

TRENDS AND PECULIARITIES OF INTERACTION OF TOURISM AND MUSEUMS IN ARMENIA. EFFECT OF SYNERGY

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Over the past quarter century of the history of independence of Armenia, after the collapse of the Soviet Union, the interaction patterns and the ideological environment have changed. Armenia is in a transitional state of the formation of market relation and these realities force us to form new technological links between the tourism industry and the cultural environment in which museums have a special place. And the question not only and not so much is that each individual museum has to “survive” in the harsh market conditions, but that the museum can and must find its strategic decisive place. Developing itself, the museum, as a catalyst for the tourism industry, plays a significant role in the social and economic development of the region. The tendencies of development of museum tourism in Armenia, the problems of regional museums of Armenia and their characteristic features are considered and a matrix model of interaction of museums and travel agencies, the evidence of synergy effect for Armenia in the interaction of two spheres of tourism and museum business are presented here as a single system. Examples of successful projects implemented in Armenia which have synergetic effect (an example of creation) are also given. The concept of a museum as a Center of gathering information in the coordinate system of travel agency-tourist-museum is given here. The museum is considered as not only a place of storage of exhibits, data archiving and a research center, but as the main link in which the cultural, geographical and historical information of a separate territorial area is concentrated. The museum is a generator of the formation of profits in the technological chain consisting of the tour organization-tourist-cultural layer.

Key words: *Armenia, museum, brand, tourism, synergy, cooperation, model of interaction, guide, excursion guide, the center of gathering information.*

Introduction

Using the cultural heritage of the Armenian people collected over thousands of years the branches of the tourism industry (Intourist and Sputnik) operated in Armenia in the Soviet period which in this or that way solved the issue of integrating tourism and culture and promoted awareness and development of these two spheres. But after the collapse of the Soviet Union, like many other large structures, these giants were practically destroyed, and, accordingly, all the relations between tourism and the cultural environment were stopped and particularly, the relations between museums as one of the carriers of the cultural environment were broken. Not only the ideological environment, accents and personnel, but also the interests of the user have been changed. With today's market realities, both representatives of the tourism business and museum organizations have to find new solutions and ways to restore and establish these lost connections.

In Armenia, the tourism is a unique opportunity for an ordinary traveler to visit not just unfamiliar places, but those places where few people have been but it is not for a researcher - specialist. The historical, educational, purposeful, museum and other types of tourism are not presented here in a "pure" form, but as if at the junction of forms.

Leaving the house, any tourist and traveler schedules a route for himself. It means that the purpose and objectives of the trip may not be very clear for him, but the traveler decides for himself where to go beforehand. Using what criteria does he do it? How and on what basis is a “new” country chosen for visiting? Arriving in the country as an ordinary tourist, he somehow gets into its museums. And then the question arises: is the museum claimed to create an image of the country for the visitor? to form a certain point of view on its homeland, to make you look at the country from a certain angle?

Can a museum take any “preventive measures” in order to attract foreign tourists, gain their trust and enlist the future support of their “compatriots” in promoting the museum brand?

There are many examples of how a museum becomes the “face” of its country as a brand. It becomes not only recognizable and significant in the global cultural space, but also represents the image of the country for foreigners and the image of the motherland for compatriots.

Well-known examples of museums of this kind are: the Metropolitan Museum in the United States, the Louvre in France, the Hermitage and the Tretyakov Gallery in Russia, the Solomon Guggenheim Museum in the United States or Bilbao, etc.

“If yesterday the project of museum was primarily about creating an “interior” and the exposition as a unique work of art, the success of which was the talent of the scriptwriter and the artist, today it is a complex product integrated into long-term social and economic development programs which is the result of consolidated efforts and every time a unique fusion of symbolic, social, cultural and investment capital”.¹

Conflict setting

What are the perspectives for the development of tourism and museums in Armenia in terms of the stated topic? What are the “national” peculiarities of this cooperation? Tourism and museums - what is the synergetic effect? How can this path be shortened from a traveler-tourist to a museum, and how to integrate provincial museums into the tourist business?

What is the reason that many cultural and historical sites in our country are not visited by tourists and are not included in the registry of travel agencies? These undoubtedly noteworthy representatives of the national culture have been left out of the attention of not only the tourists, but also domestic state structures (organizations) obliged to decide how and where to realize this unrelated image resource of the territory.

“Entering into the market of cultural technologies, the museum produces samples of new activities. These are modern multimedia expositions, outdoor exhibitions, “live” ethnographic expositions where the village lives as if “behind the glass” and the visitor passes by simply watching. You can add historical reconstructions and historical modeling to the list of new museum practices which imply the cognition of the past through modeling it in the present”.²

There is no need (and means also) for the national or folk “imitations” in Armenia which are very widespread in the world. Armenian architecture, which is of interest from the point of view of museum or historical tourism, is quite authentic in itself. Architectural monuments exist in such a variety of quality and quantity which makes all imitation projects unnecessary in advance.

Research results

Many cultural and historical sites of the national heritage of the country are concentrated in a relatively small area and not all of them exist as a museum (collection). Sometimes it's just a detached object (for example, a temple, a fortress, ruins etc). Often they are in places hard to reach and in poor condition. The underdevelopment of tourism infrastructure and the lack of programs and methods of interaction with museums is the main reason for the poor attendance of both museums and some unique historical sites or even regions. After all, independent of the scale of the activities of tourist organizations, their routes are almost identical and geographically limited. It means all tourists travel in the same type of areas, regardless of the chosen method of traveling, the sum of money, degree of

¹ Museum projecting / Editor in chief A.A. Sherbakov, composed by A.V. Lebedev, M., 2009, p. 7-8// Laboratory of museum projecting, Russian institute of culture, 2009

² Samples and figures of modern museum structure. This lecture of expertise was figured by V. Yu. Dukelskiy, Candidate of Historical Sciences, a leading scientific worker of the laboratory of museum projecting RHC during the seminar for the museum workers – the author of project and the winner of grant competition <<Changing museum in the changing world>> in 2010.

preparedness and the chosen type of tourism. Naturally, it inhibits the development of each specific unit of the participant of the process separately and does not give the desired effect when combining the efforts.

How to solve this problem? How can a museum interest a travel agency and vice versa? How can it become attractive in terms of investment? How can it convince travel companies in the mutually beneficial cooperation?

In our country there is no separation of spheres of influence of tourism and museums. There are some "independent fields" in museums and travel agencies. Each has its own corporate features and individual coexisting in parallel tasks, which, however, do not interfere with the development of each region separately. And this factor can in no way serve as an obstacle to the positive and obvious synergy effect from their cooperation.

Small museums in small towns undoubtedly have a perspective of development in Armenia. Often, the funds and collections of such museums are so unique and significant for world culture, they represent the uniqueness and value of the culture of their country so accurately and vividly that they create its image in a certain extent. It is characteristic that most of the museums in Armenia in exception of some of the museums having status (the Parajanov Museum, the Genocide Museum, the Komitas Museum etc.) can rightly be considered as ethnographic or geological museums.

The peculiarity of museum tourism in Armenia is that this process seems to be self-organized in a natural way. And although over the years, such spontaneous, poorly organized and often not planned by either of the parties the interaction of travel companies and museums develops into an equal partnership and nevertheless, they do not have a clear plan of cooperation. A significant ratio of major investment in any Armenian museum is brought at the expense of visitors - tourists traveling with a travel company who "pass" near the museum and drive along "as if on the way." As time and circumstances go, museum tourism has already become part of the structure of the work of many museums in the country. And today's partnership of museum organizations and the tourism industry is a new, promising and highly successful line of business for both spheres of the direction of activity.

At present, the situation is so that the tourism industry in Armenia is more developed and well organized, the investment influence of foreign capital and financing from state structures are much more significant in it than in the field of museum business. Nevertheless, there is no clear management structure and patterns of interaction between travel companies in the tourism industry. Major travel agencies in Armenia, as a rule, cooperate with small ones one-sidedly from the position of "elder brother".

Concerning the museums, large and status museums in Armenia which are obviously well visited and included in tourist routes, as a rule, do not have developed strategies for embedding regional museums in their structure. Currently, the only kind of interaction (cooperation) of small and large museums can be called touring exhibitions. The common thing is that in Armenia in both these areas (tourism and museums) the process of intra-corporate integration takes the first steps.

A large percentage (over 70%) of tourists visiting our country are Armenians by origin and they consider today's Armenia as their homeland. It is a sort of original type of target tourism with a very popular motivation of "visit the house of the grandfather". Such a tourist - Armenian arrives in his historic homeland. He has already formed the emotional image of the country according to the stories of grandparents, intellectually (being well-informed) he is more or less prepared. He wants to receive a visual confirmation of everything he has heard and read. The motivation to visit the country and its museums is the desire to reach his roots, to deepen into the atmosphere of his homeland and to enjoy it. This unusually grateful, interested category of tourists is a huge target audience for some small local museum.

Naturally, the travel agency collaborating with a specific museum (s) and making the route is set to "lead" such a tourist to the museum, and the museum - to "meet" his expectations. And if a

foreigner is seen in small (especially ethno) museums as a dear guest, then the Armenian visitor is accepted as a native one.

“In a contemporary culture saturated with images and sounds where a person experiences the strongest informational and emotional pressure every second, such a conservative museum environment often becomes a truly exclusive meeting for the tourist and a special experience”.³

Some small (there are many of them in Armenia) museums not having a strategy of development and introduction into the world cultural community as a market unit, got into the modern trend in a natural way. In other words, the chosen way of communication with visitors and all the activities of the museum as well, in principle suddenly turned out to be creative and true as a product of a certain tourist interest. And, in its turn, if previously only people who had set before themselves such a goal reached deep in the country, and only specialists and researchers got into the little-known regional museums, now almost any tourist has the opportunity to get to almost every corner of the world, of the country, its regions and museums.

“The practice of preserving and tourist programs should represent high quality information to support the visitor to recognize the sense of heritage and the need to protect it. These programs also must support the best visit of the tourist”.⁴

Very often such museums are concentrated on some unique samples. And all the exposition and the background are set round these samples. This does not compel informational and emotional over crowdedness. Such kind of excursions are remembered by the tourists for long time and are later told with pleasure to their compatriots. If to take into account the fact that more museum workers in such “province” little museums are the fans of their work, they are sincerely devoted to their job and consider the museum their home, then the best figure of the country can not be dreamt about.

There is one more characteristic, perhaps, for many countries with numerous little-known museums. The staff there is very small and the experience and level of work is very high. Many of the employees perform several functions simultaneously, occupy more than one and even more than two positions on the staff and know more than one foreign language. Such a guide - researcher can easily serve as a guide in any travel company. I know from my own experience that many travel agencies in Armenia use museum employees as “invited specialists”. This independent process of transferring guides from the museum to travel agencies is quite common for Armenia and it is high time to organize and legitimize it.

So, the narrating guide in the museum sends visitors (as a continuation of the tour) for example to a nearby temple complex. Or vice versa, a tourist guide from the temple brings his group to a local museum to fully immerse into the cultural environment wishing to cover a whole period of history and completes it in a nearby village with preserved samples of an ethnic group or some other landmarks of the region.

One of the most common areas of the capitalization of the museum is the increasing the awareness among the people and the formation of a particular brand. But the formation of a brand not for any museum is a necessary condition for its development. In Armenia the specificity of the territory is so that a well-known brand resource can be found next to the museum which has become a catalyst for tourist interest in the region thus increasing the museum attendance by several times.

The example of such correctly chosen way of development can serve the monastery of Tatev (the Armenian monastery complex of Tatev, (IX-X centuries), Syunik region). Tatev Monastery is a

³ Lyashko A.V., Museum tourism in Russia. The evolution of the format// The bulletin of the University of Saint Petersburg, Series 6, 3rd edition, Publishing of Saint Petersburg University, 2012, p.21-27.

⁴ INTERNATIONAL CHARTER ON CULTURAL TOURISM. Principle 3 (tourism management in the sites of heritage, 1999). Stated by IKOMOC in the 12th Top Summit in Mexico, October

well known and an ancient world brand which has many decades to enter the compulsory route of any tour agency working in the territory of Armenia.

In 2008 the project of “Tatev Revival” as a beneficiary initiative was launched by the government. In 2010 the aerial railway of “Tatev Wings” was opened (length 5,7 km) stretching over the Vorotan Gorge. The opened unique by its length aerial railway is recorded in the Guinness Book of Records and became a world brand itself raising the interest towards the temple complex and local museum.

Nowadays the Tatev monastery, the aerial railway “Tatev Wings”, the bridge “Satani Kamurj”, the cave, Tatev University, museum and other many sights of this region are known as big tourist “Tatev Gates”. The complex becoming the most popular route of purposeful, historic, cognitive and even extreme tourism is the example of successful cooperation in the sphere of tourism which is the synergetic effect of interaction. The reconstruction of the ancient temple, monastery, university, museum and the ways to the museum-recreation cluster took to the flow of new capital which in its turn let distinguish the means for the reconstruction of the museum and the temple, for the development of the local museum and the development of all region in total.

In Armenia, in one way or another, it is worth making a bid on visitors - the tourists. Indeed, often, the local population does not constitute a significant percentage of museum visitors. This is a global trend when many (if not all), even very famous museums work for tourists. And if earlier the private task of the museum was to “register” in the travel agency routes and this was the only point of contact, now many museums work as a travel agency and museum in parallel.

Travel company has the goal of making a profit and attracting new customers. Why not to correlate these goals with the tasks of a particular museum? How do they differ in these goals and objectives? If a tourist organization attracts a tourist and is an organizer and an accompanying person, then the museum in this context is also its seller.

The tourism industry offers, represents and sells museum product to its audience. And at the same time, the audience, wishing to become museum lover, uses the services of a tour industry. It means, in fact, that they are links of one chain of profit formation. Thus, they are not competitors but complementary players of the same team cooperating with one another. There can be no talk about the division beforehand of spheres of influence and luring away the target audience. The interests of travel agencies do not go against the interests of museums. After all, all tourists in Armenia are potential museum visitors.

The synergy effect in this context is primarily a one way effect of joint action, a vivid example of combining the interests and tasks of two parallel coexisting structures. But, when building up the interaction schemes between the tour industry and the museum responsible for the “cultural load”, each link of this chain must take its own priority. The number of visitors to museums –the citizens of our country is very limited in number. And its composition does not change over the years. This is our national specificity.

“The programs on preserving, interpretation and development of tourism must be based on all sided understanding of direct, but often on difficult and contradictory aspects of the meaning of different types of heritage. The continuation of research and consultation has an important meaning for interaction of understanding the evolution and estimation of this sense”.⁵

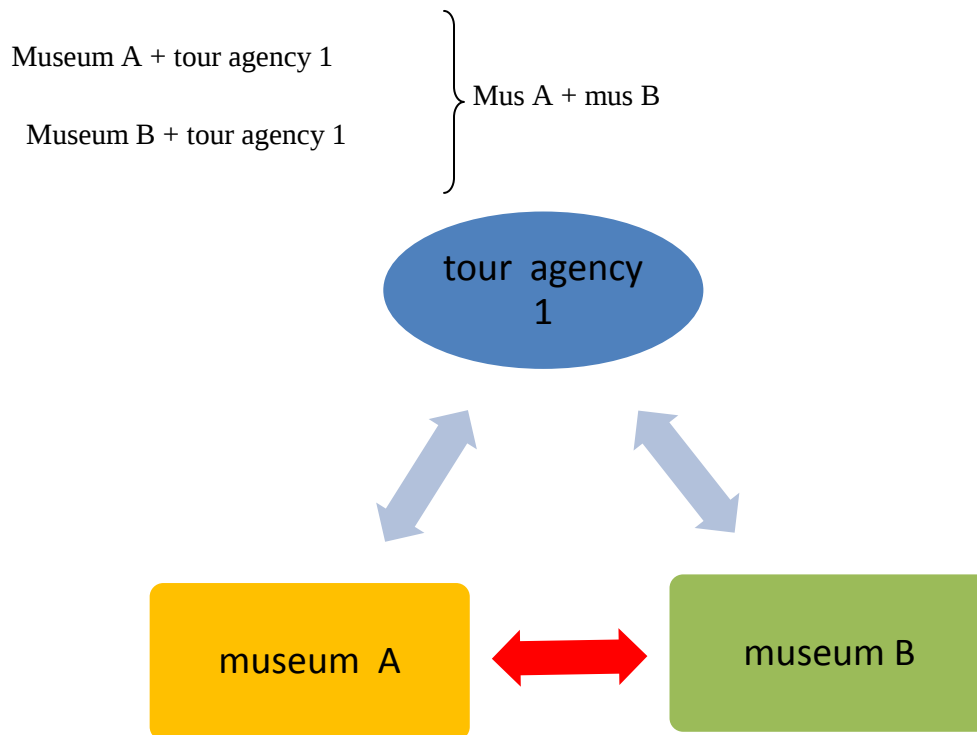
Namely in the museum (local historic museum, ethnographic and others) all the information on the local cultural-geographical and historical layout of the territory is concentrated. Here not only unique samples are collected and exhibited, but also all the “history” of the country is archived and

⁵ *The principle 2 INTERNATIONAL CHARTER ON CULTURAL TOURISM (management tourism in the sites of heritage, 1999.) Stated by ICOMOC in the 12th Top Summit in Mexico, October 1999.*

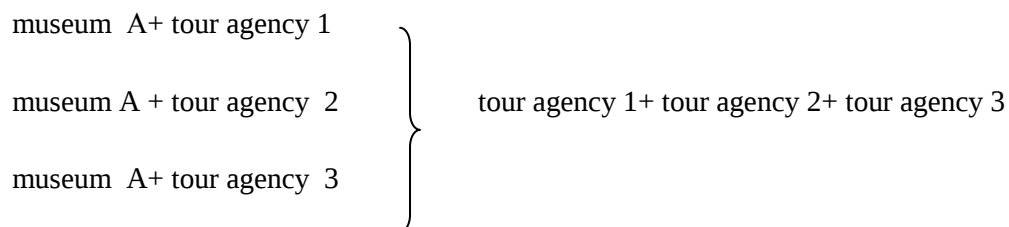
that's why the local museum can be considered the Centre of gathering the information of the target "cultural" territory. And no other separately taken sight (monument, architectural complex and others) can fulfill this function.

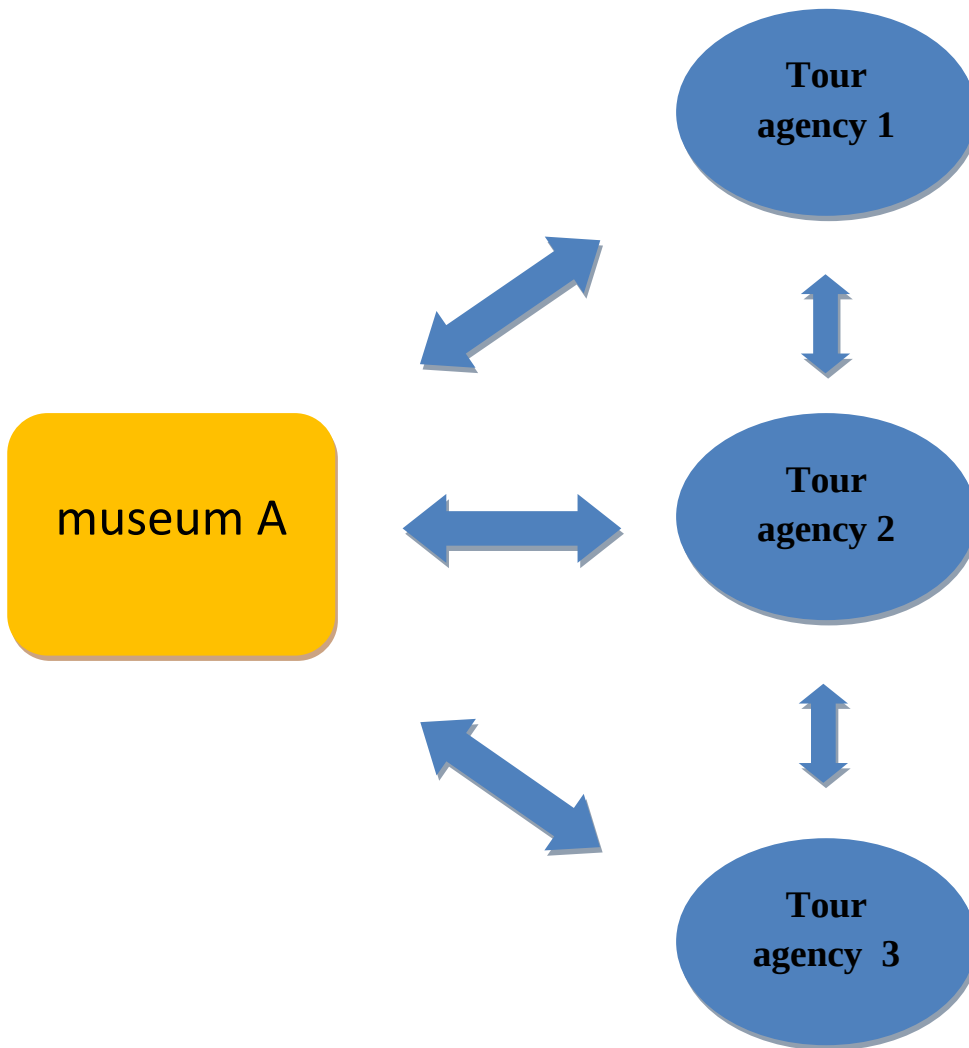
The algorithms given below are the models of interaction of tourist agencies and museums between themselves and with each other.

The first model: visually shows how the tour agency can function in the role of connecting link between territorial and jurisdictionally separated museums. When two different museums not having any points of joining and cooperating with one and the same tour agencies are cooperated for joint activity.



Or vice versa: the second model showing how one museum can be "reason" for cooperation (and not for competition) of various tour agencies starting from the biggest to the little-known museums.

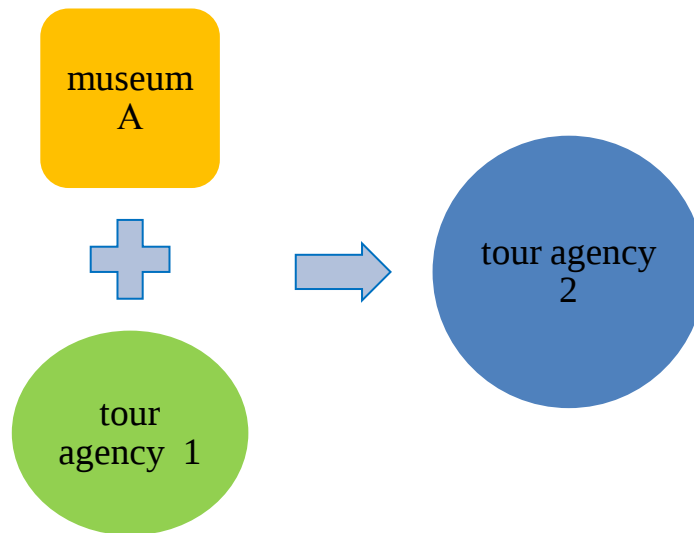




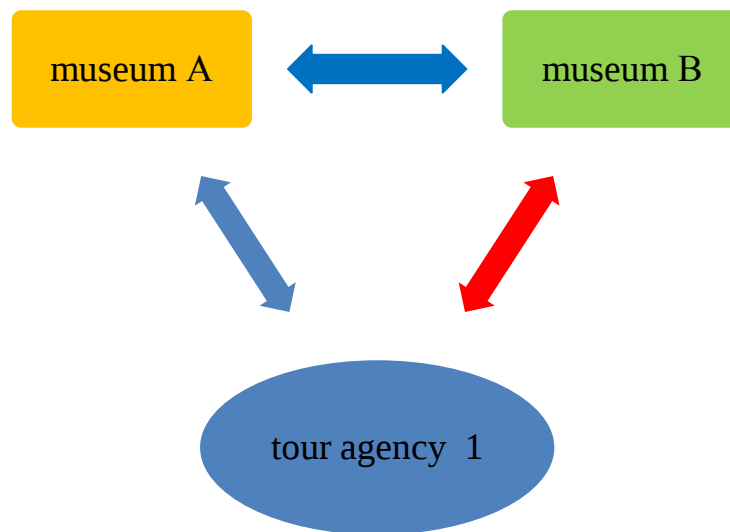
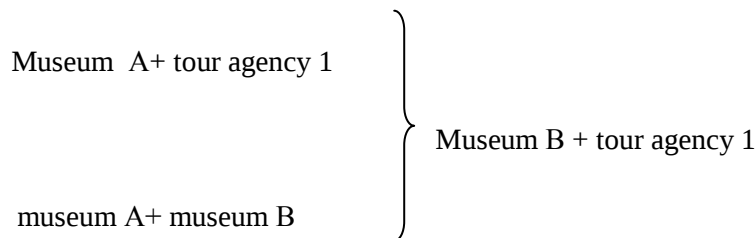
The third model: when the museum begins to cooperate with one of the small tour agencies (representative of big company) – it emerges (registers) into the net of tour agencies whose field of activity is a little wider than its native town or region.

Museum A+ tour agency 1
 museum A+ tour agency 2
 tour agency 1+ tour agency 2





The example of the fourth model of cooperation when the cooperation of two museums lead to that the museum not being involved into the programs of tour agency, became its full righted (constant) participant.



So, it is evident that the models of interaction (cooperation) given above on the example of museums and tour agencies are the illustration of one of the equivalent definitions of synergy when the income from the assimilation of the efforts of two companies can exceed the sum of the incomes from these companies till their union.

The combined effect of several factors in such complex systems as museums and tourism differs from simple arithmetic sum of separate effects. In this particular case, it differs in that the expected synergy opens up unexpected horizons. The development of tourism and culture (in this case we are talking about museums) in the case of joint work on jointly developed corporate or state programs will increase the financial inflows by several times. The potential created in the process of

joint work can serve today for the benefit of the country in the most visible way and become a tangible source of income (Fig. 1).

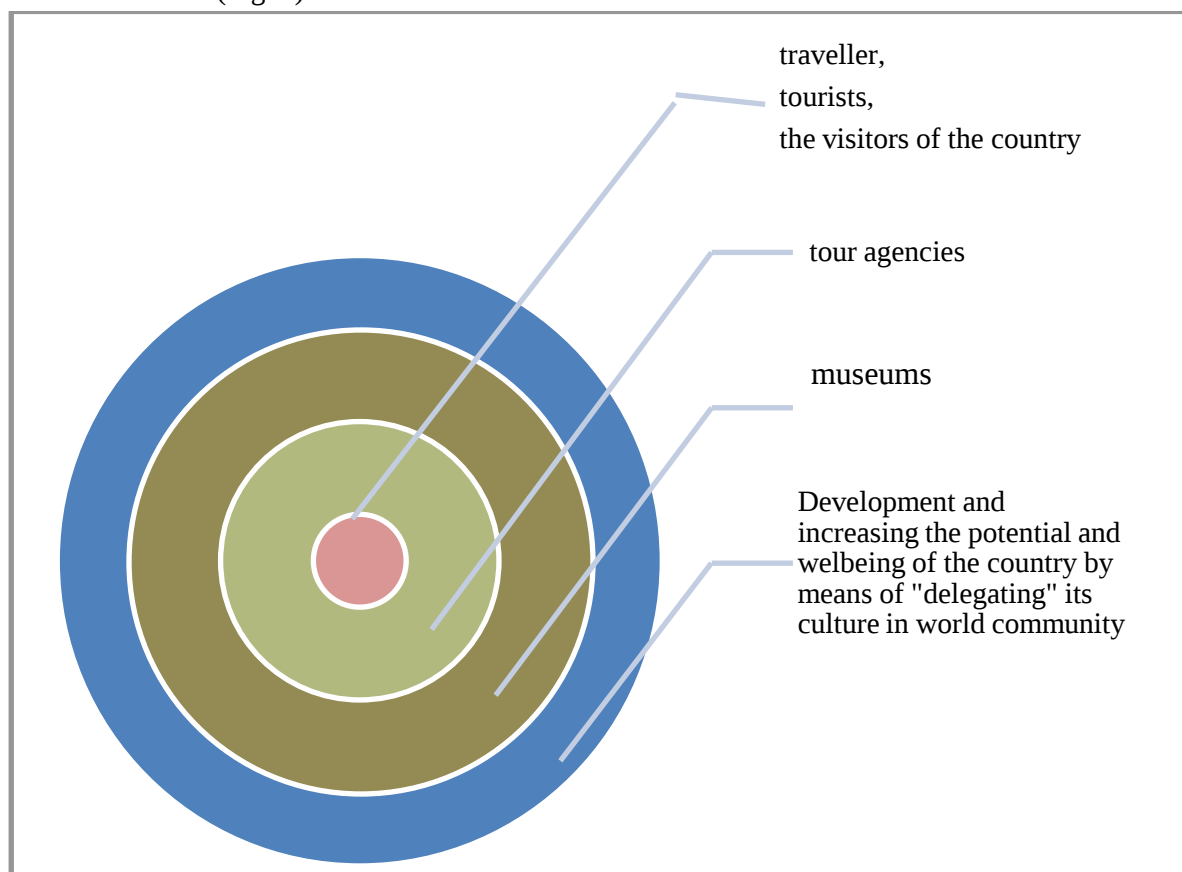


Figure 1. The scheme of getting synergetic effect

The module scheme of cooperation given below, museum +tour agency on the example of the region Vayots Dzor (Fig. 2).

Town Yeghegnadzor is the administrative center of Vayots Dzor region of Armenia. This more populated region of Armenia more or less has such rich territorial image resources that is constantly included into all the routes of tour agency. Besides unusual natural superiority (highlands, picturesque caves, passages, magic gorges etc.) the area is simply “dirty” by huge amount of architectural, historical and archeological monuments (fortresses, temples, monasteries, caves, cross stones, sanctuaries etc.). Visiting the caves, the monastery complex Noravank (XIII-XIV centuries), passing over the national park, seeing the ruins of ancient settlements of Yeghis (V-VIII centuries) and MSH (II millennium BC - XV century AD), the fortresses of Berdaqar (V) and Kechut (X-XIV centuries) and also numerous temples on way (may be Gladzor University (1282), the travellers constantly visit the local historic museum in Yeghegnadzor.

It is shown on the example of Vayots Dzor region how the local history museum becomes the Information Gathering Center in Armenia, which is a representative of the entire cultural and historical part of the region and a link between travelers- tourists, tourist organizations and local sights in Armenia. “Today, the work of the museum extends far beyond the original functions of preserving, exploring and promoting the cultural and natural heritage. The museum becomes a space for dialogue between different communities contributing to social cohesion and creating a comfortable cultural environment. In the context of the social mission, the museum creates programs that are focused on improving the quality of life of socially vulnerable groups.

The growing role of the museum as a driver of economic development which forms the brand of the territory and strengthens cultural and educational tourism and creative industries is also

important”⁶. Indeed, about the same concept included in the program of territorial development of the regions of Armenia where tourism and sights along with the museums are used as a tool for increasing the social and economic potential of the region.

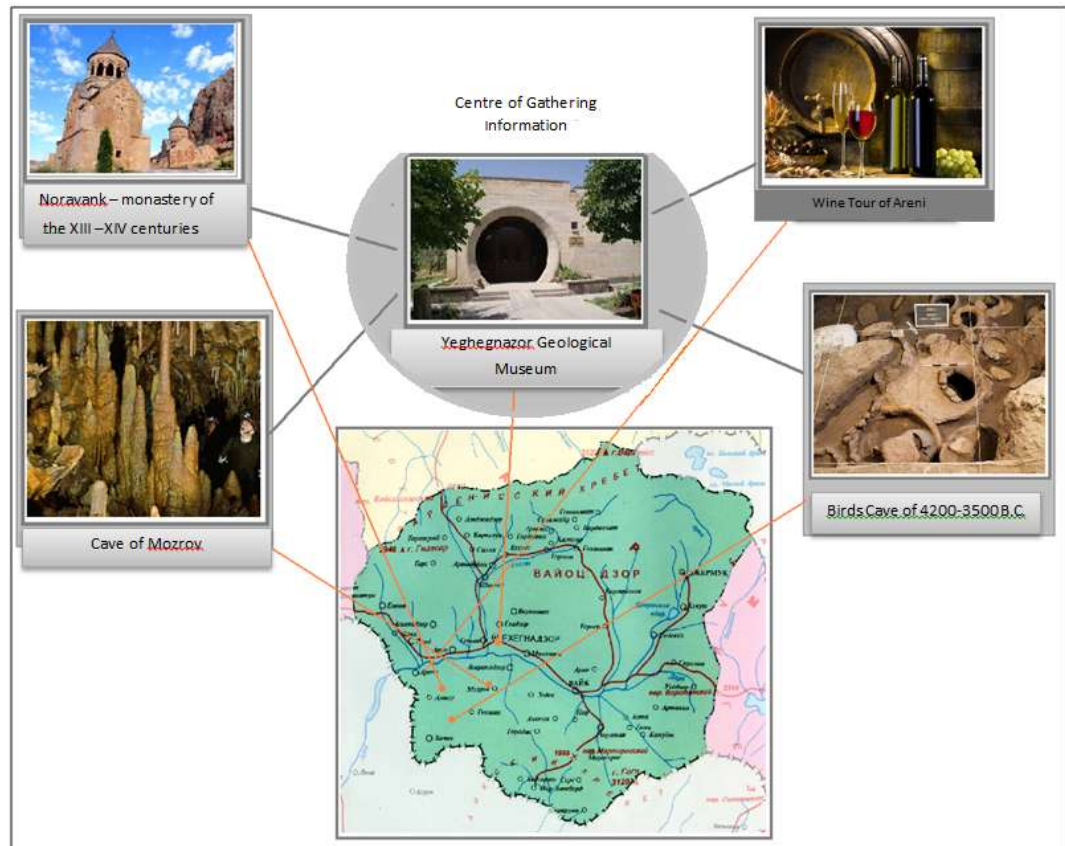


Figure 2. Module scheme of cooperation of museum & tour agency on the example of Vayots Dzor region

Conclusion

Modern tendencies in the development of museum business in Armenia dictate the need of the integration of the fields of museums and tourism into a single coordinate system as equal partners. Tourist guides and museum excursion guides should work as agents of travel agencies and museums in the direct meaning of the word, to represent the interests of each other and act on jointly developed common schemes. Thus, there is an increase in museum revenue and tourist organizations as a result of the coordinated work of a single technological chain which results in a multiplicative effect. Certainly, cooperation and complementarity of the tourism industry and the museum organization will lead to a synergic effect as a source of increasing the capitalization of the parties under the conditions of in case of keeping certain priorities in the system of tourist organization-tourist-museum (CGI) - cultural resource.

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⁶ The V Saint Petersburg cultural forum. Round table “The specialist in modern museum: New ambitions –new horizons”, 2016

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ԶՐՈՍԱՇՐՋՈՒԹՅԱՆ ԵՎ ԹԱՆԳԱՐԱՆՆԵՐԻ ՓՈԽԱԶԴԵՑՈՒԹՅՈՒՆՆԵՐԻ ՄԻՏՈՒՄՆԵՐԸ ԵՎ ԱՌԱՆՁՆԱՀԱՏԿՈՒԹՅՈՒՆՆԵՐԸ ՀԱՅԱՍՏԱՆՈՒՄ: ՍԻՆԵՐԳԻԱՅԻ ԷՖԵԿՏԸ

Ե.Է. Վարդապետովա

Ալեքսանդր Թամանյանի անվան ճարտարապետության ազգային թանգարան-ինստիտուտ

Հոդվածում դիտարկվում են Հայաստանում թանգարանային զբոսաշրջության զարգացման միտումները, տարածաշրջանային թանգարանների խնդիրները եւ դրանց բնորոշ առանձնահատկությունները, բերվում է թանգարանների և զբոսաշրջային գործակալությունների փոխազդեցությունների մատրիցային մոդել, երկու ոլորտների՝ զբոսաշրջության եւ թանգարանի փոխազդեցությունների որպես միասնական համակարգի ակնհայտ սիներգիկ էֆեկտը Հայաստանի համար: Շրջանառության մեջ է դրվում զբոսաշրջային գործակալություն-զբոսաշրջիկ-թանգարան կոորդինատային համակարգում թանգարանը, որպես «ինֆորմացիայի համախմբման կենտրոն» եզրույթը: Թանգարանը դիտարկվում է ոչ միայն որպես ցուցանմուշների պահպանության, տեղեկությունների արխիվացման վայր և հետազոտական կենտրոն, այլև որպես առանձին տարածքային միավորի մշակութային, աշխարհագրական և պատմական տեղեկությունների կենտրոնացման հիմնական օղակ: Թանգարանը զբոսաշրջային գործակալություն-զբոսաշրջիկ-մշակութային շերտ տեխնոլոգիական շղթայում շահույթի ձևավորման գեներատոր է:

Բանալի բառեր: Հայաստան, թանգարան, ապրանքանիշ, զբոսաշրջություն, սիներգիա, համագործակցություն, փոխազդեցությունների մոդելներ, զբոսավար, էքսկուրսավար, ինֆորմացիայի համախմբման կենտրոն

ТЕНДЕНЦИИ И ОСОБЕННОСТИ ВЗАИМОДЕЙСТВИЯ ТУРИЗМА И МУЗЕЕВ В АРМЕНИИ. ЭФФЕКТ СИНЕРГИИ

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За последние четверть века истории независимости Армении, после распада Советского Союза, изменились схемы взаимодействия, изменилась идеологическая среда. Армения находится в переходном состоянии формирования рыночных отношений, и эти реалии заставляют формировать новые технологические связи между туриндустрией и культурной средой, в которой особое место имеют музеи. И вопрос не только и не столько в том, что каждому отдельно взятому музею приходится «выживать» в жестких условиях рынка, а в том, что музей может и должен найти свое стратегическое решающее место. Развиваясь сам, музей, как катализатор индустрии туризма играет весомую роль в социально-экономическом развитии региона. Рассматриваются тенденции развития музейного туризма в Армении, проблемы региональных музеев Армении и их характерные особенности, приводится матричная модель взаимодействия музеев и турфирм, очевидность эффекта синергии для

Армении при взаимодействии двух сфер туризма и музейного дела как единой системы. Приводятся примеры успешных проектов осуществленных на территории Армении давших синергетический эффект (пример создания). Вводится понятие музея, как Центра сосредоточения информации в системе координат турфирма-турист-музей. Музей рассматривается не только как место хранения экспонатов, архивации данных и исследовательский центр, но как основное звено сосредоточения культурно-географической и исторической информации отдельной территориальной единицы. Музей как генератор формирования прибыли в технологической цепи тур.организация-турист-культурный пласт.

Ключевые слова: Армения, музей, бренд, туризм, синергия, кооперация, модели взаимодействия, гид, экскурсовод, центр сосредоточения информации

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