კულტურული ტურიზმის განვითარების პერსპექტივები საქართველოში მუზეუმებში

ქარაია ლანა

საქართველოს ეროვნული მუზეუმი-ეროვნული გალერეა

კულტურული ტურიზმი განეკუთვნება ტურიზმის ინდუს-ტრიის ერთ-ერთ უმთავრეს ქვეჯგუფს, რომელიც მრავალ ასპექტს მოიცავს: მოყოლებული კულტურული მემკვიდრეობის თანამედროვე ფილოსოფიად, დამთავრებული ტურისტული ბაზის განვითარების მიღწევა. ხოლო ამ კონცეფტის განვითარებაში ერთ-ერთი მნიშვნელოვანი ნაწილია კულტურული ტურიზმის ფუნქციონალური წარმოების საშუალება მსოფლიო კულტურის უკიდურებლობის გამგონება. აქედან გამომდინარე, ზოგადად, კულტურული ტურიზმი დაკავშირებულია განვითარების გამოკვეთის საშუალებათა მიღწევასთან; განსაკუთრებით გამომდინარე კულტურული ტურიზმი უძველეს იქნება, როგორც ტურისტები წარმოადგენს საშუალებას უფრო გამოვლენიდან მსოფლიო კულტურის ფუნქციონალურ წარმოებას. მუზეუმები განუსვლელად კულტურული ტურიზმის მმართველობაში იყოფა თანამედროვე სტატუსი როგორც კულტურული ტურიზმის მსოფლიო კულტურული წარმოების შესაძლებლობის საშუალება იქნება მოყოლებული კულტურული ტურიზმის საშუალი. მუზეუმები მოიცავენ ჭირდის მემკვიდრეობას. მუზეუმები იწყებიან შესაძლებლობას იმ აუთენტური გამოცდილების გასაცნობაზე, რაც კულტურული ტურიზმის მთავარ მოთხოვნად არსებობს. მუზეუმებში შემოქმედების სრულყოფილი განვითარება მოხდა თეთრ-გრილი რტონით, რომლებიც მიმდინარეობითი ბრინჯიათა სტატიფიზირებით გამოთქვა. ხოლო ამ მხრივ, მუზეუმები განუსვლელად კულტურული ტურიზმის მთავარ მოთხოვნის შემთხვევაში მოხდა. ქარაია ლანა

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რაციას კონსერვაციის, კულტურის, განვითარებისა და ადგილობრივი ინფრასტრუქტურის განვითარების საშუალებით. შესაბამისად, მათგან ოთხ ქვეყანა, ეკოლოგიური ნებაირებისა და მუზეუმების ღირომ პოზიციური განვითარებით უზრუნველყოფილობა და გამომგონება. ოთხ ქვეყანა ითვალისწინებს თანამშრომლობა, შეეძლო უფრო დიდი შემთხვევის შემთხვევისთვის. მუზეუმები სათანადო და საგანმანათლებლო განმავლობაში გამოიყენენ უნიკალური საკუთარგან მემკვიდრეობის შესაძლობით, სრულად ანიჭებენ კულტურული ტურიზმის მსახვრელობას.

როგორც ცნობით, ამჟამად ქვეყანაში მიმდინარეობს სამუშაოები, რომლების უნივერსალურობით კულტურულ-შემეცნებით მოსაზღვრეთლო ღირომ პოზიციური განვითარება. თუმცა, საქართველოში მუზეუმებმა (თუმცა ლიკვიდირების იშვიაკო ქვეყნის პრაქტიკაზე) საქართველოში პატივსაცემის შეფასება სხვა მუზეუმებთან შედარებით შეტანების შეფასება სივრცეში იზრდებიან თანამშრომლობის სრულად.

ამავე დროს, ძალიან რისკო აქტიურობის პერიოდი ქვეყნში იყო, როცა საქართველოს ტურიზმის განვითარების განვითარების პრობლემები სივრცეში იზრდებიან. თუმცა, კონიტიური პრობლემები სხვა კულტურულ პოტენციალთა ქვეყნში იზრდებიან.

ამდღევით, ამ საკმაოდ მრავალფეროვან და რთულ პრობლემების გადაწყვეტა შეიძლება შეიძლო, თუთვალისწინებით იზრდებათ თანამშრომლობის პოზიცია, რისლიკვიდობები ქვეყნში ლიკვიდირებული სამსახურები, მუზეუმების საერთაშორისო პროფესიონალურობის შეფასება და ტურიზმის ინფრასტრუქტურის განვითარება.

მეტად, ამ საკმაოდ მრავალფეროვან და რთულ პრობლემების გადაწყვეტა შეიძლება შეიძლო, თუთვალისწინებით იზრდებათ თანამშრომლობის პოზიცია, რისლიკვიდობები ქვეყნში ლიკვიდირებული სამსახურები, მუზეუმების საერთაშორისო პროფესიონალურობის შეფასება და ტურიზმის ინფრასტრუქტურის განვითარება.
Cultural tourism is one of the main subset of tourism industry, its concept covers various aspects: since the newest interpretation (Preservation of cultural diversity) and tendency of cultural heritage ended with the profit of niche tourist market. According to LORD Cultural Resource's definition the cultural tourism is “Visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group, or institution.”

In general with the popular definitions the cultural tourism is
<Concerned with the country or region’s culture (history, religion, art, architecture, traditions and lifestyle);
<The most direct and targeted way for tourists to discover the world in its infinite forms of world culture;
<One of the fastest growing and most popular niche markets today.

Cultural tourism covers all those directions of tourism, what are concerned to the popularization of history, culture, ethnography, tangible and intangible cultural heritage. Therefore, naturally, the key partner of tourism industry is Museum, where visual and other objects of history and culture - the strong instrument for tourists’ attractions-are housed.

Museums are the most important resource for cultural tourism as they have cultural mediators’ status, the diversity of their collections and creative potential to make important possibility to cognize authentic experience-main demand for cultural tourism, it is basis for all its concept and gives opportunity tourists to discover unique culture unknown for them before. As museums are responsible for the tangible and intangible natural and cultural heritage, their connection with cultural tourism comes as natural as possible.

In ICOM (International Council of Museums) Code of Ethics the museum is defined as “Non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment”. This definition clearly expresses the importance of museum for interested people in cultural tourism. Among these people are families, friends, schools, pairs. Museum space for them is attractive place, where exhibits tell diverse “stories”, it covers unique context to cognize the external world, often bases on “free choice” of learning and ensures accessibility of knowledge and opportunity of understanding and cognizing cultural values.
in a new manner. According to the research and creative activities of contemporary museums, the museum is defined as informal educational institution, where scientific and cultural history of society is housed. The museum researches, exhibits those “elements”, what then “models the future”.

In recent years in parallel of changing society demands of cultural tourism has increased as well, what issues new challenges for museums and without that impossible is development of tourism and on the contrary. Development of cultural tourism contributes preservation and popularization of cultural heritage – concentrates definite financial income for conservation, research, education and development of local infrastructure. Therefore cultural tourism and museums have big potential for interaction and development in many countries, but in several countries like Georgia despite unique cultural heritage museums aren’t involved in cultural tourism industry because of problems spectrum, what is really large and obviously museums space in the country needs to be fully renovated in order to respond recent demands of 21st century and cultural tourism. Moreover in Georgia there are more than 200 museums of different profile (History, art, literature, memorial, university, museum-reserves etc.) in all regions of the country. In these museums are kept the richest cultural heritage (from the ancient dwelling to unique exhibits of 20th century), what makes clear, that Georgian museums have great potential in development of cultural tourism.

As it is known nowadays the museum reform is being passed in the country and one of the priorities of this reform is to support cultural-cognitive tourism development in Georgia, though museums (if not count several museums, for example Signagi museum, Alexandre Chavchavadze Tsinandali House-Museum, Museum of Art, Dmanisi, Dadiani Palaces History-Architectural Museum, Vardzia and Uplistsikhe museum-reserves ...) aren’t involved in cultural tourism industry, what at first is caused by several fundamental problems:

< Unsettled material-technical basis, infrastructure;
< Bad quality of offered programmes and service.
< Non-adapted and non-updated interpretations of exhibitions - Museums are confronted with the challenge of multi-layered narrative all the time. From the point of view of the visitor, they must consider how much knowledge to assume and what kind of tone to strike. But at the same time, they have to make an effort to make sure that the story they are telling is recognizable and responsive to the perspectives of all the various groups that it purports to represent.
< Museums’ oldest expositions and lack of attractive programs with that;
< Low level of museum “product” popularization and lack of communication with society (including with touristic agencies). In Georgia as a rule the cultural tourism tours are restricted with selected places in advance as touristic agencies and tour-operators don’t take into account (or they aren’t aware about) many museums or monuments, which really have touristic potential. This everything faces not sufficient communication between museums and touristic agencies.
Nowadays in Georgian Museums in the point of cultural tourism development only few but even progressive steps can be noted. Cultural tourism together with other forms of tourism is priority for National Tourism Agency of Georgia. It supposes to create comfortable environment, tight contact with touristic agencies, professional training of the staff and increasing informational services, what actually is realised with collaboration of several museums in Georgia yet. Regarding to agencies activities here has to be mentioned Agency’s research (2010) into the foreign tourists’ demands, where 44% has cultural tourism, while research conducted in Tbilisi (2009) shows that the most percentage of population prefers Summer holidays and the second place has cultural tours. Of course local society has to be interested in its cultural heritage and the above-mentioned fact shows that museums must communicate and make awareness through the community, they have to arrange according activities directed to attract local and foreign audience as well.

If we discuss museums’ activities as themselves, there can be named few museums including Georgian National Museum’s small but quite progressive activities in order to improve and popularize touristic environment in its museums and sites. Georgian National Museum, what unifies museums, research centres, archaeological sites, makes serious activities regarding the popularization using the potential of its museums richest cultural heritage. Here can be mentioned Signagi Museum in kakheti region, where during P. Picasso exhibition and its accompanying educational programmes, actions and electronic lessons there more than 36 000 visitors visited the exhibition. Notable are Dmanisi Museum-Reserve, what at about 5 000 visitors had during its opening season, newly opened National Gallery with eight exhibition hall and public spaces, Janashia History Museum – these museums are distinguished with their expositions and infrastructure made by modern standard. Regarding to all activities of National Museum there has to be noted as well close collaboration and partnership with international organizations, embassies and with private sector of this or that region in order to support cultural tourism development.

It is worthwhile that for popularization of cultural heritage and encouragement of cultural tourism development National Agency for Cultural Heritage Preservation of Georgia has big importance, it has carried out certain activities with modern integrated infrastructure, renovation of museum storages and consequently of exhibition spaces in Gonio-Apsarosi Archaeological-Architectural Museum-Reserve, as well as in Museum-Reserves of Vardzia, Mtskheta and Uplistsikhe. The agency has published Georgian-English guides of modern standard and plans to make presentation tours in Museum-Reserves and in architectural complexes there.

Of course these small examples aren't enough for cultural tourism development in Georgia. It is necessary for Georgian museums to analyse their problems and precisely define priorities for groups interested in cul-
ultural tourism, these are diverse target audiences and they need different approaches. Also representatives of governmental economic sector and National Tourism Agency of Georgia, who are responsible for Georgian tourism strategies, have to take into account museums role in attraction of tourists and facilitate its integration in the concept of cultural tourism.

In case of analyzing reasons of undeveloped cultural tourism in Georgian museums, researching museum potential and taking into the consideration issues listed below, the Georgian museums can be the largest resource for tourists:

- Research and analyze modern demands of cultural tourism market;
- Development of museum infrastructure because for tourism is essential not separate cultural objects but the cultural landscape at all;
- Preventive conservation works for museums’ collections;
- Training visitor service staff in order to improve this important side in museums;
- Popularization activities of Georgian museums as touristic destinations with various marketing possibilities;
- Combination of tangible and intangible cultural heritage with thematic programs and close relation with touristic itinerary;
- Creation of attractive and diverse “packages” for different society groups (individuals, families, schoolchildren, businessman etc.);
- Cultural tourism products may not have the short-term potential to generate significant tourism revenues;
- Close partnerships with tourist agencies and with other institutions in the field of tourism
- Cutting-edge technologies: the transition from a closed-in museum space to an information museum with resources available for the public.
- Spreading information – promotion with media and internet (web-sites, blogs, social networks etc.), guides, maps, leaflets and other published production, CDs, interactive info-desks in different languages.

Besides necessary is for each museum to define clearly its resources, to develop cultural and natural heritage packages and make various events, restaurants, hotels and trade places as active partners, because nowadays cultural tourism is product for social and cultural development of society, it is identified with profitable sector of tourism industry (In some cases cultural tourism is “Potential Economic Rescuer” – in many countries of the world cultural tourism is considered as generator of “21st century” in order to improve situation in economics and creating of work places).
Certainly, solving all these hard and various problems is impossible at all, though it is urgent to make the first radical actions in response to the challenges and incremental rivalry of 21st century, as well as to increase museums vitality and number of visitors. Moreover Georgian museums really can develop cultural-cognitive tourism according to the market needs and they can play an important role in development of intercultural dialogue.

References:


ICOM Code of Ethics (ICOM), http://icom.museum


ICOM, WFFM, ICOMOS.


Web-site of Georgian Museums: www.georgianmuseums.ge