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Analysis of the Cultural Tourist Profile in a Local Museum

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Introduction

We can see the emergence and development of Cultural Tourism that is generally defined as «[t]he movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs» (Richards, 1996 [2005: 24]), in so far as

[c]ulture and tourism have a mutually beneficial relationship which can strengthen the attractiveness and competitiveness of regions and countries. (...). Creating a strong relationship between tourism and culture can therefore help destinations to become more attractive and competitive as locations to live, visit, work and invest in (OECD, 2009: 17),

At the same time, within the tourism sector and by reference to the integration of ICT (Information and Communications Technology) in this one, virtual interactivity - that is to say, «[n]o domínio da sociedade da informação, [regarding] a uma característica de algo que é feito ou simulado através de meios eletrónicos» (APDSI, 2017: s.p.) has been giving priority to interactivity in a virtual reality regime and in a second moment and in a phase of increasing development, to interactivity in an augmented reality regime. However, despite the fact that the use of ICT is implanted in fixed devices in the field of Tourism in general and Cultural Tourism in particular, mobile applications especially those related to museum products still need to be the object of design processes, like production and marketing, because of the use of mobile devices and applications is an extensive and intensive development phenomenon, as the concept of Mobile is still embryonic.

In view of the above, and in order to ensure the adoption of a sustained strategic perspective of the study, we define the following structural research questions:

- Are Cultural Tourism relevant and feasible resource for a museological context?
- Can Cultural Marketing contribute to mobile *virtureality* interactivity as timely, relevant and feasible resource for Cultural Tourism in a museological context?

The general aim is to contribute to the definition of the tourist profile of the use of mobile applications in traditional museums allowing them to become interactive museums. In this sense, in response to the study of the tourist profile we propose a mobile application for a museum, with historical and patrimonial characteristics, so that ICT becomes a value during the visit in complementarity to the existing traditional visit.

Methodology

In this research we used a mixed methodology, quantitative and qualitative, in a cyclical triptych approach: observation, concetualization-theorization and intervention.

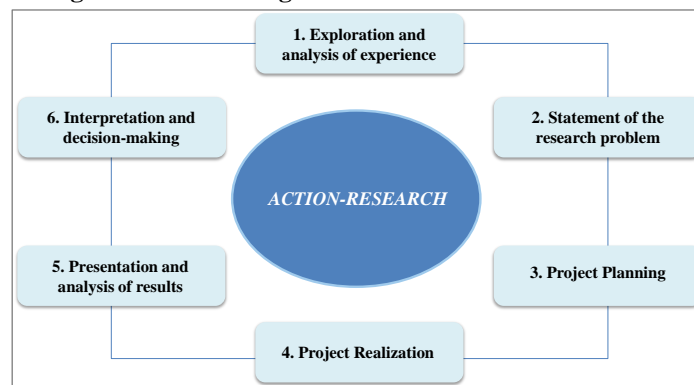
With the observation, the research process allowed to gather information resulting from the essentially descriptive survey of tourism approaches in the cultural field in order to recognize and determine the predominant configuration of the ICT approach in the cultural development of tourism, as well as the inclusion in the conceptual context of the Museological Culture, as observer-visitor and researcher-observer.

Concerning the conceptualisation-theorization phase, the research process was developed based on the characterization from an inductive perspective, of the museological practices to approach the conceptual and institutional framework of this research, with a view to defining this approach and propose the design and construction of an interactive intervention project as well as marketing strategies.

In the intervention stage, the investigative process presents the execution of the mobile and *virtoreal* interactive intervention project in order to verify to what extent the process and the product of this intervention project can contribute to a more extensive and intensive study of Cultural Tourism and Museological Culture, always by the reference points of the conceptual frameworks of Tourism, Culture, Museology and ICT.

In the course of this investigation, the quantitative dimension was more approached through surveys. However, this research is based on the principle of an *action-research* (Figure 1), in the field of research that will be of implementation, development and application.

Figure 1. Methodological scheme of an *action-research*.



Source: Adapted from Coutinho, 2011: 316.

In this sense, the qualitative dimension was obtained from the direct observation, *in situ*, of the visitor-tourist behavior, which allowed to obtain information in the natural environment, and thus allows the research to contribute to the qualitative in a methodological continuum.

Findings

The present work has as a case study the *Biscainhos Museum*, located in Braga, the capital of the region of *Minho* (Figure 2) and is surrounded by mountains, valleys, plains and green landscapes. Nowadays, Braga is substantially urban, mainly around its historical center, the rural areas are located in the limits of the County.

Figure 2. Geographic location: Braga.



Source: <http://geointegracaoaires.blogspot.pt/2012/01/regiao-norte-mapa.html>

Biscainhos Palace (Figures 3, 4 and 5) is inserted in a context with a significant historical-artistic and cultural character, with historical markings of festivities and scenarios conducive to the style of the Baroque period, of glamor and elegance.

Figure 3. External facade (left) and internal facade(right) of the *Biscainhos Museum*.



Source: Own.

Figure 4. Atrium and Staircase, *Biscainhos Museum*.



Source: http://culturannorte.pt/fotos/galerias/04_mb-trio_209695584954d6881e30d2b.jpg

Figure 5. Gardens and Fountains, *Biscainhos Museum*.



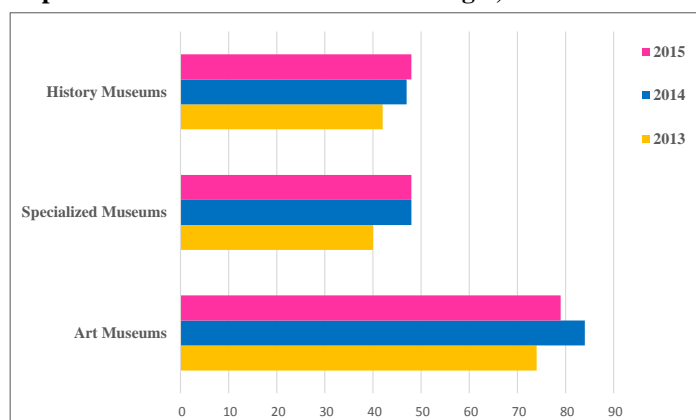
Source: Own.

The significant historical-artistic and cultural character of the *Biscainhos Museum* reflects the importance of the current museological programmatic component. Interactive tourism management is allied to ICT, in the sense that the Internet works «enquanto canal de distribuição e de comunicação, [e] surge como um início de mudança, não só ao nível dos padrões de consumo estabelecidos, mas também em todo o processo comunicacional entre empresas, pessoas e organizações» (Varela & Silva, 2010: 32).

It should be noted that «[t]ravellers and tourists, of all ages, increasingly use digital technologies to research, explore, interact, plan, book and ultimately share their travel experiences» (Oliveira & Panyik, 2015: 54). Cultural tourism in the museological panorama has been growing rapidly. While the tourism of *Beach and Sun* was the origin of the creation of mass tourism in the 60s and 70s of the 20th century, «[n]orth of Portugal has always presented limited figures in terms of tourism development. This is in great part due to Portugal, as a tourist market, having been highly associated as a 'sun and beach' tourism destination» (Cardoso, 2007: 24).

In this sense, we present the national panorama referring to the number of museums (Graphic 1), from the years 2013 to 2015, at the level of museums of history, art and specialized, in order to identify the type of Museum according to the this case of study.

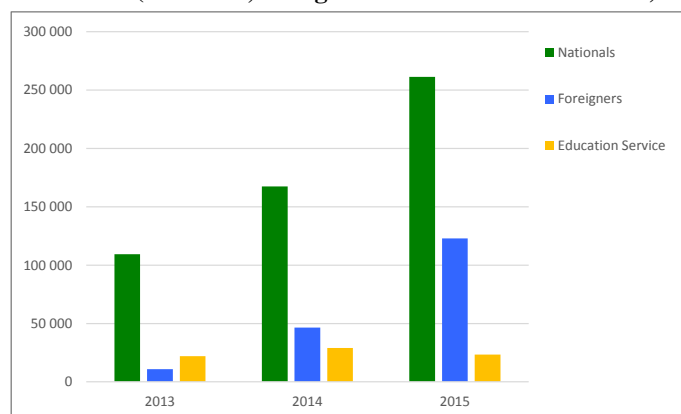
Graphic 1. Number of museums in Portugal, from 2013 to 2015.



Source: Adapted from INE, 2016.

We verified that there was an exponential growth in the number of visitors, between 2013 and 2015, in the museums in Braga (Graphic 2), with an increase of 286.6%.

Graphic 2. Number of visitors (nationals, foreigners and educational service) of Museums in Braga.



Source: Adapted from INE, 2016.

Now, we present a comparative table (Table 1) of the main characteristics of consumers-visitors-tourists of the *Biscainhos Museum*, in the two moments (March and April 2016; July and August 2016) and the growth relations between the two.

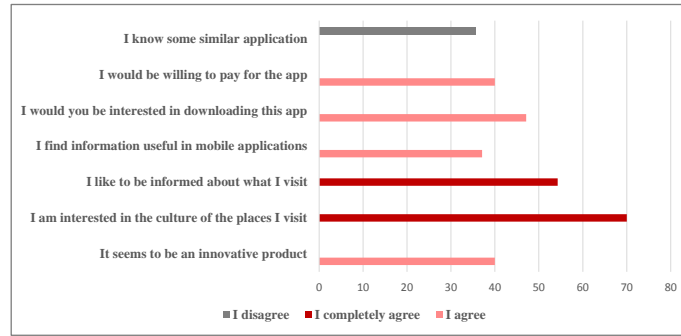
Table 1. Direct comparison of the characteristics of the tourists who visited the *Biscainhos Museum*.

Questions		March and April 2016 (1 st moment)		July and August 2016 (2 nd moment)		Growth relationships
Comes as...	With family	32,9%		37,3%		▲ 4,4%
Visitor type	Tourist	54,3%		79,1%		▲ 24,8%
Accommodations	Hotel	27,1%		64,2%		▲ 37,1%
Stay	Braga	35,7%	2-4 nights	62,7%	3 a 4 nights	▲ 27,0%
Frequency of visits to Museums	+ 5 times	45,7%		46,3%		▲ 0,6%
1 st Visit to the Biscainhos Museum	Yes	85,7%		85,1%		
Duration of the visit Biscainhos Museum	20 a 40 minutes	32,9%		31,3%		
	40 a 60 minutes	30,0%		41,8%		▲ 11,8%
Mobility	By foot	57,1%		58,2%		▲ 1,1%
Information sources	Internet	38,6%		76,1%		▲ 37,5%
Reason for visit Biscainhos Museum	Satisfying curiosities	58,6%		68,7%		▲ 10,1%
Main reason for travel	Vacation	67,1%		82,1%		▲ 15,0%
I rate holidays as...	Cultural Holidays	61,4%		74,6%		▲ 7,5%
Visitng Biscainhos Museum	Foreign	58,6%		65,7%		▲ 7,1%
Sex	Male	38,6%		47,8%		▲ 9,2%
	Female	60,0%		47,8%		
Marital Status	Single	55,7%		32,8%		
	Married	32,9%		49,3%		▲ 16,4%
Age group	19 a 29 years old	32,9%		13,4%		
	30 a 40 years old	22,9%		35,8%		▲ 12,9%
Educational qualifications	University	80,0%		91,1%		▲ 11,1%
Monthly net income	1001 a 2500€	37,1%		22,4%		
	2501 a 4000€	17,1%		47,8%		▲ 30,7%

Source: Own.

Regarding the opinion about the existence of an interactive mobile application (Graphic 3) in the Museum in general they agree with the proposed parameters. The interest in the culture of the places to visit is well known in both surveys go around 60% of the 136 respondents.

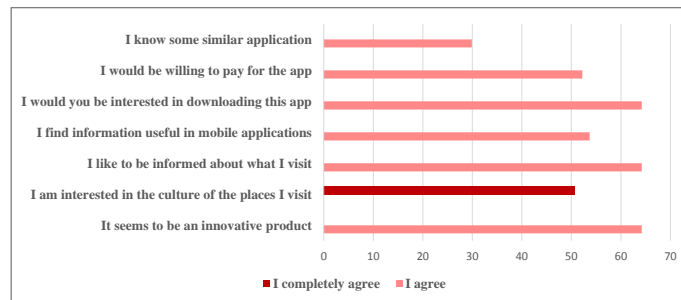
Graphic 3. Opinion on the existence of an interactive mobile application in the *Biscainhos Museum*: March and April 2016.



Source: Own.

During the month of vacation there is more knowledge about the applications of the genre (Graphic 4) by visitors to the *Biscainhos Museum*, 30% of the 67 respondents answered affirmatively.

Graphic 4. Opinion on the existence of an interactive mobile application in the *Biscainhos Museum*: July and August of 2016.



Source: Own.

The socio-demographic profile of the visitors of the *Biscainhos Museum* is:

- Mostly foreigners with incidence between 19 and 40 years;
- Most of them have university education;
- Traveling with the family, usually with a child/teenager under the age of 18;
- They assume that when they are on vacation, they choose for cultural holidays and urban tourism;
- The main source of information for accessing the tourist sites is the Internet.

In this sense, we present the prototype of the interactive mobile application proposed for this case study, according to the consumer-visitor-tourist profile analyzed and according to what they are looking for.

We created a logo (Figure 6) with an element identifying the baroque period, the car, debugging by designer Sylvie Castro.

Figure 6. Final logo of the prototype.



Source: Designer Sylvie Castro.

The studies of color and background images, as well as the existing text in each layout (Figure 7 and 8) were already tested in digital format, through the program *Photoshop*.

Figure 7. Digital Drafts: Studies of the main layouts in *Photoshop*.



Source: Own.

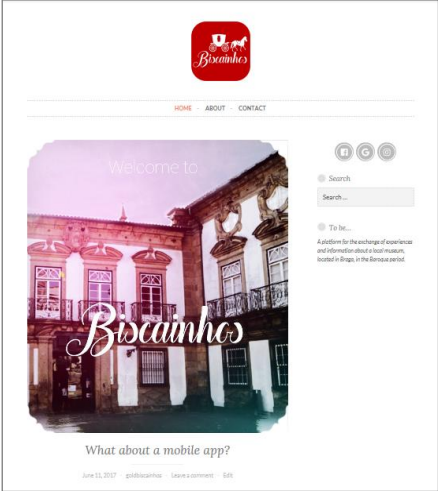
Figure 8. Main interface layout.



Source: Own.

There is a blog (Figure 9) associated with the App created in Wordpress, where we present some characteristics of the Biscainhos Museum, as well as cultural events to happen soon, with the address: <https://biscainhos.wordpress.com/>.

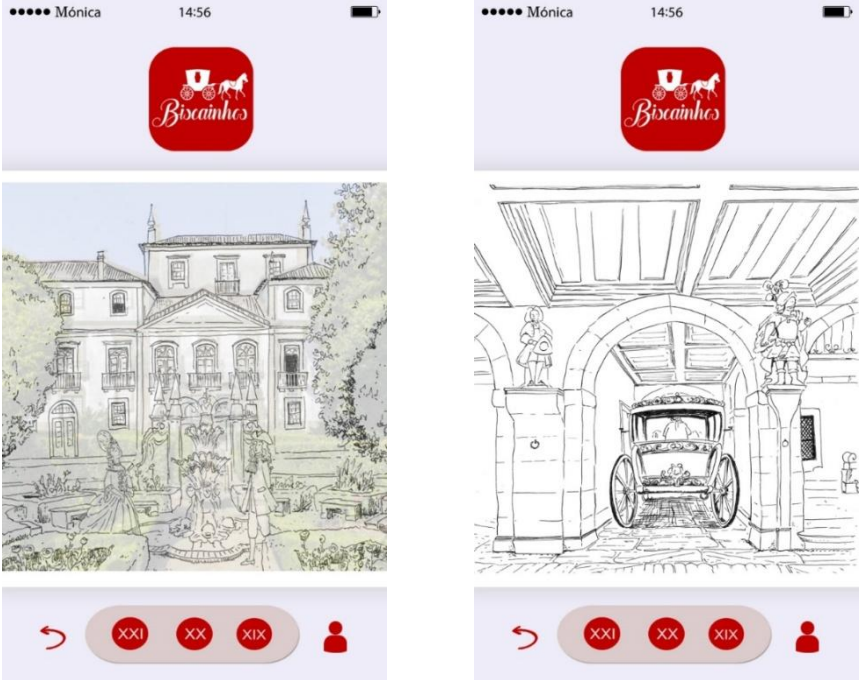
Figure 9. Presentation of the Biscainhos Blog opening template.



Source: Own.

The illustrations (Figure 10) of the Baroque period, made by Illustrator Ângela Vieira, are presented in overlapping current images, so that the user is able to experience the time of the festivals of Braga in the 18th century.

Figure 10. Presentation of the illustrations (representations of century XVIII).



Source: Own.

We propose actions across platforms with the aim that digital dissemination be present in all channels of communication and especially in social networks, in a format free of charge for the publicity of the cultural space and the activities inherent to it. In addition to communicating via Facebook, profiles can be created on Instagram, Twitter and even blogs in the thematic area that allows the dissemination of the cultural and tourist offer of the Museum.

In this sense, we must look for strategic marketing planning at the level of an operational network, where all local museums work in a continuous way so that the offer is more homogeneous.

Conclusion

The management of monuments and museum spaces is often complex; However, today there is a novelty: private parties with the rental of patrimonial spaces as a way to raise funds that allow the maintenance. Without this it is necessary to resort to Community funds and, in this sense, at government level will bet on Portugal 25 and is expected next year a significant increase, as it will be the European Year of Heritage, according to the authors Isabel Leiria e Joana Pereira Bastos in the magazine journal Revista do Expresso.

Culture is increasingly widespread across internationally spread communities, even at national, regional and local levels; The supply is much more varied than a few years ago, which allows access for all to be made available equitably. Proof of this is the transformation of consumer behavior, more demanding and more knowledgeable with the information made available before and after the trip always using social networks, where it seeks to share with the networks of friends the experiences lived and translated into photographs and comments. We can assume that the best publicity is transmitted from word of mouth, the networks resemble much to this same comparison, in which case, we can say is performed from "finger to finger."

The use of mobile applications are increasingly used in the reality of cultural tourism, as it allows the public to experience and revisit what the space once was or what may be in the near future. The realities, augmented and virtual, allow the component of historical recreation, at the digital level, taking into account some parameters: a date, a place, a name for the project, activities or elements to show, main and secondary characters, be characterized By the differentiation of materiality and immateriality. It becomes a new tourist product, with advantages for the local community, it is a vehicle of support to the cultural exchanges; Enables economic development and community cohesion; Residents pride themselves on cultural identity.

Since the tourist has become a collector of experiences and his anxiety is directly proportional to the amount of objects and situations that has and wants to experience, that is, to consume; makes his own life a good to be consumed.

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