

Cultural heritage sites: Approaches to attract visitors by experience orientated staging

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Leisure and Tourism Geography,
University of Trier (Germany)

Seminar
Turismeudvikling gennem samarbejde mellem
destinationer og vidensinstitutioner

Onsdag 27. maj kl. 15.00-17.00
Aalborg Universitet

Agenda

- Warm-Up
- The current situation of sites presenting cultural heritage
- Customer / visitor needs and expectations
- Experience orientation (yesterday and nowadays)
- Traditional ways of staging the cultural product
- Present-day ways of giving unique experiences
- Possible future options
- Implications for the role of DMCs and culture industry

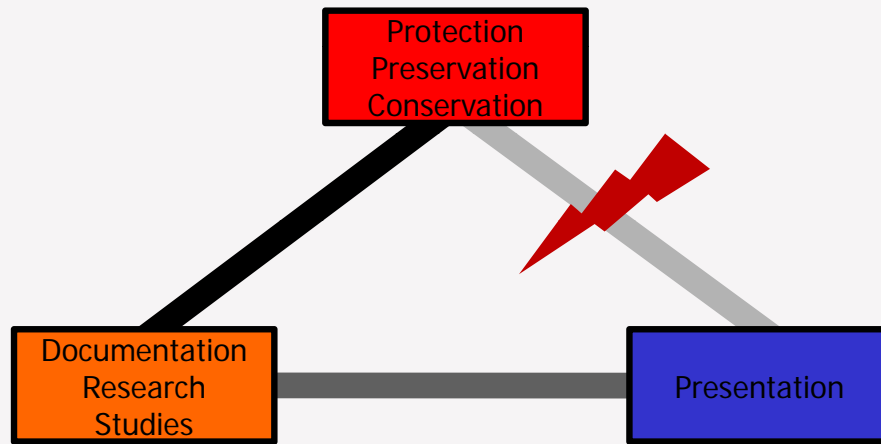
Introduction of the participants

- ✓ Who am I
- ✓ What is my professional background
- ✓ Expectations concerning the workshop

Diagnosis of cultural heritage presentation

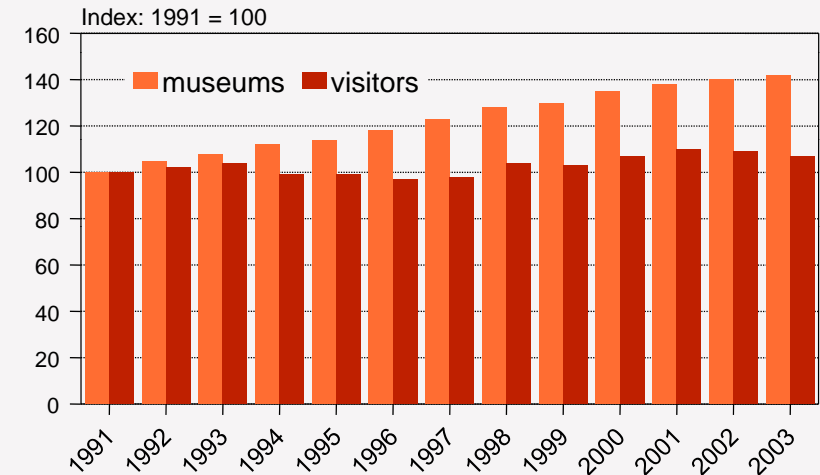
- What do I know about my customers / visitors
- What kind of presentation are we practising
- What type of experience is conveyed

Objectives of cultural heritage organisations / institutions



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Number of museums and visitors in Germany



Source: Statistical yearbooks of Germany

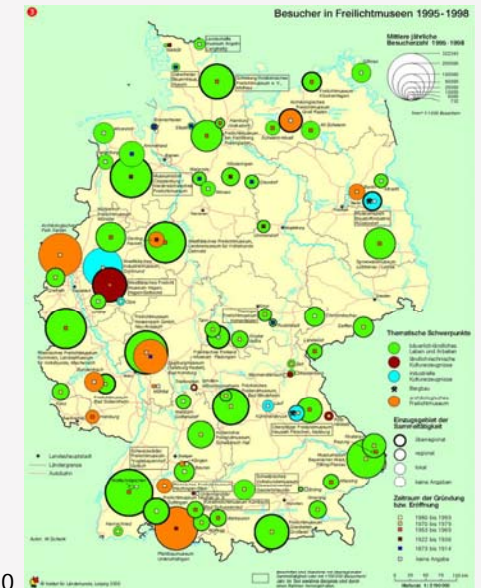
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=
heritage
arts

„I really think **museums** have the reputation like university professors, and you **expect** them to show things which have the backing of **scientific** methods“
a young Australian
(Black 2005)

=
solid, but boring

open-air museums: yesterdays formulas



Challenges for marketing cultural heritage

- Address new target groups and bind existing ones by interesting offers
- Recruit target groups with high income level
- Increase of expenditure
- Optimize the image of a site / destination
- Make the specific cultural characteristics / features of a destination well-known
- Improvement of the acceptance by the local population
- Optimal Marketing-Mix

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Culture and Experience

"Culture is most arguably the most important raw material for the creation of experiences"

Richards 2001

Dimensions of experience:

- 1) Perceived freedom
- 2) Involvement
- 3) Arousal
- 4) Mastery
- 5) Spontaneity

Unger & Kernan 1983

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This experience ?



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Photos: www.coastersandmore.de

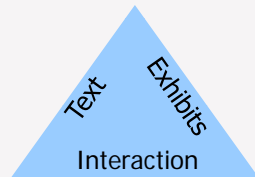
Or this experience ?



Own photographs

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Interaction as a key factor



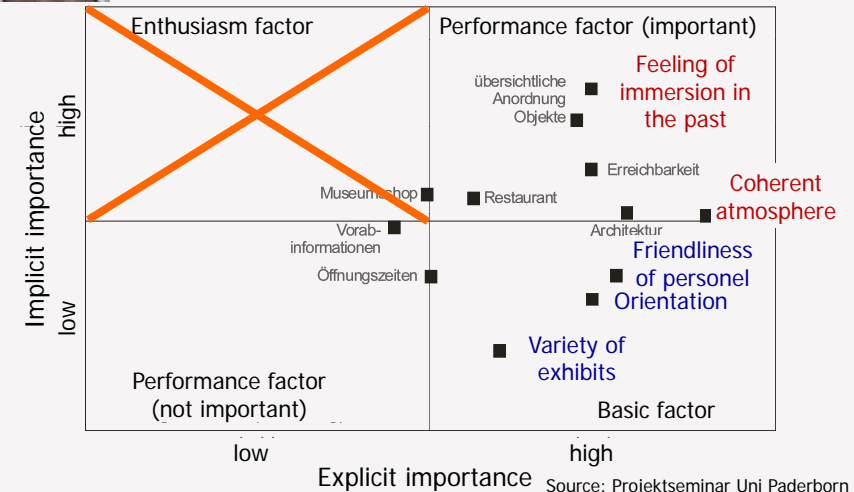
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		Interaktion (Schütte)	<input type="checkbox"/> nicht gesehen <input type="checkbox"/> gesehen, keine Interaktion <input checked="" type="checkbox"/> beginnende Interaktion <input type="checkbox"/> Interaktion	→ kein Ton „So'n Mist“
		Gesamteindruck		eher gelangweilt
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spielt mit Terminal; eher aus Langeweile; froh über Sitzgelegenheit amüsiert über Franz

schließt sich Gruppe an

Source: Projektseminar Uni Paderborn

Zeche Zollern: Coherence of the Staging



Source: Projektseminar Uni Paderborn

Interim recapitulation

- Declining / Stagnating dynamic of demand development

⇒ Higher requirements of the demand side

Experience orientation by staging the rough product (cultural heritage) as an option

Brainstorming

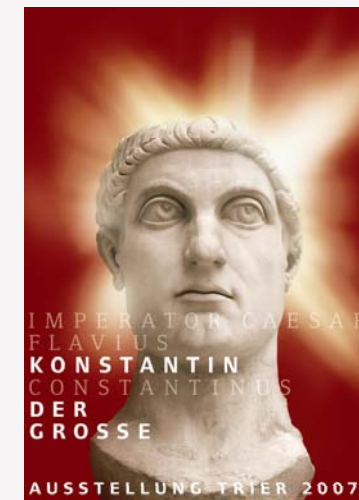
- How might the **presentation** be intensified
- What kind of **experience** do we want to give to the customers
- What kind of **staging** would be possible

The Roman period as the core of the tourist product in Trier



www.trier.de & medienwerkstatt

The Emperor Constantin exhibition



Basic facts of the exhibition

- ▶ 156 days from 2 June until 4 November 2007
- ▶ 3 museums
 - Rheinisches Landesmuseum
 - Bischöfliches Dom- und Diözesanmuseum
 - Stadtmuseum Simeonstift
- ▶ 1,413 exhibits, thereof 685 as loans
- ▶ Overall costs : 6.6 Mio. €
- ▶ 250,000 visitors expected / estimated
- ▶ 353,974 sold tickets (799,034 visits)
- ▶ More than 15,000 articles in the German press
- ▶ Visitor survey by FTG & ETI (face-to-face)
- ▶ Sample: 2,150 interviews (covering the whole period)

The exhibition



Celebrating the exhibition



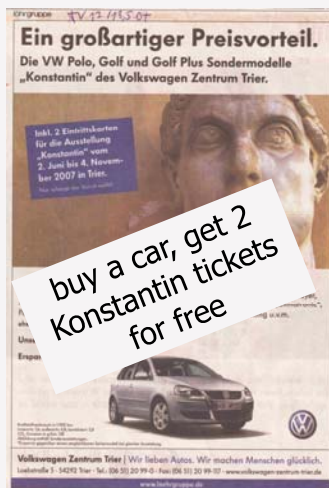
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Cross marketing



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Cross marketing

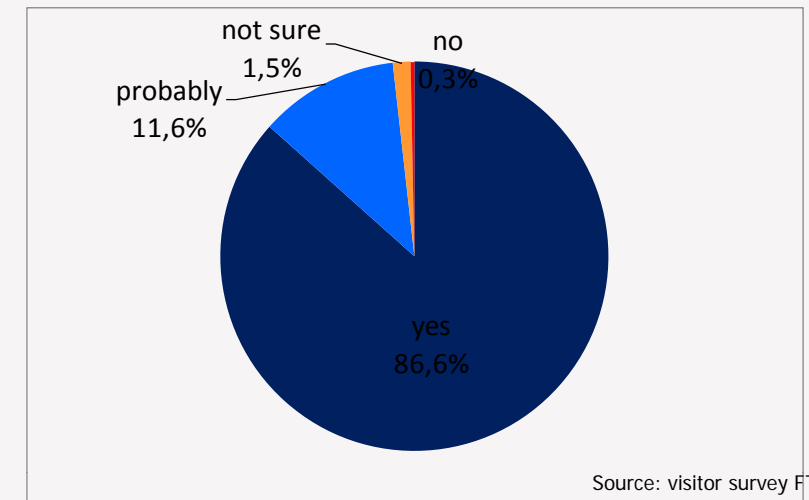


buy a car, get 2
Konstantin tickets
for free

Groß im Gesch-
spricht di-
stau-
Konstantin bread
and cake

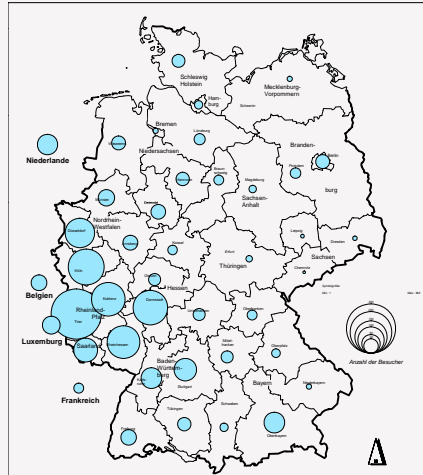
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Intention of recommendation



Source: visitor survey FTG/ETI

Origin of visitors



- Great catchment area of the exhibition
- Every 10th visitor from abroad
- High portion of visitors from other "Länder"
- 1/3 from Rhineland-Palatine
- 1/6 from the Trier region

Almost half of the visitors were overnight guests!

Source: visitor survey FTG/ETI

Number of visits to Trier (only overnight guests)

	number (abs.)	%
first visit	232	25
2nd or 3rd time	359	38
4th – 10th time	202	21
more often	147	16

Source: visitor survey FTG/ETI

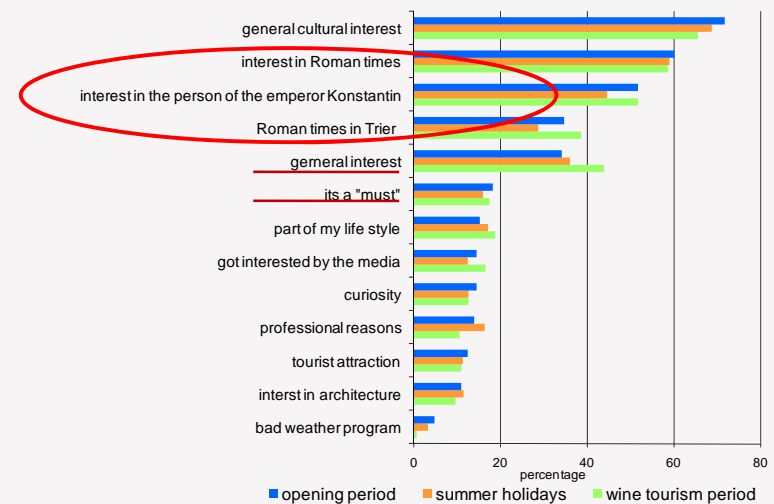
Characteristics of the visitors

- Majority in the 50+ segment (*about two third*)
- Accompanied by partner or friend
- High level of education (*about two third with university degree; ¾ A-level*)
- High income level (*1/4 > 4.000 € per month*)

=> target group with a high affinity towards (high) culture

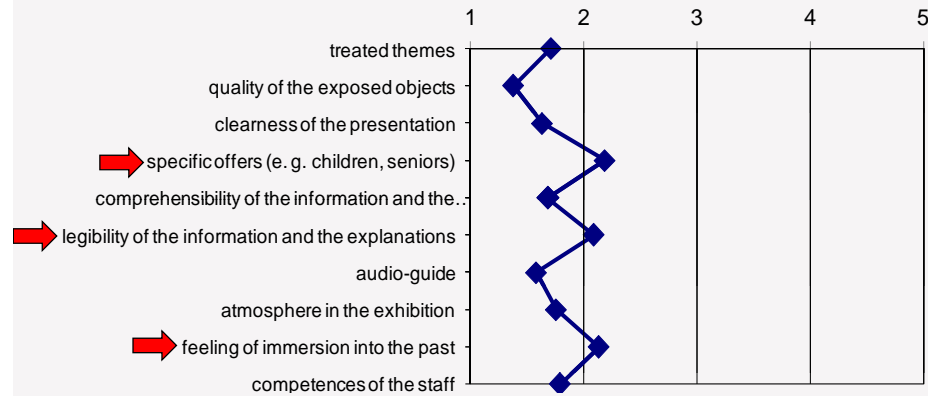
Source: visitor survey FTG/ETI

Main motives for the visit



Source:
visitor
survey
FTG/ETI

Visitor satisfaction with aspects of the exhibition



Range from 1 = very good to 5 = not satisfying

Source: visitor survey FTG/ETI

Economic effects of the exhibition

- ▶ 29,5 mio. € turnover only by the expenditures on the visiting day
- ▶ Another 27,2 mio. € turnover from short-term visitors staying up to 5 days
- ▶ Total Turnover 56,7 mio. €
- ▶ Regional net product: 28,4 mio.
- ▶ About 80% coming from visitors staying overnight
- ▶ Costs of the exhibition: 6,6 mio. € (ratio 1: 4.3)

Core success factors 1/2

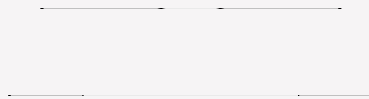
- consistency of the event with the **core product** of the destination
- distinct identification of the target group and
- appropriate orientation of the product
- quality level and
- efficient traditional market-communication strategies via the medias
- indirect marketing, using population as multipliers
 - identification of population in the region with the product
 - word-of-mouth marketing
- supporting collateral activities
 - Konstantintaler
 - Sculpture of emperors feet
 (internal marketing; keep the theme in the peoples mind)

Core success factors 2/2

cooperation

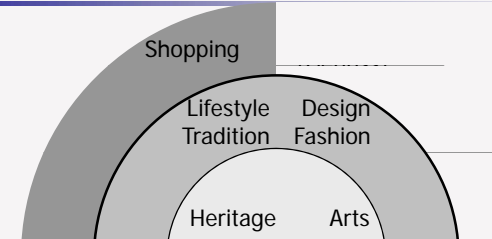
- of three museums acting together generating a critical mass for
 - nationwide attention
 - Threshold of a mere day-trip attractiveness exceeded
=> great catchment area & high proportion of overnight guests
 => economic success
- with local destination management and marketing organisations (DMOs)
- tourism enterprises

integrated products



Quelle: eigene Darstellung in Anlehnung an DTV 2006, ETC/UNWTO 2005

integrated products



Quelle: eigene Darstellung in Anlehnung an DTV 2006, ETC/UNWTO 2005

Options for optimizing

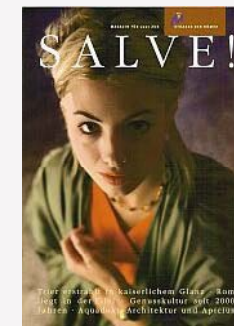
- **innovative ways of staging the product**
high-performance staging inducing an immersion of the visitors into the past



- **linking the cultural offer with other regional options**
e.g. culinary arts & wine, bike-tourism



Bringing the Roman times to live



Tourism as a dream factory: spectacle guidance



www.trier.de

Event performance: Secrets of the Porta Nigra

The story ...

- A centurion – in the splendor of his parade armament – will abduct us into a time when Rome ruled the world – and the Emperor in Trier decided the fate of the Empire. ***Suddenly the audience is standing in the midst of that eventful time – and not just as passive observers!***
- In his thrilling, entertaining, and humorous manner, the centurion takes us on an eventful journey back in time. He wrests the many different secrets from the walls of the Porta Nigra: priceless and puzzling, delightful and dismal. ***Suddenly, all those people come to life who have gone in and out through this gate:*** Emperor and warrior, bishops and barbarians, those walled up alive, and devilish demons. And little by little, the suspicion arises that not only does the Porta Nigra have a great surprising secret – so does the centurion ...
- You will be delighted with this ***eventful journey through the centuries:*** sometimes haunting, often pleasurable – and always thrilling.



Event performance: Betrayal in the Imperial Baths

The story ...

- It is AD 367 ... Uncertain times! The borders of the Roman Empire are constantly being threatened. The inner workings of the Empire are also in turmoil. Uprisings and attempts to overthrow the Emperor occur frequently - intrigues are the order of the day.
- Emperor Valentinian delegates his veteran tribune Mallobaudes to a secret mission to Trier. For he knows that only a Frankish nobleman like Mallobaudes has the influence to divert the conspirators from their plan. A suicide mission! When the secret mission is leaked, Mallobaudes is branded as a traitor by his enemies at court. And that can be dangerous for the Emperor as well. Experience a fascinating epoch live with the Tribune Mallobaudes during the tour through the Imperial Baths in which Trier moves into the center of Roman global politics. It is a time of radical change and insecurity foreboding the approaching end of Roman power.

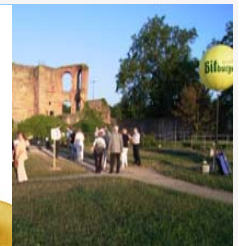
Mallobaudes will take us along on the thrilling journey into the past ...



Established / Mainstream approaches of staging

Moselfestwochen & Antikenfestspiele

- Historical sites as settings
- High quality of the offer
- Branding



« traditional » staging as popular culture

- Brot & Spiele
Bread & Circuses
(Panem et Circenses)



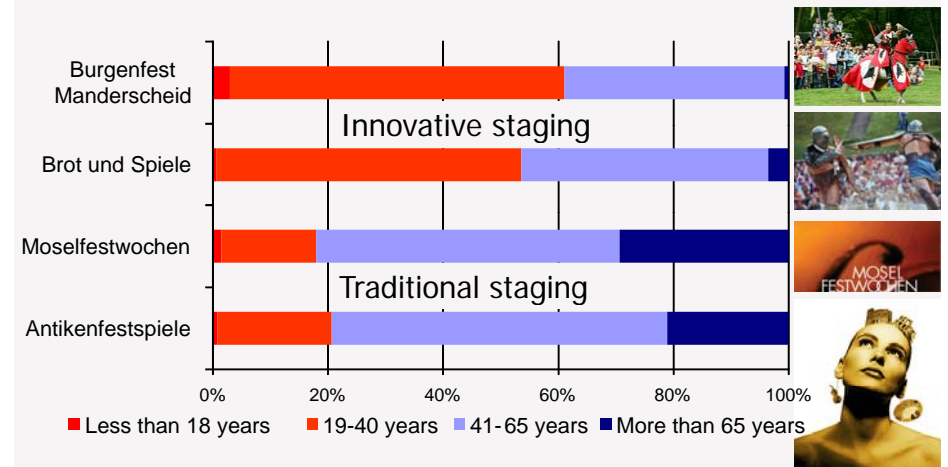
- Medieval castle festival
at Manderscheid

www.trier.de/brot-spiele.de et www.burgenfest.info



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Adress younger target groups

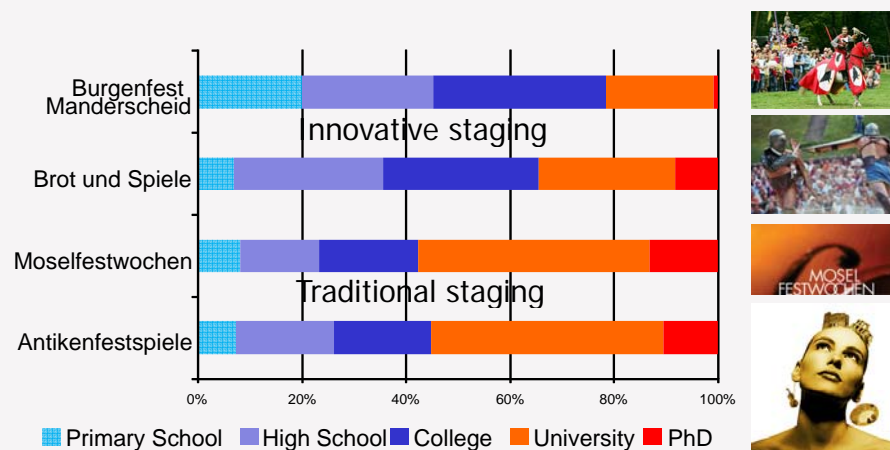


Source: own survey



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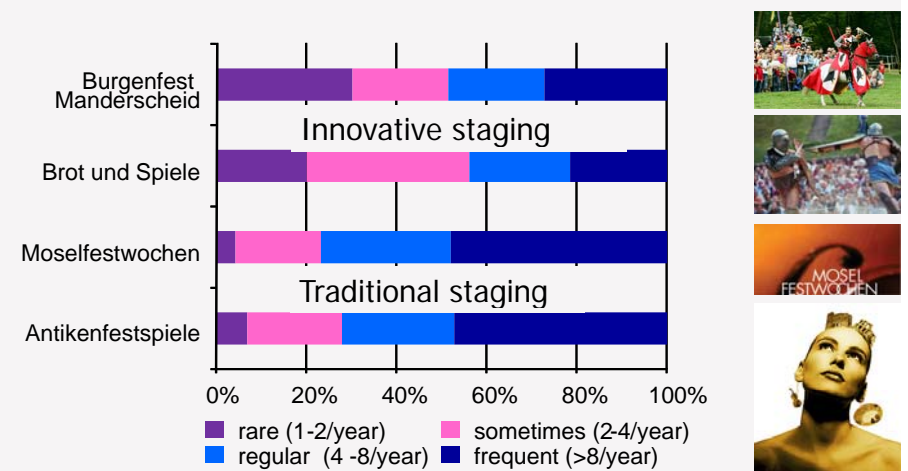


Source: own survey



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Adress not only the traditional culture orientated target group

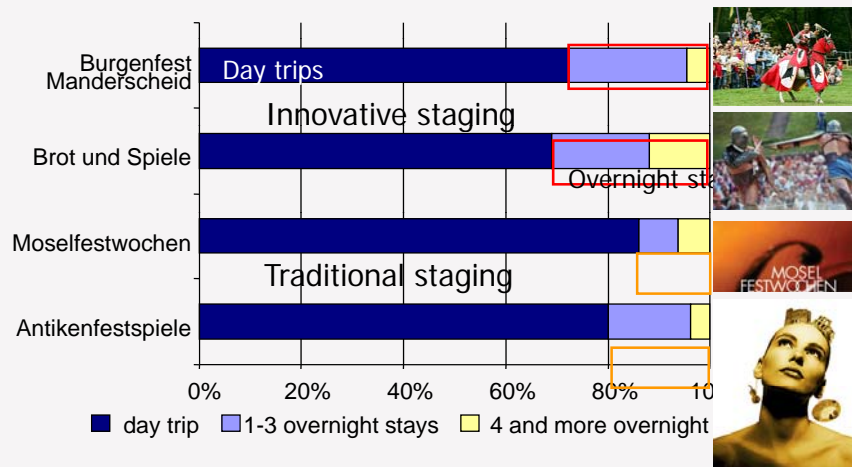


Source: own survey



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Generate additional overnight stays



Source: own survey

Roman Everyday life

Rules for the Stage Management

Give the visitor an added value.	Give him a non exchangeable adventure.	Give him wow-effects as much as possible.
Combine high tech with high touch.	Use staff and people of your town as an attraction.	Even if people cannot understand the historical background of your performances, they should enjoy the entertaining components.
The visitor should fill a role.	Effect should be transmitted to the visitor immediately.	Combine smells, music, eating and drinking with information.
Illustrate the rooms by functions not by explications.	Integrate ceremonies, rites and folklore in the city.	Invite people to a time travel at authentic places.
Integrate animals.	Use unusual transport systems.	Use information systems by iPod and Mobile.
Give the buildings a chance to tell their stories themselves.	Give visitors from other cultures the chance to understand the local history (of the past and the present).	Give visitors a reason to stay overnight.

Source: HODES 2006, p. 89

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Adresses to all spheres of experience

Passive Participation _____ Active Participation

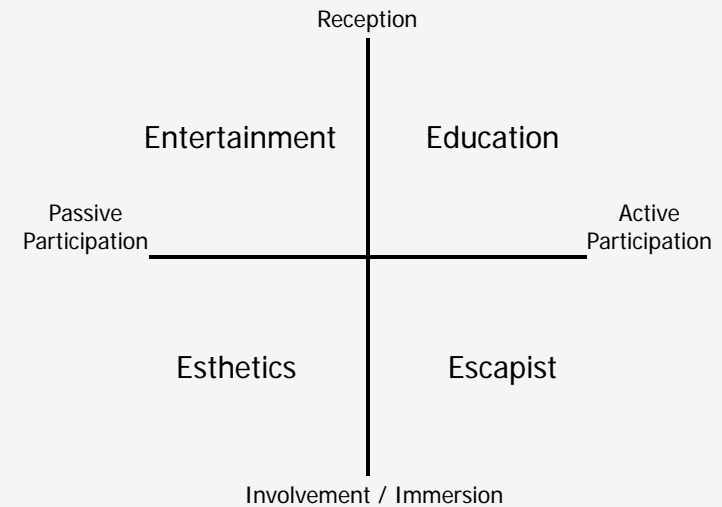
Involvement / Immersion

Source:
Pine/Gilmore
1999, p. 32



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Adresses to all spheres of experience

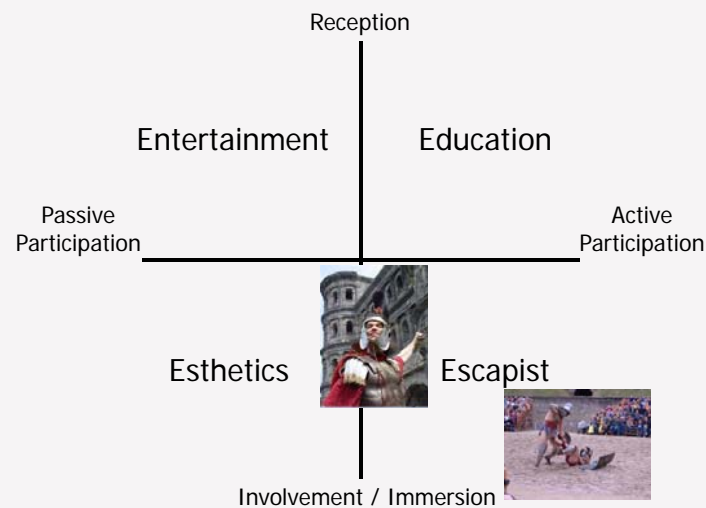


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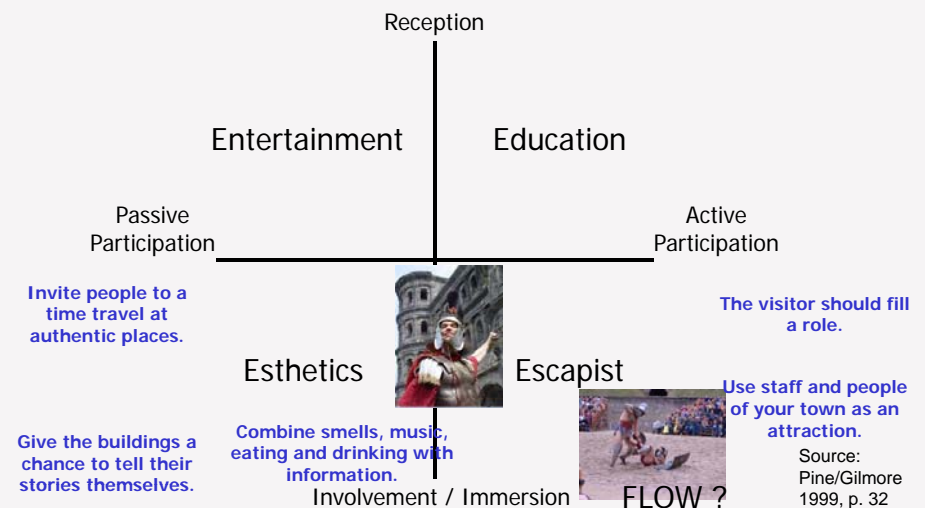


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Adresses to all spheres of experience



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personalizing of the cultural heritage



« interactive » experience



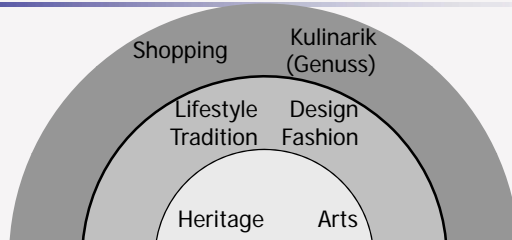
« interactive » experience



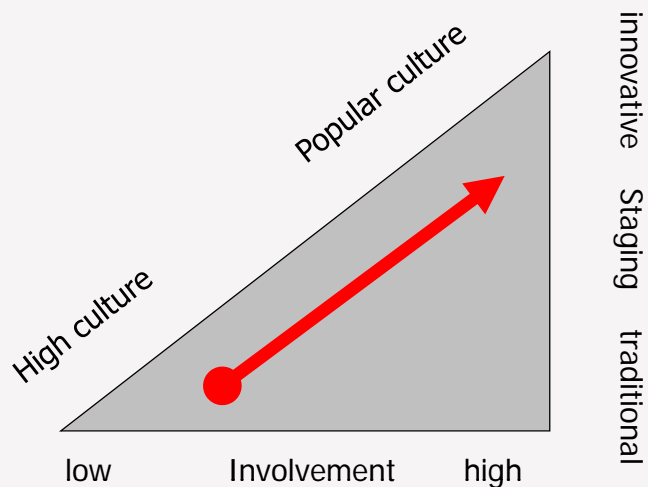
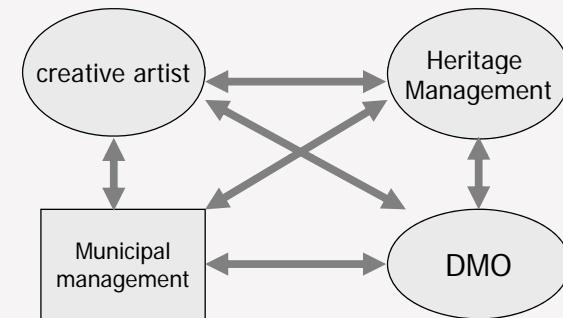
« interactive » experience



consuming cultural sites



Stakeholder network



Future options for an intensification of the personalized experience orientation

➤ Living History ("Historical re-enactment")



Living history is an activity that incorporates historical tools, activities and dress into an interactive presentation that seeks to give observers and participants a sense of stepping back in time. Although it does not necessarily seek to reenact a specific event in history, living history is similar to, and sometimes incorporates, historical reenactment. Living history is an educational medium used by museums, historic sites, heritage interpreters, schools and historical reenactment groups to educate the public in particular areas of history, such as clothing styles, pastimes and handicrafts, or to simply convey a sense of the everyday life of a certain period in history.

Activities may be confined to wearing period dress and perhaps explaining relevant historical information, either in role (also called first-person interpretation) or out of character (also called third-person interpretation). While many museums allow their staff to move in and out of character to better answer visitor questions, some encourage their staff to stay in role at all times.

Future options for an intensification of the personalized experience orientation

➤ Living History ("Historical re-enactment")

Living history portrayal often involves demonstrating everyday activities such as cooking, cleaning, medical care, or particular skills and handicrafts. Depending on the historical period portrayed, these might include spinning, sewing, loom weaving, tablet weaving, inkle weaving or tapestry weaving, cloth dyeing, basket weaving, rope making, leather-working, shoemaking, metalworking, glassblowing, woodworking or other crafts. Considerable research is often applied to identifying authentic techniques and often recreating replica tools and equipment. Historical reenactment groups often attempt to organize such displays in an encampment or display area at an event, and have a separate area for combat reenactment activities. While some such exhibits may be conducted in character as a representation of typical everyday life, others are specifically organized to inform the public and so might include an emphasis on handicrafts or other day-to-day activities, which are convenient to stage and interesting to watch, and may be explained out of character. During the 1990s, reenactment groups, primarily American Civil War groups, began to show interest in this style of interpretation and began using it at their reenactments.



en.wikipedia.org/wiki/Living_history

Living History: Reconstruction of a Roman Wine Ship



Photo: Neumagen-Drohn

Living History: Carnutum (Austria)



www.carnutum.co.at

Living History: Carnutum (Austria)



Photos: A. Kagermeier

Living History



Source photos: Tim Mack 2009



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Future options for an intensification of the personalized experience orientation

➤ Living History ("Historical re-enactment")

➤ Live Action Role-Playing (LARP)

"A live action role-playing game (LARP) is a form of **role-playing game** where the participants physically act out their characters' actions.

The players pursue their characters' goals within a fictional setting represented by the real world, while interaction with one another in character".

(en.wikipedia.org)



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LARP as some kind of Fantasy

- Fantasy motivated
- Reference to mythologie (heroes, the gods, mythical creatures, mythical creatures)
- Historical sites as setting
- main target group 18-35

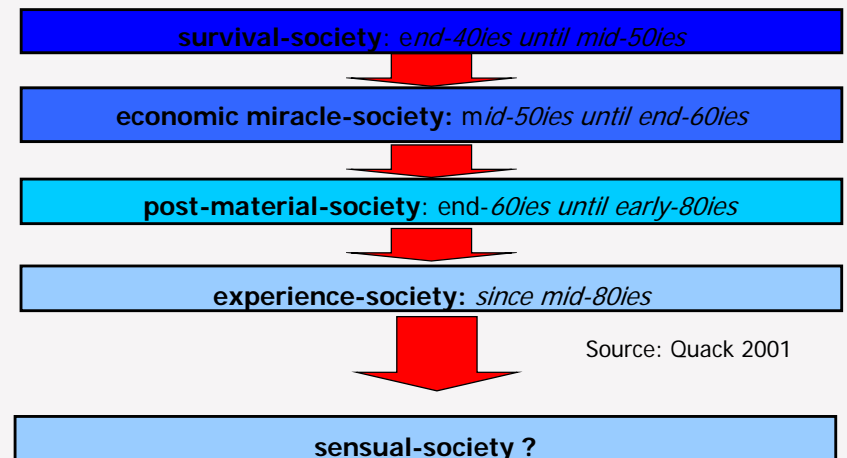


Source photos: Tim Mack 2009



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change of values an consumption structures

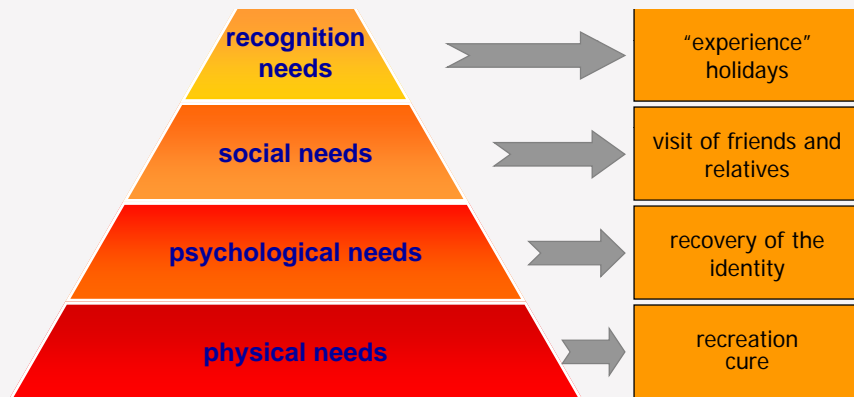


Source: Quack 2001



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Maslow´s pyramid of needs

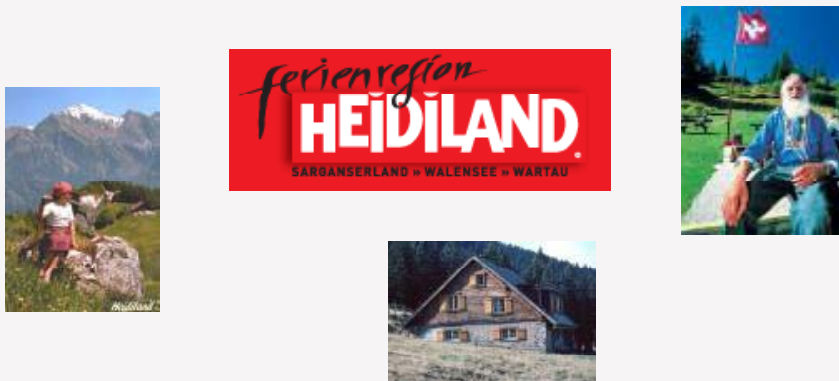


Own design according to: Maslow 1943 & Weiermair 2006

reinvention of tourism as a dream factory

- High level of service quality to create a perfect imagination
- Let them live unique experiences
- To answer this demand it is necessary:
 - Rediscover and reinvent the existing tourist attractions
 - Repositioning as "icons" in the market
- The destination has to be presented as an unique experience

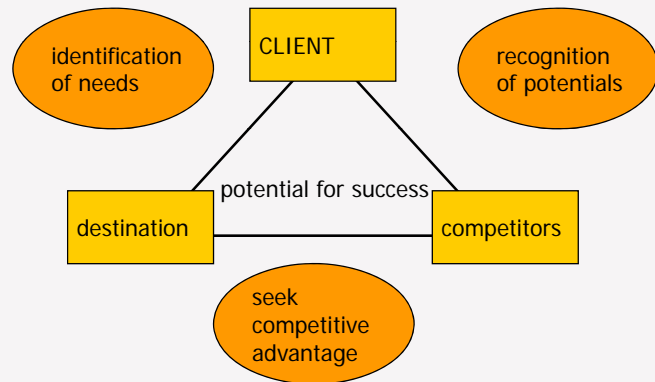
example for the creation of symbolic places



reinvention of tourism as a dream factory

- Challenge for the tourism industry to offer products which respond to this new tendencies based on genuine experiences
- Modern potential management has to reinterpret the cultural monuments and the events
- Give a new value to traditional touristic resources
- Stereotypes and images as a starting point
- Usage of theatric techniques

point of departure for strategic marketing



Ideas for staging at the sites you are responsible for

■ ..

Some remarks on profitability

- ✓ Great Events
(once a year) with network of different stakeholder
- ✓ Continuous offers for everybody

? Special offers (1/2 a day, 1 day with prebooking)

Affinity Groups (AFG)

Affinity-Groups are people interacting in a loose network based in a specific milieu who share common interests

AFGs as typical PROSUMERS



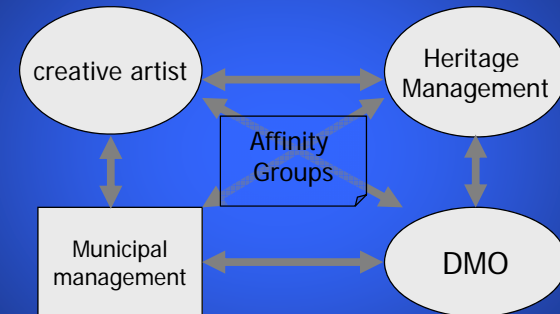
- Optimizing the experience orientated staging by making use of the knowledge and engagement of the AFG members
- Low cost production
- Authenticity
- AFG-Network stimulated Cooperation
- Consumer Integration
- Word-of-mouth

„Castle festival“ in Manderscheid

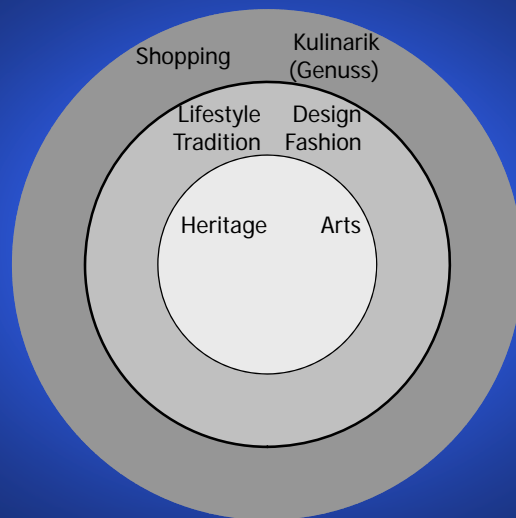


Photos: A. Kagermeier

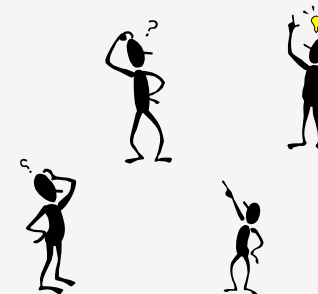
Stakeholder network



experiencing cultural sites



Thanks for your
attention ...



Any further questions
and remarks ?