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THE GLOBALIZATION IMPACT ON CREATIVE INDUSTRIES AND CULTURAL HERITAGE: A CASE STUDY

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Abstract. The influences of multiculturalism, globalization and technological revolution on art galleries, libraries, archives, museums have led to major changes in the way they select, preserve, promote and valorize their cultural goods. The digitization of cultural heritage collections and the evolution of information technologies (cloud computing, mobile devices, Internet of things) have determined the progress of virtual exhibitions as a means of promoting and valorizing the cultural heritage physical objects. New business models have been developed to harness the cultural heritage of libraries and museums in the context of globalization and technological revolution and the premises for the development of a new category of entrepreneurs have been created. Studies have been conducted to find the ways to increase the number of visitors of cultural institutions with the help of promoting tools, such as virtual exhibitions and dedicated mobile applications. The paper presents several methodological aspects and conclusions based on a practical example.

Keywords: cultural heritage, cultural institutions, globalization, information and communications technology, valorization, virtual exhibitions.

Introduction

Nowadays, modern information and communications technologies (ICTs) enable the people to travel and explore in an easier and more comfortable way than it was possible a few years ago. The human being has always been mobile and has, throughout history, interacted with other humans, tribes, and nations. As a traveler, the man plays an important role in the diffusion and creation of new ideas, views and attitudes, and this can be considered to be the initial seeds of a potentially global culture (GC). Globalization includes, by default, different topics, such as economics, politics, identity and culture, as well as citizenship. A new concept appeared as a connection between globalization and culture and this is the "world citizenship" ("WC"). It is interesting to discover that the expression "WC" is often mentioned in connection to other issues related on globalization (Vesajoki, 2002).

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In the context of WC and GC, it has become a more difficult task to retrieve and distinguish the cultural identity of a specific nation. Some countries have tried to preserve their own cultural identity, and they have promoted the most attracting cultural objects that represent their own identity. We already associate well-known cities around the world with specific cultural objects, such as sculptures, paintings, monuments, and so on. For example, Tour Eiffel or *Mona Lisa* (artist Leonardo da Vinci, 1503) portrait are connected with Paris, Colosseum with Rome and so on.

Due to the development of mobile devices and technologies (now we have the best maps in the world), the decrease in costs brought on by air-travel market liberalization and the increase of accommodations and bookings via dedicated platforms, the concept of "overtourism" appeared. Now, it is mandatory for cultural institutions to bring their collections online, as digital assets, in order to retrieve information from historical data collections and disseminate the memory of cultural heritage (CH).

The economic development is an important factor that stimulates and is stimulated by the cultural development of a country. The culture is both stable and changeable, depending on the economic development. As a country gets richer, it will experience significant cultural changes in all activity fields (Minkov, 2011). The Inglehart–Welzel cultural map of the world is a scatter plot created by the scientists Ronald Inglehart and Christian Welzel (World Values Survey, 2014) based on the World Values Survey that depicts closely linked cultural values that vary between societies in two predominant dimensions. On the vertical y-axis traditional *versus* secular-rational values are represented. Survival *versus* self-expression values are represented on the horizontal x-axis. Moving upwards on this map reflects the shift from traditional values to secular-rational ones and moving rightwards represents the shift from survival values to self-expression values.

The permanent problem of globalization, in which great cultural models replace smaller and weaker ones similar to the process of internationalization of cultures, is generally defined as the acculturation or cultural colonization, meaning to turn the one's culture into somebody else's (Šola, 2018). The "cultural economy" concept was previously analyzed by the authors in Florin Gheorghe Filip, Cristian Ciurea, Horațiu Dragomirescu, and Ion Ivan (2015) and in Filip, Constantin-Bălă Zamfirescu, and Ciurea (2017), together with a possible business model (BM) to describe the relationships between CH institutions, access facilitators and culture consumers.

The modern ICTs have a significant impact on the dissemination of cultural collections (CCs) in the 21st century. The influence of modern ICTs on creative economy and creative society is described by Tomas Kačerauskas (2015). The information technologies are very strongly connected with creative activities, and, at the same time, the development of existing technologies and releasing new ones need creativity.

Taking into consideration that a small part of the European CH collections has been digitized until now and the largest part should be digitized in the next few years, the digitization level of heritage collections was considered as an indicator of soft innovation in the cultural sector, enhanced by the digital literacy at the level of producers and consumers of cultural goods, as presented by Karol J. Borowiecki and Trilce Navarrete (2017). The concept of democratization of heritage through digital access is presented by Joel Taylor and Laura

Kate Gibson (2017) and the digitization and social media are considered to have a significant role in terms of whose CH collections are accessible. The digitization process of CCs is very important not only to ensure the long-term preservation of special and rare manuscripts, documents, seals, paintings, and so on, but also to create digital content of online exhibitions, virtual museums (VMs) and other multimedia representations of CCs, to enhance their promotion and valorization.

The *smart museum* (*SM*) or *thinking museum* represents the ICT-enabled way in the current world to make known the CCs, as described in Tomislav Šola (2018). The concept of SM is significantly different from *digital museum*, because it should be based on technologies, such as big data, Internet of things, and cloud computing. The SM should include, besides digitizing the collections, other three dimensions, such as smart management, smart conservation and smart services for the visitors (Spohrer, 2018; Maglio & Spohrer, 2008).

Before starting projects to apply ICTs in cultural institutions (CIs), a sound decision would be to analyze the ongoing processes and find answers to a set of several practical questions, such as: a) "What the other do?", b) "Which are the most adequate ICTs tools utilized?", c) "What is direct and indirect impact of such an undertaking and how to measure the soundness and profitability of the efforts?". This paper aims at presenting several preliminary answers to the above questions by using empirical data collected from a particular virtual exhibition (VE) entitled *Ferdinand I*. The data collected based on *Google Analytics* are used to measure the visitors' behavior in the VE and their expectations from such an application.

1. Virtual exhibitions – tools for promotion and valorization of cultural collections

The CIs, such as galleries, libraries, archives and museums, are not only knowledge depositaries through the preservation of CH collections, but are also knowledge creators with the help of modern ICTs, as described by Ciurea and Filip (2018).

According to Smithsonian Institution (2002), a CI can implement a variety of physical exhibition (PHE) types, such as:

- exhibition as artefact display;
- exhibition as communicator of ideas;
- exhibition as visitor activity;
- exhibition as environment.

The particular type of experience that a visitor reports enjoying a PHE depends on the individual himself/herself, the particular visit, and the content the CIs offer. Certain types of experiences have come to be associated to a greater extent with some CIs than others. For example, some visitors are almost equally interested in object experiences, such as seeing rare and uncommon things, and also in learning experiences (the Smithsonian Institution, 2002).

One of the technology evolution benefits is the possibility to create digital copies of cultural objects through digitization. These copies have many advantages, such as the preservation of physical copies that can be destroyed during the manipulation, and the opportunity to deliver the cultural content to the public via Internet on multiple devices and in different ways.

Regarding the digitization of CH collections, it should be mentioned that only 10% of overall collections from European CIs have been digitized. The remaining 90% should be digitized in the next few years, in a hasty manner, because Europe has realized that the CH can be exploited as a strategic economic resource (Digital Single Market, 2019; Ciurea & Filip, 2018).

When discussing advanced digitization (AD), it will be taken into account the scanning and photographing of the CCs at a high resolution, in order to ensure the best quality of digital copies.

The AD will play a significant role in the development of active digital resources that shall stimulate the economic development of creative industries and shall have a scientific impact on CIs. This will lead to a better promotion of Europe's CH.

The concept of VEs appeared, simulating the visitor's experiences from a PE, but in a virtual environment, accessed with the help of a computer or a mobile device (MD), because VEs can be implemented as web applications or as native mobile applications. After the upload of digital documents in the database of a VE, the users will have the possibility to explore digital images in detail, by applying zoom tools, so that to discover particular elements which they cannot see when navigating through the physical documents.

The development and implementation of VEs have as first objective to promote and valorize the CH from CIs and, after that, to attain other secondary objectives, such as attracting new visitors or increasing the public interest in some specific collections (Ciurea & Filip, 2016).

Considering the recent progress in technology, we can combine VEs, implemented on computers or on MDs, with other hardware and software functionalities, such as VEs seen through *virtual reality* glasses or *augmented reality* combined with physical cultural objects. The more visitors are involved in the exploration of VE collections, the more attractive the exhibition is.

In the near future, the implementation of a standalone VM with automatic ticketing and customized cultural content delivery will be possible, in order to offer to each visitor exactly the information that he needs.

The usage of biometric technologies for virtual electronic meetings, as described in Filip et al. (2017), can be adapted and applied also in the case of VEs when dealing with users' authentication and measuring the user' behavior in the application. In order to analyze the visitors' experience in a VE, each visitor should authenticate himself/herself in the application. In the case of a VE implemented as a native mobile application, the authentication can be performed using fingerprint recognition.

2. Cultural data analysis at European level

Based on data collected from two sources (museums.eu: The European Museums Network, 2019b; Eurostat, 2019), we have performed an analysis of the number of permanent and temporary exhibitions (PTEs) created by each European country and the percent of cultural participation (CP) (meaning the percent of population aged 16 and over that participated at least one time in the last year at a cultural event). The data collected are presented in Table 1.

Table 1. Number of permanent and temporary exhibitions and cultural participation per country (source*: museums.eu: The European Museums Network, 2019a; Eurostat, 2018; created by authors)

Country	Number of permanent exhibitions*	Number of temporary exhibitions*	Cultural participation (% of population aged 16 and over)**
Austria	22	122	74
Belgium	1	15	68
Bosnia and Herzegovina	5	33	24
Bulgaria	3	18	29
Croatia	13	35	37
Cyprus	1	2	53
Czech Republic	2	5	70
Denmark	3	8	85
Estonia	1	1	70
Finland	4	6	84
France	2	29	78
Germany	43	151	73
Greece	20	7	47
Hungary	8	8	50
Iceland	2	1	90
Italy	17	39	47
Lithuania	7	69	62
Netherlands	7	26	84
Norway	8	10	86
Poland	0	5	54
Portugal	8	16	63
Romania	1	15	27
Serbia	8	12	30
Slovenia	117	1356	70
Spain	23	147	59
Sweden	3	2	85
Switzerland	12	36	86
United Kingdom	198	1583	75

The data collected in Table 1 were aggregated based on two data sources mentioned above and they refer to all the PTEs (registered on the website museums.eu) realized both in English and in the language of each participant country.

Figure 1 is the graphical representation of the number of PTEs per each country, showing the discrepancies between Slovenia, United Kingdom (UK) and the other countries.

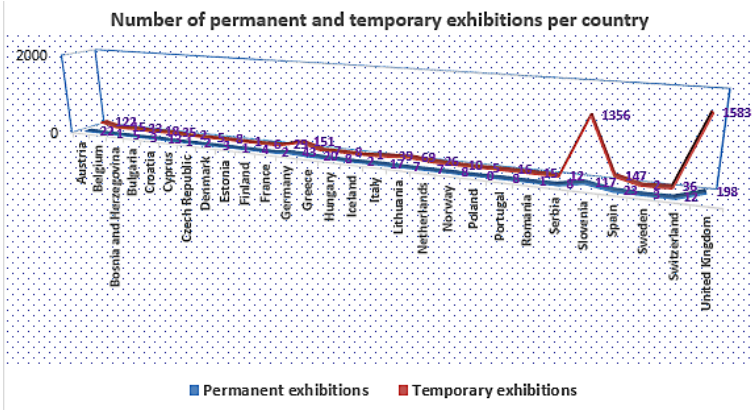

Figure 1. Number of permanent and temporary exhibitions per country (source: created by authors)

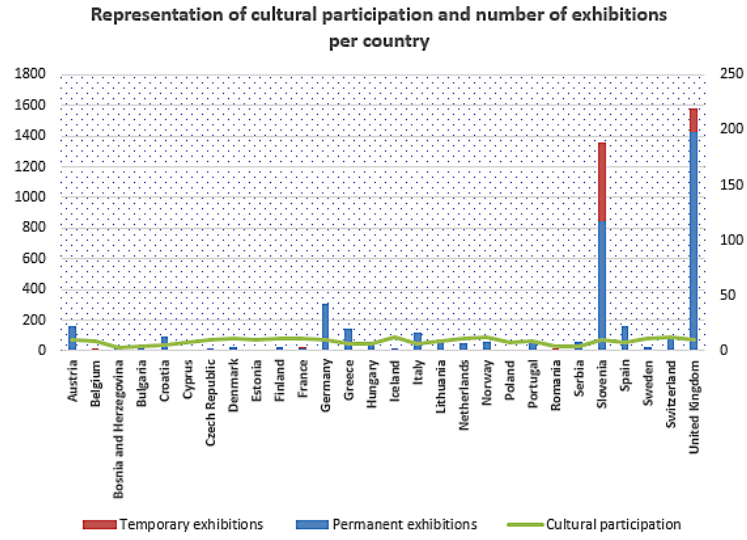

Figure 2. Representation of cultural participation and number of exhibitions per country (source: created by authors)

In Figure 2 both the number of PTEs and the percent of CP per each country are represented. With the current data available, we cannot establish a correlation between the number of exhibitions and the CP in each country, because the data regarding the number of exhibitions issue only from the CIs registered on museums.eu: The European Museums Network. As we can see, there are countries, such as Slovenia and UK where the number of exhibitions is very high and the percent of CP is lower than in other countries where the number of exhibitions is insignificant.

We can draw a conclusion regarding the current correlation between the number of PTEs and the percent of CP, showing that the exhibitions realized by different museums and librar-

ies are insufficiently promoted to the public. If an exhibition is not well publicized, then the number of visitors will be smaller and the cultural collections will not be valorized.

According to Eurostat (2016), another way to monitor CP is to analyze data regarding the use of the Internet, especially from MDs, to purchase cultural goods and services, such as films/music, books/magazines/e-learning material, tickets for cultural and sporting events. Reading online books and e-books was particularly popular in Hungary and Romania, with percentages of at least 25% of users of the internet via MDs. The official statistics does not cover the problem of using pirated (illegal) cultural productions, because in such a situation the percentages would be higher than mentioned before.

3. *Ferdinand I* – an online virtual exhibition

At The Romanian Academy Library were implemented nine VEs using the *MOVIO* tool (Athena Plus, 2015), including *Ferdinand I*, which is available at *Biblioteca Academiei Române* (2017). These VEs have the objective to promote rare and distinguished collections of the library, in order to make them available to the public and to attract new visitors and interested people or institutions.

In order to measure the users' behavior inside *Ferdinand I* VE, the *Google Analytics* indicators were analyzed for the period November 2017 – November 2018. In terms of types of devices used for accessing the VE, the statistics are shown in Table 2.

As seen from Table 2, the number of users that have accessed the online exhibition via laptop or desktop computers is quite similar to the number of users that have accessed the exhibition from their MDs (smartphones and tablets). These numbers are important if we consider that the VE was implemented as a website, using *MOVIO*, and not as a native mobile application.

In terms of mobile operating system used for accessing the VE, the statistics are presented in Table 3.

Table 2. Number of users by device category (source: created by authors)

Device category	Number of users	Number of new users	Number of sessions
Desktop	817	557	979
Mobile	774	521	972
Tablet	20	14	20

Table 3. Number of users by mobile operating system (source: created by authors)

Operating system	Number of users
Android	499
iOS	292
Windows Phone	2
BlackBerry	1

As displayed in Table 3, *Android* is the most used mobile operating system. It is interesting that *Windows Phone* and *BlackBerry* are still in use, but by very few users.

If we take into account the operating systems for computers, such as *Microsoft Windows*, *Macintosh*, *Linux*, the overall statistics are displayed in Table 4.

Table 4. Number of users by all operating systems (source: created by authors)

Operating system	Number of users
Windows	759
Android	499
iOS	292
Macintosh	34
Linux	18

If we split the total number of users into desktop and mobile operating systems, we arrive at the same conclusion that the number of users is quite similar in this particular case.

Table 5 presents the total number of users by browser type and includes also the browsers used on MDs. Considering the numbers, *Google Chrome* is the most used browser, being a universal browser used both on computers and MDs.

Table 5. Number of users by browser type (source: created by authors)

Browser	Number of users
Chrome	1083
Safari	288
Firefox	91
Samsung Internet	42
Edge	30
Opera	26
Internet Explorer	23
Android Webview	9
Safari (in-app)	6
Android Browser	4

The main objective of a VE is to attract new online visitors that could later become real visitors of CIs that preserve the collections presented in the exhibition. This is the reason why we should have statistics about new and returning visitors in the application. As seen from Figure 3, the percent of new visitors is 63% and the percent of returning visitors is 37% from the total number of users.

In order to reach new people, the VE should be promoted in different environments. The existing visitors can share information about the VE via social networks or the link to the VE can be placed on the CI website or other main websites where it can be found.

Figure 4 displays the number of users coming from different sources, such as search engines, referral websites, direct link to the VE or social networks.

As seen in Figure 4, in the case of *Ferdinand I* VE, the largest number of users is generated by search engines. People made searches about topics and collections presented in the VE and the search engine recommended visiting the exhibition website. It is interesting to see the connection between the events prepared for celebrating the National Day of Romania as well as the 100 years from the consolidation of Romania as a state, and the number of VE accesses. The *Ferdinand I* VE was dedicated to these events and it included content related to King Ferdinand I of Romania and the union proclamation of provinces forming the actual Romanian state.

By analyzing the number of new users and page accesses from the VE we conclude that it was an increased number of users and accessed pages containing information about these events in the last week of November 2018 (the week before the National Day of Romania).

Figure 5 below presents the graph of the interaction between the pages accessed and the sources the users needed to visit the VE.

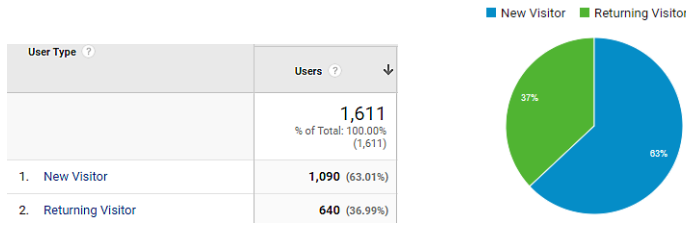

Figure 3. New *versus* returning visitors (source: created by authors)

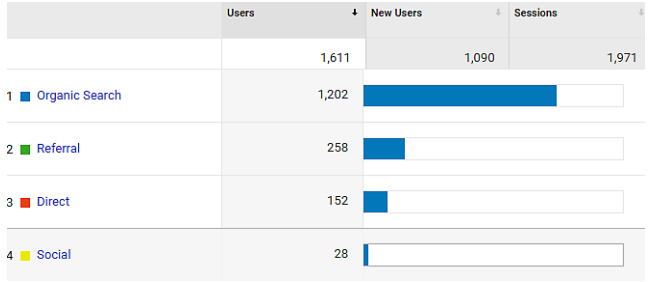

Figure 4. Ways to discover the virtual exhibition (source: created by authors)

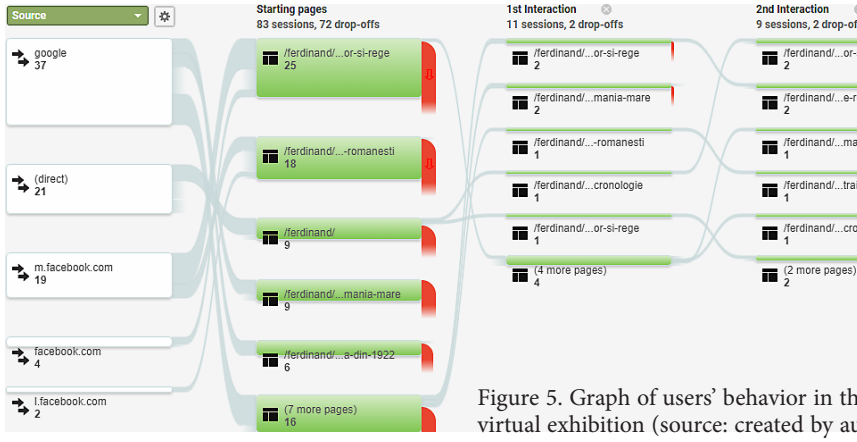

Figure 5. Graph of users' behavior in the virtual exhibition (source: created by authors)

As shown in Figure 5, from the total of 83 new sessions, a number of 37 originate from *Google Search* engine, 21 sessions come from direct link access and the remaining 25 sessions come from *Facebook* sharing the VE.

4. Metrics to evaluate the virtual exhibitions profitability

When we want to measure the impact of VEs implementation on the increase of CIs revenues, many aspects and influence factors should be taken into account. There are a lot of indicators that can be measured, such as the number of visitors, the number of items accessed by a user, the time that a user has spent analyzing specific cultural objects, and so on.

Depending on the BM applied by the developers of VEs, we can evaluate how profitable is to implement a VE, in order to make it available to the public. There are different BMs that can be successfully applied in this area, such as Nico Kreinberger, Frank Thinnes, and Nikki Timmermans (2014):

- *Advertising revenue model (ARM)*: is the most applicable BM, which means to insert advertisement in a VE;
- *Corporate sponsorships*: is the case when a sponsor is providing financially support or by the means of products and services;
- *The freemium model (FM)*: allows users to obtain a free access to the VE and offers additionally features or services against payment;
- *Donation-based crowdfunding model*: means to receive resources from a community of users, which gets no monetary return of investment; instead the VE can be accessed free of charge.

In the case of ARM, the following indicator can be applied to evaluate the profitability of a new VE:

$$PMA = NCU \cdot NU \cdot PPC, \tag{1}$$

where:

- *PMA* – profitability of VE;
- *NCU* – number of clicks per user on an advertising image (AI);
- *NU* – total number of users of the VE;
- *PPC* – price per click on an AI.

Depending on the necessary time to achieve the desired profit, the VE developer can decide which BM to apply. He can choose to apply the *ARM* or the *FM,* in order to offer additional functionalities against payment.

It is hard to measure exactly the revenues generated by the implementation of a VE, but any increase in CIs revenues is a sign that things are well-done. A mathematical simplified model was proposed and tested on the Bran Castle in Romania in connection with the increasing number of sites addressing Dracula's subject (Bologa, 2002), and a more complex one, which contained a cybernetic representation of cultural entities involved in the processes related to visitors' behavior in a CI, was proposed in (Filip et al., 2017).

In order to measure the degree of knowledge management implied in a VE has, is defined a knowledge management performance indicator (KMPI) as follows (Ciurea, 2009):

$$KMPI = \frac{KC + KA + KS + KU + KI}{5}, \tag{2}$$

where:

- *KC* – the knowledge creation indicator in a VE;
- *KA* – the knowledge accumulation indicator in a VE;
- *KS* – the knowledge sharing indicator in a VE;
- *KU* – the knowledge use indicator in a VE;
- *KI* – the knowledge internalization indicator in a VE.

The KMPI can be a very useful indicator to determine the level of knowledge and information that a VE brought to the visitors and the CIs can make a ranking of VEs developed based on the values of this indicator.

Conclusions

The main conclusion of this research is that the globalization has influenced all the human activity fields, including the cultural field. The implementation of VEs in museums and libraries will attract new visitors and will increase the general interest of the public in CCs. The evaluation of this phenomenon is in progress. A huge volume of data is collected with a view to quantify the expected effects.

One of the globalization effects is the technological revolution which comes with multiple benefits, especially in the cultural area. Everything has changed, people work and think differently than they did ten years ago, and CIs should be different than before adapted to new visitors' expectations.

Nowadays, the CH is not only something special to see, to study, to explore, but is considered an economic resource that should generate revenues for CIs, an increase in international visibility and an increase in the number of visitors in all CIs.

In a future research we will address the correlation between the implementation of VEs for a specific CI and its development considering the number of visitors, public visibility and, of course, revenues.

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GLOBALIZACIJOS ĮTAKA KŪRYBINĖMS INDUSTRIJOMS IR KULTŪROS PAVELDUI: ATVEJO TYRIMAS

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Santrauka

Daugiakultūriškumo, globalizacijos ir technologinės revoliucijos įtaka meno galerijoms, bibliotekoms, archyvams, muziejams lėmė didžiules kultūros vertybių atrankos, saugojimo, puoselėjimo ir vertinimo permainas. Kultūros paveldo kolekcijų skaitmeninimas ir informacijos technologijų (debesų kompiuterijos, mobiliųjų įrenginių, daiktų interneto) raida lėmė virtualių parodų kaip kultūros paveldo fizinių objektų rėmimo ir vertinimo priemonių pažangą. Siekiant panaudoti bibliotekų ir muziejų kultūros paveldą globalizacijos ir technologinės revoliucijos kontekste, buvo sukurti nauji verslo modeliai ir sukurtos naujos antreprenerystės kategorijos plėtros prielaidos. Buvo atlikta tyrimų, siekiant rasti būdų, kaip padidinti kultūros institucijų lankytojų skaičių, naudojant rėmimo priemones, tokias kaip virtualios parodos ir specialios mobiliosios programėlės. Straipsnyje pristatoma keletas metodologinių aspektų ir praktiniu pavyzdžiu grindžiamos išvados.

Reikšminiai žodžiai: kultūros paveldas, kultūros institucijos, globalizacija, informacijos ir komunikacijos technologijos, įvertinimas, virtualios parodos.