

THE CULTURAL TOURIST: A Difficult Relationship...

*Key findings from the Europeana Awareness
(2012 – 2014) work package on TOURISM
Expectations from the Europeana Creative
Project (2013 – 2014)*

Culture?



Cultural tourist?



What is
Cultural Tourism?

“It’s a MESS!”*

*Sejul Malde, research manager culture24

Facts: Digitisation

- Digitisation has been led by supply rather than demand. While end users are seen as a priority they are not directly consulted about which collections they would like to be made available digitally or why

Facts: Tourism

- Cultural Tourism is considered to be an undifferentiated market
- Supply led approach
- The end user and his consumer behaviour, motivations, perceptions and their influences on the development of cultural sites and objects often receive little attention, understanding and engagement

Facts: Internet

- Internet is essentially a PULL-Medium
- It is increasingly important to know more about motivations and interests of the consumer segments in order to draw attention to information posted on it

Who are the users?



Who are the users?

- Primary User (End User of proposed services)
 - The Cultural Tourist
 - As the target market
 - As a user of content and information

Who are the users?

- Secondary Users (potential supply partners in proposed services)
 - Commercial Tourism Publishers
 - As existing publishers of content to cultural tourists
 - Public / local Tourist Bodies
 - As existing strategic drivers of cultural tourism
 - As existing publishers of content to cultural tourists

Who are the users?

- Tertiary Users (Key Stakeholders in proposed services)
 - Cultural Venue and Events Data Aggregators
 - As potential suppliers of listings data
 - Collection Holders
 - As potential suppliers of collections content

What does “it” want?

The Demand Analysis

- What content is interesting for cultural tourists?
- What are their motivations and what is their consumer behaviour?
- How do they consume “culture” online in connection with their trips?
- What is the target market?
- Can the proposed service pass useful content to the end user?

What can we offer?

The Supply Analysis

- What are current market trends impacting on tourism publishing?
- What can the proposed service learn from publishers of content to cultural tourists?
- What opportunities and challenges can be faced when working with the public tourism bodies?
- What are the data requirements for cultural venue and events data aggregators as well as digitised collections holders?

Who is the Cultural Tourist?

The “Classic” Motivation

- The “Culture Vulture”: travels to learn, the descendant of the “Grand Tour” gentleman and the well educated bourgeois (basically teachers)
- The Cultural Sightseer: travels to tick off

Both are “mass market” supply driven

Cultural tourist, here: the sightseer!



Who is the Cultural Tourist?

The Postmodern Motivation

- More intrinsic perspective that allows for individualised differences; shift away from standardised mass market supply driven principles to consumer orientated ones
- Development of niche tourism is widely acknowledged as a major trajectory in contemporary tourism
- Motivation to experience
- Distinction between people who consider themselves “cultural tourists” and those who do not specify a particular interest in cultural tourism are blurring

Who is the Cultural Tourist?

The Serendipitous Cultural Tourist

- Many trips to cultural events and attractions may have culture as a secondary objective or as no objective at all
- The beach tourist who ended up in a museum because it was raining and was emotionally moved by seeing a particular object
- Experience is key



Deep

Serendipitous cultural tourist

Purposeful cultural tourist

Experience sought

Incidental cultural tourist

Casual cultural tourist

Sightseeing cultural tourist

Shallow

Low

High

Importance of cultural tourism in the decision to visit destination

Behaviours of cultural tourists in the REAL world*

- Cultural tourism is key in Europe (40 % of all tourism activities)
- Rise of the city breaks
- Rise of the elderly people (in the UK: 28 % of the + 65+ took at least 2 foreign holidays a year, compared to 19 % of all travellers)
- Rise of the local tourism
- Rise of the niche audiences

Who is the target cultural tourist?

- Culture Vulture City Break Tourist
- Cool City Break Tourist
- Special Interest Tourist
- Family Sightseer

“Cool, everything ok
now?”*

*me, at that point in the research process

“It’s still a MESS!”*

*Sejul Malde, research manager culture24,
getting nervous...

How do cultural tourists engage with our content?

- One way to define “engagement” is by the changing of behaviours of your audience
- If you want engagement, design for behaviours!
- What are the changing information behaviours of Cultural Tourists in connection with their trips? In the REAL world and *ONLINE*
- User Survey!

How do cultural tourists engage with our content: conclusions

- It IS important to identify and engage digital information-seeking behaviours!!
- Information behaviours are changing rapidly
- Rise of mobile technology usage (and IF the roaming costs are reduced: even more!)
- Interaction with content not only before the trip, but also during and after (3 phases)

How do cultural tourists engage with our content: conclusions

- Strong desire for up to date, local, niche and tailored content that is easily discoverable and navigable
- 2012: the year of SoLoMo!
- There is little usage of digitised collections information
- Serendipitous behaviour plays a part before and during visits

How do cultural tourists engage with our content: conclusions

- Peer review websites, PTB websites and individual cultural venue websites are popular and represent potential partners for proposed services
- Non digital forms of information are still popular
- SEO is key as cultural tourists are increasingly focused on using online search to access information

“Everything fine NOW?”*

*me, at a certain point during the research...

Getting nervous, too...

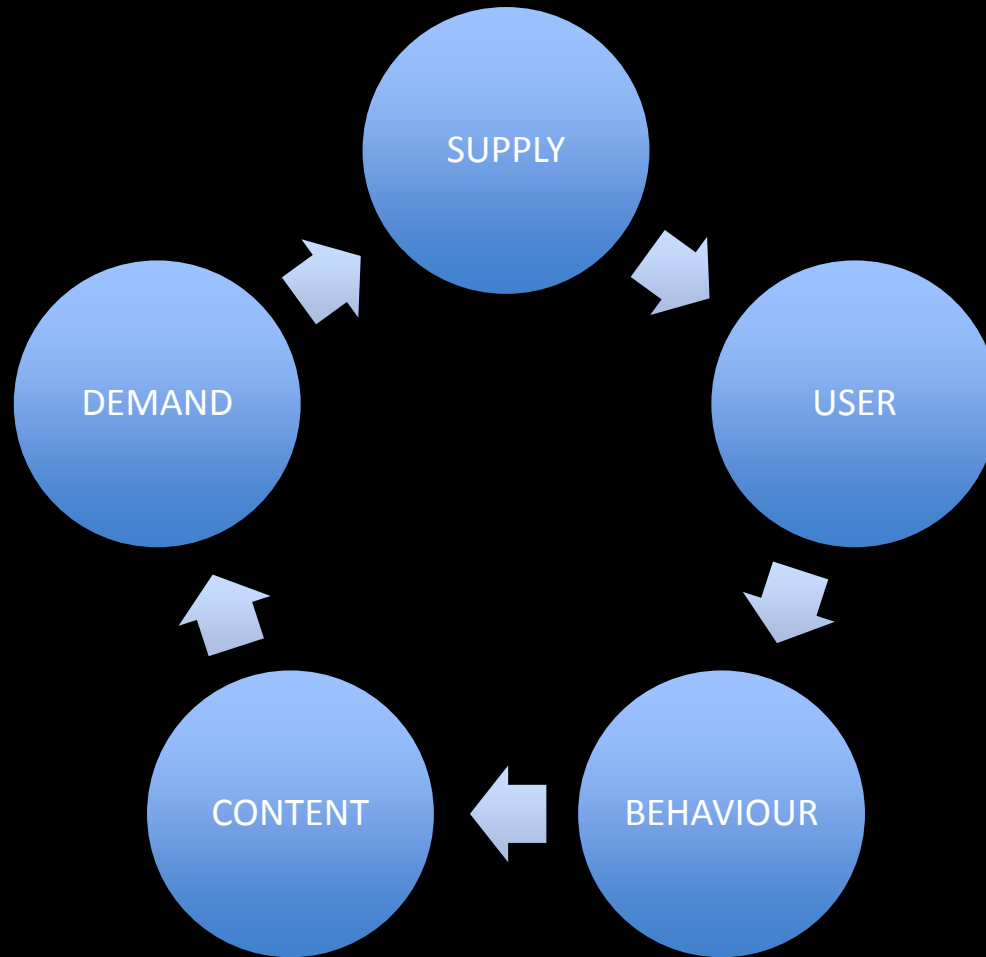
“It’s STILL a MESS!”*

*Sejul Malde, research manager culture24, slightly
freaking out...

THE SUPPLY!

- Content: editorial? UGC?
- Quality: sticky? IPR clear?
- Source: technically accessible?
- Publishers: shift to digital and SoLoMo?
Closed shops?
- Strategy: competition or cooperation of PTB,
stakeholders, publishers, creative people?

The Cultural-Digital-Tourism-User-Ecosystem



“So, what do you think?
We’ll make it?”

*me, seeing a silver line at the horizon...

“It’s complicated”*

*and we are looking for professional help.

The Creative Industries



Approaches in Europeana Creative:

- Thematic based approach: “Great War” (1914 – 1918), focus on Verdun (FR, Lorraine)
- Local approach: Mons (BE, Wallonia), Cultural Capital 2015
- Providing “sticky” content (supply)
- Integrating user (primary and secondary)
- Leaving the creative part to experts: the Creative Industries

“Married!”*

*we are still optimistic if...

... if these problems are sorted out:

- Quality of content (“sticky”, IPR clear)
- Business model: freemium rather than pay-for-content
- Strategic thinking and planning rather than top-down and supply driven approaches (or purely technical approaches)
- Monitoring, understanding and engaging the USER (the shy little creature that hides behind all sorts of electronic devices) and his/her behaviours (not the other way round!!)
- Taking CONCLUSIONS seriously!

“Happily ever after!”

CREDITS

- This presentation contains results from the Culture24 report on scoping and analyzing the needs of tourists, public sector tourism bodies and commercial tourism sectors executed in the framework of the Europeana Awareness Project. The final report will be published by the end of 2012. More info under culture24.org.uk
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Frank Thinnes

Agence luxembourgeoise d'action culturelle

Place d'Armes

BP 267

L-2012 Luxembourg

+352 46 49 46 24

+49 175 160 38 27 (mobile)

frank.thinnes@culture.lu

Skype: frankthinnes

@plurionet

www.plurio.net