world where humankind, the environment, and sustainable development are a focal point for international policies, not only in the economic field, but also in the field of culture, it is vital to revise the roles and responsibilities of museum professionals and to formulate a new image for the profession.”<sup>139</sup> Gail Dexter Lord has focused on sustainability regarding museum management and operation planning. One of the issues she discusses is related to cultural diversity, where she argues that museums can be “forces for intercultural communication and understanding”.<sup>140</sup> Therefore it is important for

<sup>135</sup> See again the Brundtland definition.

<sup>136</sup> This was something I noticed in my search for literature and well as on the Internet.

<sup>137</sup> For example the report *Sustainable Tourism and Cultural Heritage. A Review of Development Assistance and Its Potential to Promote Sustainability*.

<sup>138</sup> Museums Australia have made guidelines for policy and practices in museums and galleries regarding sustainability, where a responsible environmental policy is said to be a part of the museums social role. “Museums and sustainability. Guidelines for policy and practice in museums and galleries”. [Without page numbers].

<sup>139</sup> Scheiner, Tereza Christina: “Museum ethics and the environment. In search of common virtue”. Page 179-180.

<sup>140</sup> Lord, Gail Dexter: “Museums and Sustainability: Economy, Culture and Community”. [Without page numbers].

museums to embrace cultural diversity, for their own sustainability “and to the sustainability of civil society.”<sup>141</sup> The concept of culture and sustainable development needs to be discussed more in the museum context and from a museological perspective, but actually it needs an inter-disciplinary approach. By applying ideas from other fields and disciplines, it is possible to gain a greater understanding on the general role and function of the museum. But museums and the museology should also be able to contribute to that inter-disciplinary dialogue. What museums can add to the field of sustainable cultural tourism development is the conservation dimension. The museums role is to protect the cultural heritage and its authenticity – whether it is the tangible or the intangible cultural heritage. Within the field of museology is much knowledge, information and experience related to this, since museum people “have developed and passed along to their successors systematic ways in which to deal with the objects (and with information about those objects) that their museums collect and make accessible to the public. Through training and experience they have developed a high level of exercise as to how those objects ought properly be collected, preserved, restored, classified, catalogued, studied, displayed, interpreted, stored, transported, and safeguarded.”<sup>142</sup> On the other hand, it has to be understood that the idea of sustainable development within the field of culture does not only apply to the element of conservation, but it does also include the use of the resource, i.e. in the case of the museums by increasing accessibility and audience development. Without any doubt museums can borrow something from tourism regarding that, especially now when museums are shifting the focus from collection care towards the audience. Even though museums should take their stand and approach the dialogue keeping their interests in mind, they should be capable to listen to what others have to say. The tourism’s interests should be recognized as a partners view and seen as important contribution to the world of museum studies. After all, tourists are a great number of the museum visitors and tourism is in most cases one of many stakeholders.

Both museums and tourism have some common interest regarding sustainable cultural development and they can learn much from each other. It has to be kept in mind that “[s]ustainability can occur only when the practice of trading off one set of values for another ceases and, instead [both] interests work toward the achievement of common goals”<sup>143</sup> – which might be described as sustainable cultural tourism. McKercher and du Cros talk about sustainable cultural tourism as a buzz word, and stress that the concept has been abused and

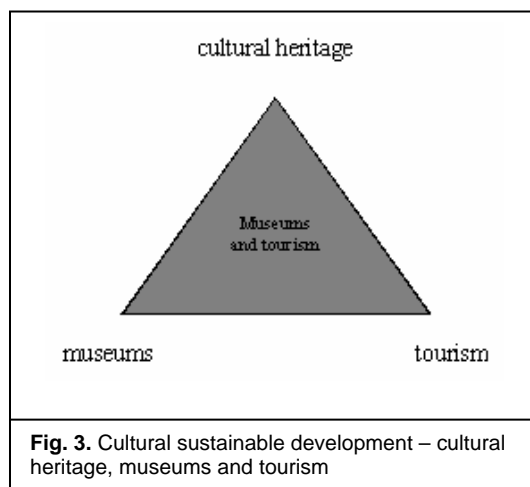
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<sup>141</sup> Lord, Gail Dexter: “Museums and Sustainability: Economy, Culture and Community” [Without page numbers].

<sup>142</sup> Weil, Stephen E.: *Making Museums Matter*. Page 199-200.

<sup>143</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 2-3.

misunderstood, but basically “the term addresses the management complexities incorporating both use and conservation values.”<sup>144</sup> According to them, cultural heritage management principles must take precedence in most cases, and in extreme cases where the asset is fragile or has not much market appeal or tourism potential, tourism might be discouraged. On the other hand, tourism can be the lead consideration in some cases, like “purpose-built theme parks or entertainment-oriented attractions”.<sup>145</sup> Besides the economical benefits of tourism development, its socio-cultural impact has gained more attention in recent years. The positive aspects are related to, stronger community identity and pride, while the negative impact of cultural tourism on a host society might degrade the cultural environment.<sup>146</sup> Commercialises culture, religion, and the arts – and might create misunderstanding and even conflicts in the host society. The problem for popular tourist attractions, like some of the World Heritage sites, which “mainly consist of historic buildings, monuments, cities and cultural landscape, as well as natural areas”<sup>147</sup> is that these sites can be fragile and a high number of tourist might risk damaging them or spoil their authenticity. In most cases this is not the problem for museum.



Museums a part of the already existing cultural infrastructures of the host societies<sup>148</sup> and most museums do already have certain visitor potential and thus tourist potential, since they are well prepared to host and accommodate some number of visitors without endangering their collections and assets. In that sense museums are an important and obvious tourist attraction that can provide a consumption of cultural heritage or cultural experience without risking damaging the fragile re-

source. A good relationship between museums and tourism, built on the ideas of cultural sustainable development has the potential to serve the two partners as well as the resource, the cultural heritage (Fig. 3).

<sup>144</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 171. Perhaps it is better to talk about “sustainable cultural development and tourism” from the museum perspective (including cultural policy planning).

<sup>145</sup> *ibid.* Page 172.


<sup>146</sup> Goeldner, Charles R. And J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page 33.

<sup>147</sup> The importance of being accepted to the list is both for local and regional pride, as well as in marketing the area - an economical factor.

<sup>148</sup> Goeldner, Charles R. And J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. 115.

### 3.4. Cooperation

Earlier it has been discussed how the relationship between museums and tourism is sometimes seen as a competition for the resource, the cultural heritage, where the interests of different stakeholders are compromised instead of developing a cooperation towards a sustainable use of it. Bob McKercher and Hilary du Cros describe the possible relationship between tourism and cultural heritage management, ranging from a full cooperation to full conflict. They call this the “cooperation/conflict continuum”.<sup>149</sup>

 <ul style="list-style-type: none"> <li>• <b>Full cooperation</b> or a true partnership, which is aiming for mutual benefit of both sectors.</li> <li>• <b>Working relationship</b>, where common interests are recognized and dialogues have begun.</li> <li>• <b>Peaceful co-existence</b>, where both sectors are sharing the same resource and the recognition of a cooperation has occurred.</li> <li>• <b>Parallel existence/Blissful ignorance</b>, where the two fields are separate and independent with little or no contact.</li> <li>• <b>Mild annoyance</b>, seen in the lack of understanding between stakeholders with different goals.</li> <li>• <b>Nascent conflict</b>, where one stakeholder is dominating and easy solutions are difficult to find.</li> <li>• <b>Full conflict</b> and open between stakeholders.</li> </ul>
<p><b>Table 1.</b> Cooperation/conflict continuum</p>

According to them, full cooperation and true partnership “is easiest to achieve in purpose built facilities, such as museums, art galleries, or heritage theme parks”.<sup>150</sup> Especially where the overall objectives have been clearly defined and are agreed to by all parties, a clear management hierarchy exists and the number of stakeholders is limited.<sup>151</sup> A working relationship is according to these ideas occurs where both sectors and appreciate each other’s interests in the resource or the asset and recognize the importance to overcome difficulties and develop the partnership further, for instance by incorporating that into their management structures. A peaceful co-existence or a parallel existence occurs where neither party feels the urge for a partnership and where no major difficulties calls for dialogue. On the other hand, where interests are either clashing or the development begins to evolve in such direction, annoyance or even some conflicts may occur. This can happen where the resources are limited and when either party takes decisions without any consultancy to the other. At the end of the spectrum is a full-scale open conflict and they are most likely to occur in a management

<sup>149</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 16-21. They build this model on a discussion in a special edition of the *Journal of Sustainable Tourism* (JOST 1999).

<sup>150</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 17.

<sup>151</sup> *ibid.* Page 17.



vacuum where such development is not easily controlled.<sup>152</sup> As McKercher and du Cros point out, a cooperation is more likely to exist where the overall objectives of both partners are defined and existing management environment is clear. This is interesting regarding the relationship between museums and tourism. Both museums and cultural tourism have certain vision, and both can be part of a broader cultural policy within particular area. The tourism's contribution is most often appreciated for its economical input and the fact that it can also strengthen the existing infrastructures, including the cultural ones. Museums do also often play an important role when it comes to developing policy regarding culture, for instance regarding education, but it seems that "[n]ature and potential of the museums is often misunderstood and consequently they may be under-valued in the preparation of national and local cultural policies."<sup>153</sup> This might even be the case when it comes to the development of tourism, where museums are not consulted regarding overall planning and strategies. For tourism it can result in many lost opportunities, since museums offer experiences, ideas, and satisfaction not found in other places, "notably the enjoyment of rare and authentic objects, the sensory experience of encountering items of beauty and interest, and knowledge deriving from research and scholarship behind collections and exhibitions."<sup>154</sup> On the other hand, if museums fail to accept tourism as an important stakeholder and consider its needs, the consequences might be "lowered visitation level and decreased satisfaction" which is a loss both for the host community as for the museum.<sup>155</sup>

In the previous chapters the focus has been especially on the conceptions of stakeholders, the resource and sustainable development. Many of the important stakeholders in both tourism and museum operation are the same, for instance some local governing bodies and of course the tourists themselves – the users or the audiences. The resource these two fields share is the same, it is the cultural heritage, which can be developed into an asset for consumption, but has to be harvested according to the conceptions of sustainable development.

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<sup>152</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 19-21.

<sup>153</sup> Boylan, Patric J.: "Heritage and Cultural Policy: The Role of Museums." [Without page numbers].

<sup>154</sup> Kotler, Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 16

<sup>155</sup> McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 23. The same goes for many other cultural institutions, like theatres and libraries, that are usually not created with tourism in mind, but can be important in attracting the interest of tourists. Like Goeldner and Ritchie point out: "Museums and monuments, especially, are among the expected features of a tourist itinerary. These and another activities that can assist in the development of tourism may also be desirable elements in the cultural development of the nation." Goeldner, Charles R. And J. R. Brent Ritchie: *Tourism. Principles, Practices, Philosophies*. Page 266. The failure of a museum to attract tourists does therefore not only affect the museums, since "[a]ttractions are the demand generators that give the customers a reason to visit a destination". McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 101.

## 4. CASE STUDIES

In this chapter I intend to give a practical perspective on my topic by introducing comparative case studies I did on two cultural history museums. Those museums are Göteborgs Stadsmuseum in Sweden and Reykjavik Museum in Iceland.<sup>156</sup> The approach towards the subject is partly drawn from the theoretical part of the dissertation, with the focus on the public dimension. I will describe the two museums; their operation and their environment then analyse their relationship with the tourism in the two cities – and compare these two cases. The methodology used here is taken from literature regarding market planning and strategies<sup>157</sup> and the analysis is built on and compiled from various sources of information gathered during the time I was doing my research at the museums.<sup>158</sup> A study on the their missions, statutes and documents regarding their vision and policies was important for the understanding of their organization and function.<sup>159</sup> To be able to understand the operations better, it was important to study the administration and organization of the museums, the budget, and what is being done regarding marketing and public relation.<sup>160</sup> By interviewing the museums' directors and administrators I was able to see the broad long-term planning and future trends<sup>161</sup> and by interviewing individual staff members I gained knowledge on what has been done at the museums, what is being done, and finally what might be done in the future.<sup>162</sup> I spent much time going through statistics related to visitors and especially tourists to gain knowledge on the past and present situation in the field.<sup>163</sup> By studying the museums

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<sup>156</sup> As already has been mentioned and will be discussed more in coming chapters, those two museums do have much in common, that makes them good cases to study and compare.

<sup>157</sup> My perspective can be described as a marketing approach. The methods I use are built on a strategic market planning system, introduced by Neil Kotler and Philip Kotler. Kotler (Neil and Philip Kotler: *Museum Strategy and Marketing*. Page 59-89), a marketing strategy introduced by Sue Runyard and Ylva French (Runyard, Sue and Ylva French: *Marketing and Public Relation Handbook*. Page 39) and a marketing plan discussed by Bob McKercher and Hilary du Cros (McKercher, Bob and Hilary du Cros: *Cultural Tourism*. Page 201-214).

<sup>158</sup> From August to December 2003 I was working as an intern at Göteborgs Stadsmuseum and during that time I was able to get acquainted with the museum, study it's relationship with tourism and compile information regarding my subject. From January to May 2004, I did similar studies at Reykjavik Museums.

<sup>159</sup> For example GSM's mission statement, "Måldokument för Göteborgs Stadsmuseum" and RM's statute, "Samþykkt fyrir Minjasafn Reykjavíkur". [Without page numbers].

<sup>160</sup> The museums annual reports: *Verksamhetsberättelse för år 2002. Göteborgs Stadsmuseum* and *Ársskýrsla Menningarmála 2002. "Minjasafn Reykjavíkur"*.

<sup>161</sup> Interviews: Karlsson, Brita: Head of department of public programs at GSM. Dahlström, Gunnar: Director at GSM. Gunnarsdóttir, Guðný Gerður: Director at RM and Róbertsdóttir, Gerður: Head of department of public programs at RM.

<sup>162</sup> The museum staffs, the specialists, gave me good sense of what projects have been made successfully and what has been tried and failed. Interviews: Strömberg, Håkan and Karl Arvidsson (regarding pedagogy). Nyberg, Marie and Öborn, Gösta, all working in the department of public programs at GSM. Guðmundsdóttir, Anna Lisa and Gylfadóttir, Helga Maureen, both at RM.

<sup>163</sup> Statistics from front desk at GSM, and interviews with Samira Axsfjord, September 9. 2003. Statistics from ticket selling at RM and information from Gerður Róbertsdóttir.

web-sites, tourists' handbooks and catalogues and taking tours through the museums, outside and inside the exhibitions, the café and the museum store, I made an evaluation on how the museums are functioning from a tourist perspective.<sup>164</sup> The evaluation was combined from existing methodology regarding museum evaluation.<sup>165</sup> I found it important to do a research on the tourists themselves and their ideas regarding the museums, so I spent much time in studying data regarding that and doing surveys.<sup>166</sup> It was not only the museums and the tourists that were important to study, but also the museum environment. By going through the cities cultural policies and taking interviews with persons representing the museums' governmental bodies, I gained understanding on the administrative and regulatory environment and could analyse the ideas on what is expected from the museum.<sup>167</sup> The market environment analysis I did by studying some of the operators in tourism in the cities, but in both cases are organizations responsible for tourism planning in the cities<sup>168</sup> and the competitive environment I analysed by studying what kind of leisure attractions is available in the cities, as well as some other cultural activity.

#### 4.1. Göteborgs Stadsmuseum

Göteborgs Stadsmuseum (GSM) is located in the centre of old Göteborg, in a fascinating historic building. The museum has an intensive collection, which is one of Sweden's biggest and oldest cultural history collections. The collection is largely related to the history of Göteborg, for instance the Viking period and to the history of the East-India trade.<sup>169</sup> The museum's permanent exhibition consists of several thematic and chronologically connected

<sup>164</sup> [www.stadsmuseum.goteborg.se](http://www.stadsmuseum.goteborg.se), [www.arbaejarsafn.is](http://www.arbaejarsafn.is). Regarding tourists handbooks, see for example *Rough Guide to Sweden* and *Rough Guide to Iceland*. The catalogues I studied were all available printed material for tourists at the museums.

<sup>165</sup> See [www.excellentjudges.org](http://www.excellentjudges.org) and [www.amol.org.au/evrsig](http://www.amol.org.au/evrsig).

<sup>166</sup> In neither museum I could find much previous material regarding tourist studies. At RM I could find two previous surveys done in the year 2003: "Viðhorfskönnun – Minjasafn Reykjavíkur [July 3. – August 5. 2003]" The survey was done on the Internet, 93 persons took part in it and of that number 72,2% were Icelanders. Interview with Katrín Jónsdóttir, a student who did a tourist survey among German tourist at GSM in summer 2003. At GSM I decided to do surveys myself (see appendix 1).

<sup>167</sup> Göteborg's cultural policy, "Kulturpolitisk strategi. Version 1.0" and an interview with Hjorth, Christina: Head of cultural administration in Göteborg. "The City of Reykjavik Cultural Policy" and an interview with Pálsdóttir, Signý: Head of cultural administration in Reykjavik.

<sup>168</sup> See for instance *Göteborg & Co. Verksamheten 2002* [annual report]. Interviews with Karlsson, Annelie: Project manager at Göteborg & Co and Widmark, Åsa: The Swedish Research Institute of Tourism (Turismens Utrednings Institut). *Höfuðborgarstofa. Starfsáætlun 2004* [Plan for the year 2004]. Interview with Konráðsdóttir, Svanhildur: Director of Höfuðborgarstofa.

<sup>169</sup> The house "Ostindiska huset" was built by The Swedish East India Company in the year 1750 for its business operation, but ever since early 19th century the building has had "a role as the city's centre for science, cultural activities and education." *Ostindiska Compagniet. Affärer och föremål*. Editor: Kristina Söderpalm. Göteborg, 2000. Page 284, see also pages 80-84.

displays on the history of the area, where visitors are able to see thousands of precious objects from the museums collections.<sup>170</sup> The exhibitions are quite well designed and functional – and the building seems to have, without any major difficulties, the potential to accommodate a great number of visitors each time.<sup>171</sup>

GSM has a mission statement describing its role, which is to collect, preserve, study and mediate the city's cultural heritage. The museum focuses on its duty towards the society, the city of Göteborg, by serving the community as a platform for dialogues and fostering critique and new ideas concerning all kind of social studies.<sup>172</sup> The main present target audiences are schoolchildren and those groups who have not up till now been active users, like immigrants – and of course all other members of the society.<sup>173</sup> In most aspects the museums role is clear and well preformed, especially when it comes to teaching and educational programmes.<sup>174</sup> GSM is a municipal museum, governed by the city of Göteborg. The operation is divided in 4 departments; Collections, Public department, Nature and Culture-environment and finally Administration and Security.<sup>175</sup> The museum is run with annual budget close to 50.000.000 SEK<sup>176</sup> and the staff has a number of between 60 and 90 employees.<sup>177</sup> The museums political authorities are the cultural board and then the City Council, but on administrative level, GSM is under the municipal cultural administration.<sup>178</sup> Since GSM belongs to the city of Göteborg, the museum has to take notice of the city's policies, but the city has a strategy regarding its cultural policy.<sup>179</sup> According to that strategy the overall aims are to preserve and use the cultural heritage, support both local and

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<sup>170</sup> The museum also has some various temporary exhibitions every year; both exhibitions produced at the museum as well as travelling exhibitions.

<sup>171</sup> This is something I considered and discussed with some people at the museum and we all agreed on, though there are no calculations available on what is the museums maximal capacity regarding housing visitors.

<sup>172</sup> "Måldokument för Göteborgs Stadsmuseum". Page 1-2. See also Verksamhetsberättelse för år 2002. Page 3.

<sup>173</sup> *ibid.* Page 1. These ideas are also visible in three recent documents: "Förslag Rörande Utställningsverksamheten i det nya museet i Ostindiska huset. Ett diskussionsunderlag" written by "Utställningsgruppen" (Maria Nyberg, Kristina Söderpalm and Gösta Öborn) for "Styrgruppen i stadsmuseiprojektet" from December 18. 1992; a working document by Gösta Öborn "Göteborg 1604-2004. Kunskap Över 400 år. Ett vetamerprojekt för göteborgare" from May 6. 2003; and finally "Minnesanteckning från publika avdelningens möte", dated on September 30. 2003.

<sup>174</sup> The museum seems to be doing some excellent work when it comes to education for adults and immigrants. For instance it is possible to mention an interesting conference I attended at the museum, "Nya Lärmiljöer", December 3. – 4. 2004, where that issue was introduced and discussed. But both according to the mission statement, as well as to interviews taken with the museum staff, it seems that in a few words it can be stated that the museum is simply not focusing on tourists.

<sup>175</sup> Organizational chart was not available, but now a work is going on regarding re-organization the museum.

<sup>176</sup> "Summa verksamhetskostnader" *Verksamhetsberättelse för år 2002. Göteborgs Stadsmuseum.* Page 19.

<sup>177</sup> These figures I got from Mats Bergstrand dept. of Administration. The number depends on how many archaeologist are working for the museum each time.

<sup>178</sup> Kulturförvaltningen, see: [www.goteborg.se](http://www.goteborg.se).

<sup>179</sup> *Kulturpolitisk strategi. Version 1.0.* The document is also available on the Internet, [www.kulturnat.goteborg.se/strategi](http://www.kulturnat.goteborg.se/strategi).

international cultural influence and create an attractive living environment in the town.<sup>180</sup> When it comes to the museums, it says that the city museum's main tasks are related to knowledge and information on the society and the history.<sup>181</sup> The museum's value for education and its value within the city's cultural environment are appreciated, though its role has not been defined in details when it comes to planning tourism in the city.<sup>182</sup>

The total number of visitors at GSM for the year 2002 was almost 119.961, but the number of visitors at the exhibitions in the main building, Ostindiska huset, was 62.630.<sup>183</sup> Children on school visits are far the biggest single group of visitors; 25% of all visitors and 38% of the visitors to Ostindiska huset.<sup>184</sup> This means that schoolchildren are at least one of every fourth visitor and from statistics it is possible to see how the number of visitors is relatively low during the summer. As earlier discussed, it is complicated to calculate the number of tourists visiting a museum, and that is the case with this museum. The front desk at GSM keeps all records on the visitors compiled, where they are categorized in several groups, mostly based on the age and if they pay entrance fee.<sup>185</sup> There are no special categories for the groups "tourists", "non-local" or "foreign visitors" but probably tourists are close to 20% of the total visitor number or almost one of every fifth visitor.<sup>186</sup>

Tourism in Göteborg is a growing activity, and the number of tourists visiting the city was estimated to be well over 3.000.000 in the year 2002.<sup>187</sup> The main trend regarding tourism in Göteborg in recent years is the increasing number of people visiting the city during the winter. Cultural tourism has also been growing and also tourism related to congresses and business.<sup>188</sup> There are other actors in the city competing for people's leisure time and attention, for instance the theme park Liseberg and museums like Röhsska and the city art

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<sup>180</sup> *Kulturpolitisk strategi. Version 1.0.* Page 6.

<sup>181</sup> [www.kulturnat.goteborg.se/strategi](http://www.kulturnat.goteborg.se/strategi). In the printed version it says: "Museernas främsta uppgift som förmedlare är att aktivera det kollektiva minnet genom att sprida kunskap och information om historien och samhället" *Kulturpolitisk strategi. Version 1.0.* Page 25.

<sup>182</sup> Interview with Christina Hjorth, December 4. 2003. Kulturförvaltningschef

<sup>183</sup> Statistics from front desk. The total visitor number includes number of visitors to all the museums locals, and it does also include the number of visitors attending the museums activities outside the museum building (and outside the exhibition rooms), like "julmarknad" and Larmmässa, which take place in the city. "Summa verksamhetskostnader" *Verksamhetsberättelse för år 2002. Göteborgs Stadsmuseum.* Göteborg, 2003. Page 19.

<sup>184</sup> These calculations include both visits by children from the schools within and outside Göteborg.

<sup>185</sup> There are also several categories for visitors that have certain type of membership card or a free pass, for instance the ICOM-card and the Göteborg-pass (- mainly sold to tourists).

<sup>186</sup> By analysing the statistics with the help of the people at the front desk and the department of administration, I think we have come quite close estimate the right number of tourists. But this is based both on calculations, and the feeling the staff has regarding this. There are several groups one can almost take for granted are tourists, like those with the Göteborg Pass, and it is estimated that close to every second guest that pays entrance fee, is a tourist.

<sup>187</sup> *Göteborg. Tourism Statistics. 2002.* Page 6.

<sup>188</sup> Interviews with Karlsson, Annelie: Project manager at Göteborg & Co and Widmark, Åsa: The Swedish Research Institute of Tourism (Turismens Utrednings Institut).

museum.<sup>189</sup> The main organization regarding tourism in the city is Göteborg & Co, which is owned by the city of Göteborg and some private companies and institutes within the city.<sup>190</sup> It was founded in 1991 and can be described as a very dynamic organization, which aims to be a leading platform for all major stakeholders participating in developing Göteborg as a tourist destination, both from the private and public sectors. It also aims to increase knowledge on that issue, by supporting broad range of studies on the topic.<sup>191</sup> Göteborg & Co takes hand of publication for tourists, i.e. the official tourist guide, makes plans and operation strategies, and it deals with the city's marketing and public relation activities connected to tourism. Göteborg & Co has an overall vision, which is simply to increase quality of life among people that live, work and visit Göteborg.<sup>192</sup> According to that, quality of life in the city can be increased with the help of tourism, since tourism can contribute to the development of the society by increasing various activities in the region, strengthening the infrastructures and create understanding between people and different cultures. It is not only the economic input tourism brings in that is recognised by Göteborg & Co, but also contribution to the development of the city in general. GSM has had some cooperation with Göteborg & Co in the past years, for instance related to some of the cities festivals.<sup>193</sup> Though this cooperation can not be described as a dynamic relationship it could fit on McKercher's and du Cros' list earlier discussed, somewhere between parallel existence and peaceful co-existence. But this relationship has the definitely the possibility to become much stronger, since both partners have much capacity and potential.

## **4.2. Reykjavik Museum – Árbæjarsafn<sup>194</sup>**

Reykjavik Museum (RM) is an open air museum related to the history of Reykjavík and located in one of the city's suburbs. The museum has a collection of nearly 30.000 objects and there are more than 30 buildings located at the museum area.<sup>195</sup> RM is governed by the city of

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<sup>189</sup> See for instance the website [goteborg.com](http://goteborg.com).

<sup>190</sup> Most of them are dealing in one way or another with tourism, i.e. Liseberg, Stena Line, Svenska Mässan, some groups of hotels and restaurants, as well as Göteborgs University and Chalmers are part of the organization).

<sup>191</sup> For instance researches carried out by The Swedish Research Institute of Tourism (once a part of Göteborg & Co) and within different disciplines at the city's universities. [www.turismensutredningsinstitut.com](http://www.turismensutredningsinstitut.com)

<sup>192</sup> *Göteborg & Co. Verksamheten 2002*. "Göteborg skall vara en av Europas mänskligaste och mest attraktiva storstadsregioner att leva och verka i samt att besöka. Göteborg & Co." *ibid.* Page 2.

<sup>193</sup> For example the festival Larmässan, which takes place in August.

<sup>194</sup> In the year 2002, Reykjavik Museum was reorganized. Now it includes several buildings and cultural assets within the city, but still the bulk of the operation takes place at Árbæjarsafn, the open air museum and I will only focus on that part of the institution.

<sup>195</sup> *Ársskýrsla Menningarmála 2002*. "Minjasafn Reykjavíkur". Page 47-50.

Reykjavík, with an administrative structure similar to GSM, where the political authorities are the city's Cultural Board, the City Council and the municipal cultural administration on administrative level. The operation is divided in four departments: Public, Collections, Archaeology and Building department. The museum is run with annual budget close to 10.000.000 SEK and the staff has a number of nearly 16 employees in full time position. RM operates according to a statute passed by the city council, which describes its role and function, which is to preserve the city's cultural heritage and make it accessible for the citizens and other visitors.<sup>196</sup> At the moment the museum is working on its new mission statement and developing its marketing plans.<sup>197</sup> The city's cultural policy does also address the museum's role, for instance regarding education, strengthening the city's identity and developing Reykjavík as an international cultural city, where cultural trends "should be diverse and have a cosmopolitan flair."<sup>198</sup> The balance between accessibility and preservation concerns seems to be good at RM. The majority of the visitors come during the summer, when most of the buildings and houses are open on every day basis and the museum offers some various activities. But as an open air museum, RM does not offer many activities during the winter. Part of the reason is practical, since few visitors actually come to the museum during the winter – and the cost to have it open is therefore relatively high. But the preservation concerns do also play a significant role, because the museum's assets, buildings etc., are more vulnerable and in risk of being damaged because of the climate during the winter.

RM holds record of its visitors compiled at the ticket selling, where it is possible to see in which age group the visitors fall into, whom of them are coming in a group and if they are foreign visitors. The total number of visitors at Reykjavík Museum in the year 2002 was 57.601 and at Árbæjarsafn it was 39.718. The number of children on school visit at Árbæjarsafn was estimated to be 9.000 in the year 2002, or close to 20%.<sup>199</sup> The number of tourists at Árbæjarsafn is on the other hand higher. According to the information, foreign tourists are close 25% of all visitors, and if the number of domestic tourists is added to that, the total sum of tourists visiting the museum is more than 30%.<sup>200</sup> This means that almost one of every third guest is a tourist, while less than 20% of the total visitor number are children on

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<sup>196</sup> "Samþykkt fyrir Minjasafn Reykjavíkur" [Statute for RM, without pagenumbers].

<sup>197</sup> Regarding marketing strategies at RM: in the year 2003 a university student in market studies did an excellent study on RM's possibilities regarding marketing and tourism - see Pálsdóttir, Inga Hlín: Markaðssetning safna. Minjasafn Reykjavíkur - Árbæjarsafn. 2003.

<sup>198</sup> "The City of Reykjavík Cultural Policy" [Without page numbers].

<sup>199</sup> Statistics from ticket selling at RM and information from Gerður Róbertsdóttir.

<sup>200</sup> These figures I have to estimate, since I do not have the exact number of domestic tourists. Only the number of foreign visitor groups is more than 17%, which is more than the number of individual Icelanders (excluding children under 18 and senior citizens).

a school visit. The income RM gets from entrance fee and from the museum store is a significant part of the museums revenue, and in that case tourism does matter.<sup>201</sup>

In recent years tourism in Reykjavík has been developing and though most tourist visiting Iceland would be defined as nature- or eco-tourists, cultural tourism is growing fast and the number of tourist in during the winter is increasing.<sup>202</sup> In the city are several museums and galleries that can be seen as competitors, for instance the National museum that re-opens in the fall, as well as the city's Zoo or recreation park, the so called Family Park.<sup>203</sup> In Reykjavík, the main tourism organiser is Höfuðborgarstofa, which was founded in the year 2002. Höfuðborgarstofa is run by the city, with some financial contribution from the state. Its role is to organise and marketing tourism in Reykjavík, where the focus has been on promoting Reykjavík as an attractive cultural tourist destination. The cultural heritage museums are a part of this whole project, though it seems they are at the moment not in priority.<sup>204</sup> Since Höfuðborgarstofa is still a new factor in the tourism environment, it is difficult to see on which level the cooperation with RM will be, but the relationship seems to be promising. For instance, a member from Höfuðborgarstofa was invited to participate, as one of the major stakeholders, in the ongoing process in developing the RM's new mission statement and policy. For RM, Höfuðborgarstofa will introduce an excellent opportunity in marketing the museum – for tourists and other visitors.<sup>205</sup>

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<sup>201</sup> Information from Hafdís Halldórsdóttir, at the museums office.

<sup>202</sup> Interview with Svanhildur Konráðsdóttir director at Höfuðborgarstofa, April 27. 2004. See also "Ferðapjónusta á Íslandi í tölum -2003" [Tourist statistics].

<sup>203</sup> [www.husdyragardur.is](http://www.husdyragardur.is)

<sup>204</sup> Interview with Svanhildur Konráðsdóttir director at Höfuðborgarstofa, April 27. 2004.

<sup>205</sup> On April 22. 2004 "the first day of summer" that is a holyday in Iceland, Höfuðborgarstofa introduced a project which aimed to get the citizens of Reykjavik to become tourist within their own city and to enjoy what tourism has to offer. I find this most interesting, as challenging the conception of the term tourist.



### 4.3. Comparison on GSM and RM

If these two museums are compared, it is possible to see that they have much in common though there are some differences between them.<sup>206</sup> Both museums are municipal museums, or “city museums”, working in a similar regulatory and economic environment, with similar organisational and governing structure. Therefore the cities’ authorities are important stakeholders in both cases and the museums are part of the cities’ overall cultural planning. The museums do have similar obligations regarding community service and towards the citizens, that are also considered important stakeholders. The cities’ cultural heritage the museums preserve in their collections and have on display, can be described as the museums’ resource and the museums’ duty is to protect that resource. The overall balance between accessibility and conservation of the resource seems to be in order in both cases.<sup>207</sup> Both museums do have the potential in accommodating good number of visitors, including tourists and they also have the potential to become an obvious destination for those who visit the cities and are keen to gain some understanding on their history.<sup>208</sup> In the case of GSM, it is possible to say that the resource is mainly used in service for education of school children – and the museum is well suited for that task. RM on the other hand has made more effort to make the resource more accessible for tourists. This is perhaps what is most different between the museums. Reykjavik Museum is an open air museum and has most of its activity during the summer; basically it can be described as a “summer museum” where tourists are one of the main audiences. Göteborgs Stadsmuseum, on the other hand, has its most activities during the winter, where school children can be described as the main target audience.<sup>209</sup>

<p><b>Göteborgs Stadsmuseum</b></p> <ul style="list-style-type: none"><li>• Total number of visitors: 119.961</li><li>• Visitors at Ostindiska Huset: 62.630</li><li>• Tourists – estimated by author to be 20% of the total visitor number</li></ul> <p><b>Reykjavik Museum</b></p> <ul style="list-style-type: none"><li>• Total number of visitors: 57.601</li><li>• Visitors at Árbæjarsafn: 39.718</li><li>• Tourists – estimated by author to be at least 30% of the total visitor number</li></ul>
<p><b>Table 2.</b> Statistics – number of visitors at GSM and RM in the year 2002</p>

<sup>206</sup> Besides the fact that GSM’s operation and budget is on larger scale than RM’s.

<sup>207</sup> And the museums are thus working according to the conception of sustainable cultural development.

<sup>208</sup> It might be possible to say that the museums are or at least should be the “keys to the cities”.

<sup>209</sup> At RM, tourism’s economical contribution is estimated to be close to 5% of the museums budget and therefore it is appreciated. At GSM the figure is much lower and that factor is not seen as important.

Though it is possible to identify the overall number of visitors to the museums, it has to be stressed that the figures do not give information on how the visitors experience the museums and it is difficult to measure the quality of the work the museums are doing.<sup>210</sup> Both museums have much opportunity since tourism, and especially cultural tourism, within the cities is developing fast. The existing relationship the museums have with tourism organisers in the cities, can be described as a peaceful coexistence, but since in both cities are dominant management agencies in the field of tourism, a more partnership is likely to develop in the coming years. For both the museums, their main considerations, seen as either threats or weaknesses, are the lack of information on their visitors and the unclear focus on audience development, including strategies related to marketing and public relations. Both of these are management issues, questions of the museums' missions and policies. Considering the trends within tourism in both Göteborg and Reykjavík, it is possible to predict that the museums role regarding tourism will become more and more valid, both on a practical level as well as a contribution regarding theoretical issues in developing sustainable cultural tourism in the cities. The pressure on the museums to serve tourism will without any doubt increase and it will probably occur both from the tourism sector as well as from the governmental side. It seems clear that the tourism-issue will gain higher priority in both museums and therefore it would make sense to start thinking about it and being a partner in the overall tourism and cultural planning. But there are no simple ways to achieve this goal. The bottom line is that this subject needs much more consideration from the museums behalf. Both museums are operating in a similar external environment regarding opportunities in cooperation and potential competition. In Göteborg as in Reykjavík the existence of a central tourism organisations is an opportunity to be a partner in the process of developing tourism. The museums are actually supposed to work with these organisations, making contribution to

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<sup>210</sup> It can be helpful in order to make all these figures more comparable to put them in a wider context. One way, is simply to calculate how much the operation costs, where the museums' annual budget is divided by the number of citizens. This is a method used by the city of Reykjavik, and has been used in annual reports for the city's cultural institutions. The methodology is a part of a method to evaluate business performance and health, called "Balanced Score-card" ([www.balancedscorecard.org](http://www.balancedscorecard.org)), which is something the City of Göteborg is preparing to take in use as well. These calculations give the figure of 105 SEK in the case of Göteborgs Stadsmuseum and 89 SEK in the case of Reykjavik Museum. [GSM budget: 50.000.000 / Citizens of Göteborg: 475.000 = 105. RM budget: 10.000.000 / Citizens of Reykjavik: 112.000 = 89.] The same method is possible to use to see how much each visitor costs; at Göteborgs Stadsmuseum the figure is 417, while it is 172 at Reykjavik Museum. [GSM budget: 50.000.000 / number of visitors: 120.000 = 417. RM budget: 10.000.000 / number of visitors: = 172.] These calculations might give some idea on the museums and their operation, though it has to be stressed very clearly, that this method has to be taken with some notice. For example this does not take into the account that the museums do have various operation and some that does not have anything to do with visitors, i.e. the departments of archaeology. It is arguable that this method does measure the quality of the work museums do, but as mentioned earlier, the museums are under pressure to "apply ways of measuring their performance which are more appropriate to the commercial world." Runyard, Sue and Ylva French: *Marketing & Public Relations Handbook*. Page xiii.

developing tourism in the cities – as well for their own benefits. These organisations are also important stakeholders in the museums. In both cases the cities have several leisure activities competing for peoples leisure time, for example amusement parks, and in both cities new museums will open soon with dynamic activities, which will without any doubt have influence both museums.

It is possible to summarise the comparison on the museums' relationship with tourism in few words, by stating the Reykjavik Museum has the determination while Göteborgs Stadsmuseum has the potential. When it comes to analysing in further detail and comparing these two museums and their relationship with tourism, SWOT-analyses is one of the best tool to do so - and simplest way to demonstrate it.<sup>211</sup> It has already been described what kind of sources the case studies are built on, but here those information are gathered and compiled into an analysis of theses two museums strengths, weaknesses, opportunities and threats.

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<sup>211</sup> The SWOT analysis is often used by museums as a management tool and for planning. More information on the use of SWOT-analysis is available at [www.mindtools.com](http://www.mindtools.com)

#### **4.4. SWOT-analysis regarding the museums and tourism**

##### **GSM – Strengths:**

1. A clear concept, which is the history of Göteborg, makes the museum an obvious tourist attraction. GSM is an important source of knowledge and can be seen as a key to understand the history of the city.
2. The building itself, Ostindiska huset, is outstanding and very attractive and the museum store and cafeteria are excellent.
3. Some of the exhibitions, for instance The Viking exhibition including the Viking ship, are recognised as tourist attractions.
4. The museum's location in the centre of the city makes it very easy to find and quite accessible. It is also close to public transportation.
5. Most of the objects on display in the exhibitions are presented in a manner that can be identified as accessible for visitors, though protected against damages.
6. The museum does have much physical visitor and tourism potential, being both attractive and functional – and there are no “bottlenecks”.
7. The museum's social role is clear and in most fields quite well preformed, it is therefore not in great risk of being negatively influence by tourism or tourists.
8. The organization of the museum is quite clear, the staffs are skilled and the political support towards its operation and mission is good.
9. The museum has a long history and tradition (especially linked to the building). It is recognised, as an important centre of data and the collection is immense.
10. The existing relationship and cooperation with Göteborg & Co has been good and positive so far.

##### **RM – Strengths:**

1. There is a traditional awareness and determination, both inside the museum as well as outside, regarding the museum's role towards tourism.
2. The museum and the staff have much experience on serving tourists.
3. There are possible guided tours around the museum area and during the summer there is much activity, which makes the museum a living museum (traditional Icelandic costumes, domestic animals in their natural environment etc.).
4. The obvious concept, which is the history of Reykjavík from a farm to a city, makes the museum a tourist attraction.
5. The museum is the only open air museum in Reykjavík's vicinity, it has several different thematic exhibitions and it is also a recreation area – “a country side” within the city's borders.
6. The exhibitions are well designed, visitors can access objects on display (and even touch some of them) and at the same time both conservation considerations and security is visible.
7. Árbær, the original farmhouse (partially built of turf) is the main attraction at the museum.
8. The museum stores and the cafeteria are quite good – and charming.
9. There are good texts and signs in Icelandic and English – and even some in Danish. The museum's guidebooks are in 5 languages, and the guides working at the museums are fluent speaking in several languages.
10. The city's cultural institutions (museums, galleries, libraries and archive) are in a quite close cooperation. They form a strong unit i.e. regarding marketing and international relationship. And the advent of Höfuðborgarstofa has already demonstrated possible cooperation.

**GSM – Weaknesses:**

1. Lack of determination towards focusing on tourists. The museum's policy does not encompass the development of tourism within the city.
2. There seems to be a lack of awareness of the museums existence among tourists and even among the citizens of Göteborg – the museum seems to have a low profile.
3. Lack of knowledge within the museum on its visitors, including tourists; their needs and wishes.
4. Lack of policies and strategies towards audience development.
5. Lack of focus on the museum's "communication". The museum needs sharper marketing and public relations strategies.
6. The exhibitions are not designed with tourists in mind. Texts are mainly in Swedish, which results in that tourist might not find the museum is for them.
7. There are no "thrilling" activities available (lack of "blockbusters").
8. There are few "highlights" in the display of collections (with some exceptions like the Viking ship).
9. The building is so big and can be confusing – lack of easy "flow" and a "red thread" in the exhibitions.
10. Lack of practical information for users on the Internet, the museum's web site.

**RM – Weaknesses:**

1. There is not much activity for tourists at the museum during the winter, when the operation towards visitors is run on low profile, most of the buildings and houses are closed and there are few guided tours.
2. It does not seem attractive to visit an open air museum in Iceland in bad weather.
3. The exhibitions are too focused on late 19<sup>th</sup> and early 20<sup>th</sup> century Reykjavík – the village instead of the city – which makes it a bit irrelevant to the history of the capital city.
4. The location in one of Reykjavík's suburbs can cause difficulties in visiting it and the public transport to the museum is not good.
5. The museum does not have high level of physical visitor potential, since the houses it consists of are fragile museum objects them selves and it can be difficult to protect or preserve all object on display.
6. The houses make access difficult, i.e. for large groups and for handicapped people.
7. Some parts of the museum area lack information in other languages and the English part of the website is not ready yet.
8. The museum needs to collect more information on its audiences (especially potential audiences).
9. Tourism organisers promote mainly the Árbær-farm and therefore some of the tourists come only to see it and nothing else.
10. Souvenirs in the museum store are rather expensive – some are irrelevant to the subject (like penguins) and not attractive to buy.

**GSM – Opportunities:**

1. The museum has great tourism potential, which can be used more. It does not have to change much to become more “tourist-oriented”.
2. There are opportunities regarding the development of marketing and public relation strategies.
3. The museum might be considered quite unknown, or undiscovered by tourists and tourism organisers.
4. The experienced and skilled museum-staff has a lot of excellent ideas – there is a need for more “brainstorming”.
5. Göteborg is becoming more and more popular as a tourist city. Cultural tourism has been growing, and also tourism related to congresses and business. The tourist season is becoming longer – better balanced number of tourists.
6. Interest in history could be increased, and there are many interesting perspectives to look at the history of Göteborg (i.e. regarding business and international trade).
7. Göteborg has an international history, relevant to people from many countries.
8. The museum’s location will become even better when a new car tunnel (Götaleden) will be ready. That opens the accessibility or “flow” by people walking from the city centre towards the harbour.
9. There are opportunities in guided tours in the city (“Walks and Talks” which has proved to be successful).
10. Göteborg & Co International and domestic contacts can support with more exhibitions. There is a great willingness in cooperation among different organizations to strengthen tourism in the city.

**RM – Opportunities:**

1. The museum is the only open air museum in Reykjavík, which gives it unique opportunity to attract tourists (keeping in mind the high number of eco-tourists visiting Iceland).
2. There are various opportunities in cooperating with other museums in Reykjavík, i.e. regarding marketing.
3. A new building (soon to be restored at the museum) will improve all service to visitors, especially during the winter.
4. The number of tourists in Reykjavík is increasing, especially during the winter. The tourist season is becoming longer – more balanced number of tourists visiting Reykjavík all year round.
5. The museum has the opportunity to focus on special type of tourism, incentives which are becoming more popular in Reykjavík.
6. The museum can also focus on families, tourists with children.
7. There are opportunities in cooperating with Höfuðborgarstofa as well in cooperation with some companies within the private sector (for instance regarding sponsoring)
8. Marketing for tourists can also establish that image among the citizens of Reykjavík (tried for the first time in 2004)
9. There are plans to restore more buildings in the museum, which will give more opportunity for service, various exhibitions etc.
10. There are opportunities in various activities outside the museum area, for instance in the centre of Reykjavík, both exhibitions and guided tours in the city’s centre.

**GSM – Threats:**

1. A sudden and drastic change might challenge the social and political concord regarding the museum. It might get the existing visitors (schools and citizens) to feel the museum is alienating them, and people might find it becoming too much tourist oriented and simply not doing its job.
2. Not easy to change the course. It will be both time and money consuming to do changes.
3. Changes will risk taking too much of the resources and time from the other duties the museum has.
4. By focusing on tourists the museum might damage the image it already has and some local stakeholders (e.g. the museum authorities) might find it too commercial and cutbacks in funding might occur.
5. Lack of understanding of the tourism sector and the element of entertainment in that field.
6. Failure in developing further cooperation with the tourism sector, i.e. Göteborg & Co.
7. Lack of clear goals and strategic plans regarding certain activities in developing tourism.
8. Competition with other activities is growing, even cultural activities (e.g. the new national museum in the city, Världskulturmuseet).
9. It can be difficult to increase interest (in history) among tourists.
10. Existing and new ideas, information and knowledge will not be used.

**RM – Threats:**

1. Cutbacks in funding have already occurred, which have caused fewer guided tours for all visitors (both school groups and tourists). At the same time the museum faces increasing pressure in raising the sum of its revenue/income.
2. The museum risks to be overcrowded on certain days, especially on Sundays during the summer. That can damage the assets and create frustration among visitors.
3. A conceivable competition might occur – The National Museum of Iceland opens in late 2004 with new intensive exhibitions, which will without any doubt attract a great number of tourists. An amusement park in Reykjavík can also be considered competing for peoples' attention.
4. The museum area has been detracted during the years for new buildings. If it continues that might damage the museum's image.
5. Political remiss might occur.
6. Lack of understanding from the tourism sector, i.e. Höfuðborgarstofa.
7. Public transport are reorganised and might becoming worse.
8. It can be difficult to find guides to work at the museum in the winter, since most of them are students.
9. Failure in promoting Reykjavík as a cultural city, whereby tourist instead go out to the county side.
10. The museum does not deal with multicultural nature of modern Reykjavík, both from local and non-local perspectives it might be described as old fashioned, romantic or even ethnocentric.

## 5. CONCLUSION

In this essay I have discussed the relationship between museums and cultural tourism from both theoretical and practical perspectives. In the introduction I said I would not be able to cover the whole field, but instead focus on certain aspects – and I introduced three questions, which I find of utmost importance:

- How can the existing relationship between museums and tourism be described?
- Where do these two fields overlap and what are the fundamental interests they share?
- Are there possibilities for increased cooperation and a good partnership – and if so, in what areas?

I have tried to describe the existing relationship, which often seems limited and in the two cases I studied, it is somewhere between peaceful cooperation and a working relationship. While on the other hand the possibilities for a good and fruitful cooperation seems to be almost endless. Tourism and museums are certainly different operation, but there are certain issues they hold in common. Though the objectives of these two sectors and disciplinary mandate are not the same, it is an overstatement to say the social role, political overlords and stakeholders are totally different. As I have demonstrated these two fields overlap and share some fundamental interests. Both museums and cultural tourism do have certain social obligations or responsibilities in common, for instance regarding increased cultural accessibility and understanding – and cross cultural communication. The political overlords are also often the same, especially where both sectors play an important role in local cultural planning. The same thing can be said regarding other stakeholders, both local and non-local, they are often the same and in many cases their interest in the success of these two sectors overlap. The resource that museums and cultural tourism share is the cultural heritage – and even though each sector approach it in a different way, a sustainable and responsible use of it is of utmost importance for both of them. Tourism tends to see the resource from the users perspective, while museums represent the conservation dimension. The overall challenge is to find the balance between using and conserving the resource – and to my recognition, the platform where these two fields meet is related to the conception of sustainable development of the cultural heritage. The development of sustainable cultural tourism is the aim for the tourism sector, while sustainable cultural development might be seen as the vision for museums and their stakeholders. Tourism's concern on sustainable development draws it



closer to the core conceptions in the museum world, while the recent focus on the public dimension in museums, including audience development and its conceptions, gives them the opportunity to have a dialogue with the commercial world of tourism. The key to success is to develop a practical relationship, beneficial to both sectors, based on a solid theoretical ground and understanding. Tourism must develop an awareness of museum concepts and practices, while museums have to seek to understand tourism and how it function. Communications are important since both sectors have a lot to mediate to each other regarding the theoretical approach as well as practical solution. A cooperation with the museum world is important for tourism, since most museums have certain potential to attract visitors, including tourists and as well to accommodate them. Museums offer unique opportunity for consuming and experiencing cultural heritage without damaging the resource. This is a business opportunity. For tourism and its development, the responsible use of the resources or the assets has also been recognised as a major topic in recent decades and that discussion does even address the use of the cultural heritage. These considerations do overlap with the museums aims and interests, since conservation and a responsible use of the cultural heritage is one of their fundamental duties. This makes the museum a major stakeholder in the development of a sustainable cultural tourism as a key-actor in preserving and promoting cultural heritage. Cooperation with tourism is also important for museums. Cultural institutions as museums have to be able to take notice of and adapt to changes in their environment. John Urry states that “museums are subject to homogenizing power of the market and concerned to position themselves in an increasingly global and rapidly changing market-place [...] The global market-place and post-modern culture serve to dissolve the distinctiveness of both ‘culture’ and ‘leisure’”.<sup>212</sup> It is possible to say that tourism stands for users’ or the consumers’ values towards the resource that are represented by marketing and business oriented approach. Therefore tourism can introduce to the museum world certain understanding of the profit sector methods, which deepens museums’ public dimension, for instance related to audience development. But multicultural nature of tourism can also bring in the global dimension and cross-cultural perspectives, which are vital for museums to consider. It is important to recognize that the museum are not only local phenomenon, they are part of a global unit. The culture heritage that each and every museum represents is a part of the world cultural heritage and therefore it is important that in museums we are not only representing us to ourselves. For the museums, tourism represent a variety of visitors with different needs and expectations and

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<sup>212</sup> Urry, John: “How societies remember their past”. Page 62.

when it comes to audience development, his diverse and extensive group of audiences has to be recognised and should never be seen as “the others”.

Perhaps all this seems to be obvious – and in fact I believe that the relationships between museums and cultural tourism is in most cases good and practical, as earlier described. I also believe that in the coming years there will be a need for a closer examination on the theoretical perspectives of this relationship. In that case, the conceptions of stakeholders, resource and sustainable development are of utmost importance – and since the disciplinary relationship between museums and tourism has been described as a parallel existence, the conception of sustainable development might be seen as the tangent, where the core ideology of both fields come together.

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# APPENDIX.

## *- Visitor studies*

Audience studies (or visitor studies) is a specialized field which provides information on visitors, non-visitors, and other audience groups of cultural heritage facilities, including: who visits and why, attitudes, expectations, and sources of satisfaction and dissatisfaction.

*Canadian Heritage - <http://www.pch.gc.ca>*

One of the major challenges I had to deal with regarding my case studies was the lack of detail information or data on the museums' visitors. Besides the statistics collected at the ticket selling's or the front desks the museums do not have information on where the visitors are from, what they expect and what they experiences etc. At RM I was able to find two previous studies, done in the year 2003, that gave me certain understanding on the museums audiences. But at GSM I found no such information. This lack of information on the "subject" was the greatest challenge I faced, so I decided to do a visitor study of my own.

### **Visitors/tourists at Göteborgs Stadsmuseum:**

I spent some time reading various methods and ideology in that field. Then I made questionnaires and I took interviews with ca 100 tourists during the period from August 14th to September 12th. I decided also to make an experience regarding "focus group", so I got a group of people for a visit ("acting like tourists"), and then I lead a conversation to evaluate the exhibitions and the museum. I decided to put my effort in doing a survey by asking or interviewing tourist at the museum. I choose to focus on few issues, but something I find fundamental information. I divide it in 4 categories:

#### 1. Basic information on the tourist:

- Where do the tourists come from: It is of utmost importance to know the number of domestic and foreign tourists. That will give us some ideas regarding the language they speak, and some ideas on what they might expect (i.e. domestic tourists have other ideas than foreign, depending on their previous knowledge on history)

- Why the tourists are in Göteborg, basically “the nature of the tourist”. This question will give ideas on how much percent is on holydays, on business, visiting friends and relatives. Such information can help us tracking the channels of where to put information on the museum (i.e. tourist-info, conference-planners etc.)

## 2. Information related to marketing:

- Where do the tourists get the information on the museum?
- Why did the tourist decide to visit the museum (what is appealing)
- Has he visited other museums in Göteborg? This shows how the tourist prioritizes his museum visits.

## 3. Expectations and experience:

- What expectations the tourist had
- If he had in mind to see some special thing or a theme
- What he experienced (what he liked and disliked)

4. The forth category was focused on how the tourists find the information-texts in the museum in general. I decided to ask this question, based on my experience when I took a “tourist-walk” through the museum. The question I asked, was simply if the tourists were satisfied with information-texts only in Swedish and English.

And finally I had a space for other comments.

## The results:

Interviews with 95 visitors: 45 men and 50 women

2 from Australia	2 from Italy
3 from Austria	1 from Philippines
1 from Canada	4 from Russia
1 from Czech	1 from Scotland
7 from England	1 from Spain
6 from France	10 from Sweden
36 from Germany	7 from Taiwan
2 from Holland	6 from USA
3 from Israel	2 from Wales

*Why are you in Göteborg?*

69%	On vacation
15%	On business / meeting / congress
12%	Visiting friends – relatives
4%	Other reason

*Where did you get information about the City museum?*

17%	From tourist-info
59%	From a guide – handbook, leaflets
8%	From a friend
16%	Other sources (i.e. the Internet)

*Why did you choose the museum to visit?*

47%	Historical interest
18%	Curiosity
8%	For enjoyment
27%	Other reasons (i.e. recommended and 16% wanted to see something on Vikings)

90% of the people I asked, had not visited other museums in Göteborg, so GSM was their first port of call. The expectations people were very different. Some did not have any special expectations but most people mentioned more than one thing; to learn about the history of Göteborg, to have fun, to have a nice time and little bit of all this. There were many people that said that they wanted to understand the city and its history and be able to compare to their own history. Some people expected to gain an understanding on Sweden, to see a display on the Viking period, the history of the East-India trade etc.

*Were your expectations fulfilled?*

71%	Yes
25%	Partly
4%	No – because the lack of texts in English

## Interviews with guests at the front desk after a visit

Where are you from?

City \_\_\_\_\_

Country \_\_\_\_\_

Why are you in Göteborg?

On vacation

On business / meeting / congress

Visiting friends – relatives

\_\_\_\_\_

Where did you get information about the City museum?

From tourist-info

From a guide – handbook, leaflets

From a friend

From \_\_\_\_\_

\_\_\_\_\_

Why did you choose the museum to visit?

Historical interest

Curiosity

For enjoyment

\_\_\_\_\_

Have you visited other museums here in Göteborg?

Yes

No

What did you expect to experience at the museum?

Fun and enjoyment

Learn about the history of Göteborg

Nice time with friends or family

\_\_\_\_\_

Were your expectations fulfilled?

Yes

Partly

No

- why not? \_\_\_\_\_

What did you experience, what did you like and dislike?

\_\_\_\_\_

\_\_\_\_\_

Would you be satisfied with information-texts in English and Swedish only?

Yes

No

Comments:

\_\_\_\_\_



## Interviews with visitors at the exhibition Vikings

Where are you from?

City \_\_\_\_\_

Country \_\_\_\_\_

Why are you in Göteborg?

í

On vacation

í

On business / meeting / congress

í

Visiting friends – relatives

í

\_\_\_\_\_

Where did you get information about the City museum?

í

From tourist-info

í

From a guide

í

From a friend

í

From \_\_\_\_\_

Why did you choose the museum to visit?

í

Historical interest

í

Curiosity

í

For enjoyment

í

\_\_\_\_\_

Did you have any expectations regarding the Museum (i.e. about vikings?)

\_\_\_\_\_  
\_\_\_\_\_

What do you like the most in this exhibition – and what do you dislike?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Are you satisfied with information-texts in Swedish and English?

í

Yes

í

No

Comments:

\_\_\_\_\_