This collection of papers has been written by the international team of scholars teaching at the Master Course in Planning and Management of Tourism Systems of the University of Bergamo, while the Covid-19 emergency was spreading in all parts of the World and especially in the territory of Bergamo.

The main aim of the work is to face the topic of Tourism in the case of exogenous shocks, like the Covid-19 pandemic, reflecting on their impacts on territories, communities and heritage both during and after the crisis. The papers adopt different disciplinary approaches and methods, trying to give a multi-focused gaze to the complexity of a global phenomenon and to possible forms of recovery.

This collection is addressed to students and researchers studying in the tourism sector, who are in search of answers in this time of change and crisis. We believe that after reading this volume they won't have all the answers to their dilemmas, but they will reflect about them, they will receive proposals for specific approaches, methodologies, sources, references, examples, useful for the future of their own research.

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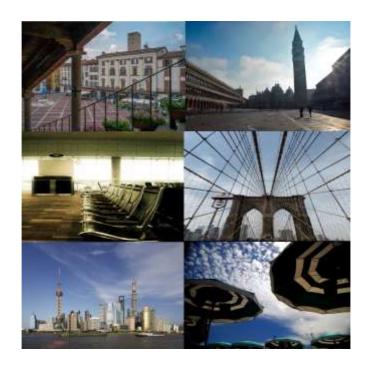
TOURISM FACING A PANDEMIC: FROM CRISIS TO RECOVERY

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edited by Federica Burini

UNIVERSITÀ DEGLI STUDI DI BERGAMO

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*To our students of the Master Course
in Planning and Management of Tourism Systems
of the University of Bergamo*

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Presentation and executive summary

This collection of papers has been written in April 2020 by the international team of scholars teaching at the Master Course in *Planning and Management of Tourism Systems* of the University of Bergamo, while the Covid-19 emergency was spreading in all parts of the World and especially in the territory of Bergamo.

The main aim of the work is to face the topic of Tourism in the case of exogenous shocks, like the Covid-19 pandemic, reflecting on their impacts on territories, communities and heritage both during and after the crisis. The papers adopt different disciplinary approaches and methods, trying to give a multi-focused gaze to the complexity of a global phenomenon and to possible forms of recovery. The first section is focused on the impacts of global shocks in travel behaviours seen from economic, marketing and legal perspectives (Peter Keller, Greg Richards, Andrea Macchiavelli, Roberta Garibaldi, Andrea Pozzi, Daniela Andreini, Federico Mangiò, Simon Taylor), followed by a second section which analyses territorial and environmental issues related to tourism sustainability and adaptation to global changes (Andrew Holden, Federica Burini, Jennifer Wells, Elena Bougleux). The third section investigates tourism discourses and imageries during and after a pandemic (Rossana Bonadei, Cinzia Spinzi, Stefania Maci, Milos Nicic, Sanja Iguman), followed by a fourth section focusing on behaviours and social impacts (Roberto Peretta, Gabriella Alberti, Domenico Perrotta, Kerstin Heuwinkel). The fifth section analyses survival strategies to a pandemic for art, culture and science (Terry Stevens, Iolanda Pensa, Gemma Tully, Raffaella Pulejo, Patrizia Anesa, Gloria Pastorino). The last section deals with tourism teaching during crisis by analysing the results of a survey (Stephanie Pyne and Federica Burini).

This collection is addressed to students interested in the tourism sector, who are in search of answers in this time of change and crisis. We believe that after reading this volume they won't have all the answers to their dilemmas, but they will reflect about them, they will receive proposals for specific approaches,

methodologies, sources, references, examples, useful for the future of their own research.

I wish to thank the colleagues from the University of Bergamo and the visiting professors from British, Canadian, Dutch, French, German, Italian, Serbian, Swiss, US universities for having accepted with great enthusiasm this challenge in a so difficult period of resistance. Their valuable contributions will undoubtedly be of great interest and demonstrate that a global phenomenon should be always analysed by a global network of researchers. I also thank the anonymous referees from foreign universities who dedicated their time to read and approve this publication.

The book is dedicated to our students of the Master Course in *Planning and Management of Tourism Systems* and to those of them who particularly suffered for Covid-19.

Federica Burini
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If visitors won't go to Heritage, Heritage must go to visitors. Digitisation of Heritage in time of Corona

Sanja Iguman*

Abstract:
The purpose of this paper is to examine some of the numerous circumstances that the whole world faced in 2020 due to the unprecedented Covid-19 outbreak. By sourcing the inspiration in Heritage Studies, the focus is on the impacts that Coronavirus has had on travel, cultural tourism and that way on art, culture and heritage itself.

In addition, the paper introspects how did the globalization and rapid technological development bring to the immediate transition from material/traditional ways of preserving and interpreting heritage to the digital/virtual ones.

Through some examples, we will see the challenges that heritage managers and stakeholders have faced in this state of emergency, but also some of the best practices that allowed people to consume heritage from their homes.

Due to the fact that the Coronavirus pandemic is still active at the moment of writing these lines, precise and thorough analysis of the matter are still impossible. However, some initial reflections are more than welcome, since this situation will definitely have long-term impacts on our society and needs to be addressed immediately and seriously.

Keywords: *Covid-19, Digital, Heritage*

The beginning of the 2020 marked off the beginning of a great change that occurred on our planet. So many things will never be the same after the Coronavirus pandemic. In this short paper, we will see the changes that refer to heritage, with some reflections on tourism and travel. In addition, we will see how heritage managers have coped with these radical changes in order to ensure that people stay in touch with heritage even through the lockdown.

The present situation is unavoidable consequence of the globalization process, which currently demands social (although I prefer to use *physical*) distancing, redrawing from real/material dimension, into the digital/virtual one.

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However, what is fascinating is the speed of the adjustments and transformations that have been made since the very beginning of this crisis. Most certainly, one of the reasons for this fast transition from traditional to digital consumption of heritage (but also art, culture, etc.) is thanks to the years of its "preparation" – the process of heritage digitisation.

As soon as the pandemic was proclaimed (somewhere even before that), most governments have taken measures to restrict movements of people and access to certain areas. These measures brought to countless museums, galleries, and heritage sites to be partly or (in majority of cases) completely closed down. According to UNESCO, this includes the closure of natural and cultural World Heritage sites in the 167 countries they are located in:

- The List includes a total of 1,121 natural, cultural and mixed World Heritage sites;
- For some types of sites such as city centres, urban ensembles or agricultural landscapes access may be still possible to certain public areas of the sites, while other parts of the site may be closed, including site museums, visitor centres, religious or emblematic buildings;
- For some countries, sites are being re-opened, such as in China;
- While sites are closed, monitoring activities by site management may continue, especially for natural sites, including anti-poaching units, monitoring by satellite images or drones and emergency interventions, for example in case of fires[61]."

At this moment, we still do not have precise analysis of the effects that Covid-19 has had on any domain, since unfortunately, at the time of writing this paper, it is still quite active. However, natural and cultural heritage sites would most probably suffer less than institutions preserving heritage objects indoor – museums for instance. Pyramids, Chinese Wall or Grand Canyon exist for millennia, even without the assistance of humans (heritage

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[61] https://en.unesco.org/covid19/cultureresponse/monitoring-world-heritage-site-closures.

workers). However, maintaining a gallery or a museum implies a series of commitments and large number of employees, depending on their size. According to the confirmations of ICOM, thousands of museums around the world are closed down, without a precise date of reopening. There is a realistic threat that some museums that are momentarily closed, risk to be permanently shut down due to financial concerns:

"In Italy, the cultural sector is expected to lose 3 billion euros in the next semester; in Spain, 980 million euros just in April. The American Alliance of Museums (AAM) estimates that a third of museums in the United States will not reopen. Thousands of museum professionals in particular those in freelance and precarious employments are on the verge of losing their subsistence or already did" (ICOM, April 2020)[62].

These risks do not refer only to large museums and galleries, but to the small ones, perhaps even more. Freelance artists, small artistic and cultural associations suffer much more from the financial loss and their survival depends on their governments` help. One of the numerous examples that confirms this notion is coming from Serbia where all the national competitions for the 2020, in the spheres of art, culture and heritage have been cancelled.

All the competitions within the project "Novi Sad 2021 – European Capital of Culture" have been stopped as well. Finally, cultural sector in Serbia will be excluded from the planned financial help within the re-budgeting process after the Covid-19 pandemic.

This is very problematic if we have in mind that art, culture and heritage are essential parts of the identity of the peoples and nations they belong to. Museums as cabinets of curiosities, depositories of knowledge, accumulated for centuries, have a key-role for the present and future of humanity, which actually becomes even more apparent in times of uncertainty such as the ones we are living now (Howard, 2003).
Art, culture and heritage are increasingly becoming intertwined with tourism when it comes to cultural development, identity

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[62] https://icom.museum/en/news/statement-on-the-necessity-for-relief-funds-for-museums-during-the-covid-19-crisis/.

formation, economic growth and social cohesion. UNWTO estimates that Cultural tourism accounts for almost 40% of all international tourism (Richards and Marques, 2018). However, according to the latest report from UNWTO on the 28th of April 2020[63], the present restrictions on travel represent the most severe ones in history - with 100% of destinations now having restrictions in place.

Being aware of the previously said, heritage managers did physically close the doors of museums, galleries and other similar institutions due to the Covid-19 pandemic, but on the other hand, they made them accessible to their audience more than ever, by opening the virtual doors, almost always for free. Plenty of museums and galleries have seized this occasion to re-engage with their audiences and reach new ones through creative and innovative digital solutions such as virtual tours, collections, concerts, videos, games, courses and conferences that can be attended from home.

ICCROM, ICOM, UNESCO, EUROPA NOSTRA and numerous other institutions, organizations and associations around the world are working fast and hard to launch initiatives to support cultural industries and cultural heritage at this challenging time. For instance, Europa Nostra has launched a platform called Digital Agora, which aims at sharing and promoting best practices related to culture and cultural heritage from across the world, but in a digital form. The idea by Europa Nostra is that through Digital Agora, citizens, heritage organisations and stakeholders are encouraged to connect, interact and learn from each other, in this difficult time of the COVID-19 pandemic (Europa Nostra Agora launched, March 2020)[64].

Due to the rapid technological development in the recent years, we have already seen both the offer and the need for the heritage digitisation. Thanks to it, we are able to preserve documents, works of art, videos, sounds and other material in a digital form, but also to interpret them in such a way. Here are some examples from Serbia that have been vastly explored during

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[63] https://www.unwto.org/news/covid-19-travel-restrictions
[64] https://www.europanostra.org/europa-nostra-agora-launched/).

the Covid-19 pandemic, although most of them have been created years before:

- Virtual tours of the heritage sites such as fortresses and archaeological excavations:

Figure 1 – Virtual tour of the Golubac Fortress[65] and Virtual tour of the Viminacium, Roman city and the legionary fort[66]

- Virtual tours of the landscapes:

Figure 2 – Virtual tour of Loznica city and the surroundings[67]

- Virtual tours in museums:

Figure 3 – Museum of Vojvodina[68]

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[65] https://srbija-projektieu.rs
[66] https://viminacium.futuring.rs/sr#domus-2
[67] http://togl.rs/virtuelna-tura/index.html
[68]
http://www.muzejvojvodine.org.rs/images/virtuelni_muzej_vojvodine/virtuelna_stalna_p_muzika.html

As we can see, now more than ever, it is simple to travel and visit museums and heritage sites "from our sofa". We can even find the titles on the Internet similar to "do you really need to go out, when you can enjoy the visit from your home", etc. In my view, here we could easily cross the line and turn the contemporary benefit into a permanent threat. What will happen if we decide to permanently avoid standing in the lines, physical visits, consuming art, heritage and culture on the spot, interaction with people and at the end, leaving our homes?

Firstly, due to the lack of the maintenance and protection, reduced funding, as well as loss of related beliefs and activities, we will increase the possibility of closing places of tangible heritage where actually physical consuming of it takes place, that way jeopardizing thousands of job positions.

Further, what about Heritage itself?

"Heritage is the contemporary use of the past [...] The interpretation of the past in history, the surviving relict buildings and artefacts and collective and individual memories are all harnessed in response to current needs which include the identification of individuals with social, ethnic and territorial entities and the provision of economic resources for commodification within heritage industries." (Ashworth, Tunbridge, 1999, p. 105).

We are taught of the impacts that tourism has on heritage: physical, environmental, socio-cultural and economic. These impacts happen when people physically overconsume heritage. But what happens when people do not consume it? A site, an object, a tradition, a building becomes heritage only when people (through a certain span of time) assign to it a certain value: historical, symbolic, spiritual, aesthetic or social (Thimothy, Boyd, 2003). Therefore, without consuming heritage, does it lose its value and significance? This doubt particularly refers to intangible heritage, which definitely loses its value if it is not practiced, used, seen, read, tasted... because then the risk is that it becomes forgotten, neglected, and eventually that it loses its value.

The strongest impact this lock-down has had on heritage is most certainly on intangible one. Small and large festivals, events, activities that have normally been carried out annually now have been postponed. The problem is that intangible heritage is something to be experienced directly; therefore, no digital tool can substitute it properly. Certainly, storytelling, archival documentation, audio/video transcriptions help to preserve the memory of intangible heritage, but practicing/experiencing it, at the moment, is impossible.

The fact is that during the Covid-19 pandemic, digital technologies saved many jobs in various sectors; our social relations; our mental wellbeing by providing various contents for the time of physical isolation and the contact with our friends and families. However, this somehow confirmed that we are dependent on them, that rapid digitisation of all our life is now taking over material life. This fact is quite controversial and thought provoking: digitalization is helping us while showing that it very much dominates our lives.

To conclude, once again and this time in a harsh way, we have been reminded that we live in a small world, with a strong need for global solidarity and co-operation, where the significance of individuality, borders and nationalities has been questioned. Also: "Maybe it is time to start identifying and promoting a new kind of world heritage that is not employed to bolster national pride and generate financial benefits for a limited group. We might be better served by a world heritage that reaffirms the many interconnections and common interests between all branches and specimen of humanity – and indeed between humans and other living beings on this planet" (ICOMOS, Heritage Futures Webinar).

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