

**Diverse Regions: Building Resilient Communities and Territories
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Tourism and Experience Economy: a field research

Abstract. The immersion in the territory authenticity makes a trip unforgettable, a memorable experience. When this condition occurs we talk about experiential tourism that is characterized by the match with the history, the arts, the landscape, the culture, the handicraft and natural environmental of a specific place. The main objective of experiential tourism is the development of the territory, both natural and anthropic. For this reason it is increasingly common the idea that the experiential approach goes together with sustainability (Belletti and Berti, 2011; Buffa and Matini, 2012).

The development of experiential tourism creates a widespread prosperity by assigning new roles to unproductive space, time and territories. Moreover, in a historical moment in which the competitiveness of the tourism product based on price suffered a setback is necessary that competitiveness is guarantee through the implementation of alternative strategies. The spread of online travel sale changed national and international tourist scene. To gain a competitive advantage in the long term, the tour operators have invested on differentiation based primarily on the marketing of memorable experiences.

Among other things, if the online travel sale (flights and accommodation) is managed by foreign operators, the experiential tourism sale on the web still offers great chances to Italian operators. In this segment, in fact, a local operator guarantees the knowledge of area and the product that foreign one cannot provide. Obviously this is fundamental.

Internet is important for issues related to experience before and after the trip, not only for the issues related to the sale. During the preparation of a trip, to read the experiences of other travellers can play a decisive role in choosing a destination. Comments on the web are equivalent to word of mouth for those who are preparing a holiday.

The case of Italy fits well in this context of renewal. In recent years, Italy has lost competitiveness and has a great need to innovate channels and ways of tourist supply.

Travel must represent a way to live and to experience the places, not just a way to see them. The tourist/traveller will remember the emotions experienced by visiting the sites of the story (such as the Colosseum and the Fori Imperiali) or some natural areas (such as the Dolomites), he will not remember the hotel or the flight.

Also the visits to exhibitions and/or museums can be an unforgettable experience. These structures thanks to the technology became a real "sanctuary of experience", here the visitor becomes an actor.

The Galata Museo del Mare in Genoa, a coastal town in Northern-West Italy overlooking the Tyrrhenian Sea, it is certainly a tourist attraction in which to achieve a high impact experience.

Galata is considered the largest maritime museum among the Italian maritime museums for the quality and innovation of its reconstructions. Visitors can immerse themselves in scientific and formal high-quality reconstructions that faithfully reproduce the lives of sailors, passengers, emigrants and immigrants.

One of the aim of this article is to verify how the experience strategy has influenced the stage and the philosophy of Galata museum by interviews with a witness. Another is to verify, by analysing the visitors comments presents in TripAdvisor, how and as the experience of the Galata tourist was profound and unforgettable.

Keywords: Tourism and Experience Economy, Memorable and Authentic Experience, Tourist/Traveller, Galata Museum

1. Introduction and methodologies

Tourism is one of the leader sectors in the Italian economy. But to continue in this way tourism needs to renew; as we know in the recent years it has lost competitiveness. The renovation should include the typologies of destination, facilities and infrastructures, and above all the marketing techniques by which they are promoted. Tourists become travellers as well as the tourist product becomes experience. To escape from the all-day routine, men need new experiences. Men's interests, passions, vocations should be protagonists of the journey.

According to these changes, in paragraphs 2. (Is the experiential tourism a new frontier?) and 3. (Internet as instrument of the experiential tourism), I put in evidence as experiential tourism implements the competitiveness of Italian destinations and how Internet helps this circumstance. Then, after a synthetic description of the characteristics of the tourism in the municipality of Genoa (paragraph 4.), I focus the attention on Galata Museum as a resource to develop the experiential tourism (paragraph 5.). The idea of In paragraph 6. draws the attention to the some characteristics and the level of satisfaction of visitors of Galata Museum. Paragraph 7. shows how Galata Museum implements and stimulates the adoption of best practices according the promotion of a Card. This is the Sea Card, built on the sustainability of culture, environmental, hospitality and work of different private and public entities.

Paragraphs 2. and 3. are based essentially on the collection and processing of bibliographic material. Paragraph 4. contains the data and statistic processing on tourism demand and supply of the Municipality of Genoa. The part relating to the Galata Museum, however, was carried out using different types of sources. Some characteristics of the visitors of Galata were deduced from the statements posted on TripAdvisor, mainly in the last two years. The interviews with some witnesses were really important to understand the philosophy of the Museum and also to understand the proposals linked to the Sea Card. In fact, during the interviews it has been highlighted the need to investigate the contents of best practices not only in quantitative terms but also in qualitative ones.

2. Is the experiential tourism a new frontier of tourist development?

Nowadays, the classical supply based on predetermined tourist packages has been overcome. Each tourist tries to construct a tour far from the logic of a standardized journey. Something has changed: travel must represent a way to live and experience the places, not just a way to see them. In fact, it is more appropriate to speak about travellers instead of tourists because who travels doesn't want only to discover new destinations, but wants also to feel new sensations in old destinations. The tourist/traveller will remember the emotions experienced by visiting the sites of the story (such as the Colosseum or Eiffel Tower) or some natural areas (such as the Dolomites or Yosemite National Park), he will not remember the hotel or the flight. In fact, the challenge of tourism it is no longer based on the competitiveness of the products, but on the perception of the products (Baglini, 2006).

Experiential tourism is an alternative to mass tourism, standardized and generalist, whose element of competitiveness is the price. The sentence of Micheal Prust (1923, Chapter II) “the real voyage of discovery consists not in seeking new landscapes, but in having new eyes”, summarizes very well the transition from a tourism based on the principles of Fordism to a tourism based on perceptions and sensations.

This type of tourism becomes an opportunity to differentiate and make unique tourist resources and, at the same time, also the territories. The immersion in the territory authenticity makes a trip unforgettable, a memorable experience. As Pine and Gilmore (1999) point out potential visitor has to get excited from the personalization of the experience. In fact, experiential tourism could be a mix of sea, nature, gastronomy, art, adventure, shopping, sports and any kind of curiosity. Experiential tourist, depending on his own tastes, characterizes his journey matching different components of a specific place as history and arts, landscape and culture, shopping and handicraft, adventure and natural environmental, etc.

Furthermore it is necessary to keep in mind that the main objective of experiential tourism is the development of the territory, both natural and anthropic. For this reason it is increasingly common the idea that the experiential approach goes together with sustainability (Belletti and Berti, 2011; Buffa and Matini, 2012). In fact, this kind of approach becomes crucial in a perspective of sustainability management of a tourist territory. A supply is sustainable if it fulfills the needs of both tourists and the local community. Only in this way it is possible to increase the development of a tourist area.

The experiential tourism can sometimes be considered as an advanced typology of the cultural one. In Italy, and more generally throughout Europe, cultural tourism is a segment quite wide, and in constant evolution. However, as shown by Simeon, Buonincontri and Di Trapani (2010), this typology of tourism is characterized by a high risk of serial reproduction of similar products offered in different territories. This produces an homologation of the destination and makes it less competitive (Richards, 2001).

This situation has devised a restructuring of the cultural strategies based on quality built on experience. Experiential tourism sometimes tends to assume a connotation of creative tourism. This connotation depends on the presence of the participation dimension as well as the involvement/immersion of the user. Galata Museum, as we are going to see in paragraph 5., is a good example of both experiential and creative tourism. The cultural heritage is no longer just a physical thing, but it can also be something intangible that holds a high symbolic value (Simeon, Buonincontri and Di Trapani, 2010).

As Richards and Wilson (2007) evidenced, creative tourism, both in an urban and in a rural setting, is based on the idea of adversity. Creativity should revitalize the destinations that have lost competitiveness, making cultural and/or natural resources again attractive.

According to the estimations of SRM Intesa-Sanpaolo (Il Sole 24 ore, 2013), Italy for each of the tourists generates an average added value of 103,40 €. This capacity changes according to the different typology of tourism. For example, cultural tourism produces an average added value of 105,40 €, while sea tourism 83,80 €. Nowadays, sea tourism continues to be

the industry leader in Italy in terms of the percentage of tourists (Italian and foreign), reaching an incidence of 30%; the cultural stands instead at 25% (ISTAT, 2014). To increase the productivity of Italian tourism it is necessary to stimulate growth in the number of cultural tourists; among the cultural tourists are also numbered the gastronomic ones, which are estimated to produce an added value of € 119,80. So, the constant renewal of cultural tourism is becoming a necessity for Italy; within this context, the experiential and/or creative component have gained a great importance.

3. Internet as an instrument of the experiential tourism

The spread of Internet and ICT has encouraged the diffusion of the third millennium experiential tourism. Internet represents for the tourist an important tool to customize the trip. In fact, the web has revolutionized the travel industry both as a source of information and as a sales channel. The massive amount of information available on the web allows and, sometimes, induces traveller to build his own tailored journey.

From a recent research (Tourism Economics, 2013) emerges that online content supporting 26% of all tourist arrivals in Italy, including research (13%) and booking (13%). While the European Union average is 49% (research, 25% and booking, 14%).

The experiential tourist looks essentially to the quality and authenticity of service and of the social and environmental aspects. He/She is willing to pay even more to fulfil his own expectations. He needs a trip built to satisfy his own interests. Abroad, according to this trend in the field of experiential tourism, some big tour operators, as Viator and Getyourguide, have started to offer very original activities (Trend, 2014). Nowadays, in Italy there is only one online platform specialized on experiential tourism. It is based on the partnership between professionals and providers of selected services . Among the offered services offered, for example, there are scenic tours carried out with Italian Vespa. This service is currently active only in Rome. It is expected in Sicily, Tuscany, Venice, Milan and in the Dolomites. During next months, another experiential operator, Guidmeup, will start his work. This will be a start-up specialized in connecting tourists/"explorers" with local population. These tourists want to share the local lifestyle and culture, they want to live an authentic experience (Richard, 2010).

The destination is no longer chosen according to the price, but according to the recommendations and opinions of other tourists, obtained both face to face and on the web. In fact, costumer's reviews of destinations, museums, theme parks, exhibits, restaurants, and hotels have become vital to the success of tourism as potential customers rely on these reviews to make purchase decisions (Tourism Economics, 2013).

Rossi and Goez (2011), in their volume *Tourist Experience Design*, have emphasized how the web is important to structure and make a trip. They define the Tourist Experience Design as a strategic approach to improve the competitiveness of the offered tourism, based on the transformation of the tourist product/service in tourist experience. This approach consists of five phases:

1. Competitive analysis of the unique and distinctive elements of the proposal of value, which means to highlight and complement the unique and distinctive element providing possible interpretations of the various tourism products, identifying original and distinctive ways of contextualization.
2. Revaluation of the segmentation, in order to evaluate travellers specific experiences. Exploiting tourists passions, it is possible to create new highly characterized segments. The strong motivation leads then to a high-margin because the traveller wants what he wants at all costs.
3. Definition of experiential strategies for each segment and of "wow" elements. Those elements are the ones that create the specific differentiation of the supply. In fact, they generate amazement, satisfaction and enthusiasm in the tourists.
4. Definition of extensive experience cycle, which consists in the characterization of three stages: pre-experience, in-experience, post-experience. Definition of the experiential points, i.e. the elements by which the visitor comes in contact to enjoy the experience, both in the travel experience and in the experience developed in the web.
5. Detailed design of the experiential points, based on the findings in the two previous steps.

On the web are growing consistently the so-called "Travels Review" (Alessandrini et al., 2014). These are sites where tourists post their feedback, expressing opinions on the quality of their experience (for example, hotels, restaurants, but also other tourist facilities as well as museums, etc.). The advantage of these tools is to be neutral in giving judgments, even if the chronicle has revealed some doubts about it. In this direction, the case of Michael Byord, who in 2009 falsified reviews just to increase the sales of the company where he worked. Online reviews can be false, but as evidenced by Glance et al. (2012) not more than 30%. The accuracy also depends on the type of structure reviewed. In the case of commercial products that produce gains to the individual it may be easier to find fake reviews. Apart from that, the online travels review increase the trust of the visitor on a certain destination, these go beyond the limited personal experiences and the advices of relatives and friends. The growth of sites such as TripAdvisor or Zagat goes on in this direction.

TripAdvisor is one of the most used sites by travellers to consult or write reviews. In 2013, this site had 260 million visitors per month and 125 million reviews published (<http://www.tripadvisor.com>). Furthermore, an article on "Il fatto Quotidiano" (12/20/2013) shows that, according to TripAdvisor data, Italians (preceded by American and British people) are in third place worldwide in terms of published reviews. The most commented cities of Italy are Rome, Milan and Florence. Those cities are also among the top ten destinations most commented in the world.

In addition to travels review, there are other web services that can improve tourism and culture both in terms of supply and demand (Alessandrini et al., 2014). Between these we can find websites that provide information, reservations about cultural tourism enterprises; search engine used also during the journey to search every kind of information; the online portals for booking and purchasing that collect and compare the different offers (flights,

trains, buses, rent a car, hotels, and so on); finally the apps that provide immediate responses for example according to the weather condition, the road map, etc.

4. Characteristics of the tourism in the municipality of Genoa

Tourism in Italy is definitely a strategic sector. It represents 5,4% of GDP and up to 10,0% considering the indirect impact. Moreover, according to data from the World Tourism Organization Italy is the fifth country in the world in terms of international arrivals and the sixth for foreign incomes currency. Nevertheless, in recent years, the country is losing competitiveness.

The data of National Statistical Institute (Istituto Nazionale di Statistica, ISTAT) allows to analyze the tourist movement variations in terms of arrivals and overnights. In 2012, arrivals amounts to 103.733.157, while overnights are 380.711.483 (in both cases, the foreign component is 47%). Compared to 2011, arrivals are unchanged, instead overnights showed a decrease of 1,6%. This decrease is due to domestic demand that has recorded a percent variation equal to -4,9% (table n).

A further slowdown of flows emerges from the data of 2013 (table 1), at the moment still provisional. Both arrivals and overnights decrease of 4,3%. The worst trend is mainly due to domestic component (arrivals -8,0%, -7,8% overnights), the foreign decline is much more modest (-0,3% arrivals, -0,2% overnights).

Table 1: Arrivals and overnights (Italians and Foreigners) in Italy in the period 2011-2013 and percent variation

Years	Arrivals			Overnights		
	Italians	Foreigners	Total	Italians	Foreigners	Total
2011	56.263.060	47.460.809	103.723.869	210.420.670	176.474.062	386.894.732
2012	54.994.582	48.738.575	103.733.157	200.116.495	180.594.988	380.711.483
2013	50.599.125	48.623.439	99.222.564	184.423.279	180.046.980	364.470.259
Percent variation						
2011/2012	-2,3	2,7	0,0	-4,9	2,3	-1,6
2012/2013	-8,0	-0,2	-4,3	-7,8	-0,3	-4,3

Source: Personal elaboration based on ISTAT data.

The municipality of Genoa, as we are going to see, has tourist movement that differs enough from the national, regional and provincial average.

During the three years considered (2011-2013), the trend of arrivals and overnights in Liguria¹ differs a lot from the national one. The percentage variation in terms of arrivals,

¹ Liguria (figure 1) is one of the twenty Italian regions and hosts a population of 1,583,628 inhabitants. It is located in the north-west of the Italian peninsula and its capital is the city of Genoa. The Ligurian Sea bathes the south of the region, in the west it borders with France (Provence-Alpes-Côte d'Azur), in the north with Piedmont and Emilia-Romagna, and with Tuscany in the south-east.

between 2011 and 2012, is negative against the stability of the Italian one. The overnights show a decrease (-4,7%), although in this case more striking than the national average.

Figure 1: Provincial division of the Region of Liguria



Personal elaboration.

At the regional level as well as at the national one, the negativity is due to domestic demand. Furthermore between 2012 and 2013, domestic demand continues to be negative, a little more limited in the case of arrivals (-4,6%) and more pronounced in the case of overnights (-9,5%). The foreign component is definitely increasing; arrivals grew by 12,2%, overnights by 10,0%. This trend is in contrast with the national one; as we have seen, there is in both cases a small decrease (table 2).

**Table 2: Arrivals and overnights (Italians and Foreigners) in Region of Liguria
in the period 2011-2013 and percent variation**

Years	Arrivals			Overnights		
	Italians	Foreigners	Total	Italians	Foreigners	Total
2011	2.388.550	1.497.913	3.886.463	9.422.580	4.747.349	14.169.929
2012	2.224.466	1.503.103	3.727.569	8.748.721	4.759.628	13.508.349
2013	2.122.889	1.687.154	3.810.043	7.920.087	5.234.380	13.154.467
Percent variation						
2011/2012	-6,9	0,3	-4,1	-7,2	0,3	-4,7
2012/2013	-4,6	12,2	2,2	-9,5	10,0	-2,6

Source: Personal elaboration based on Regione Liguria data.

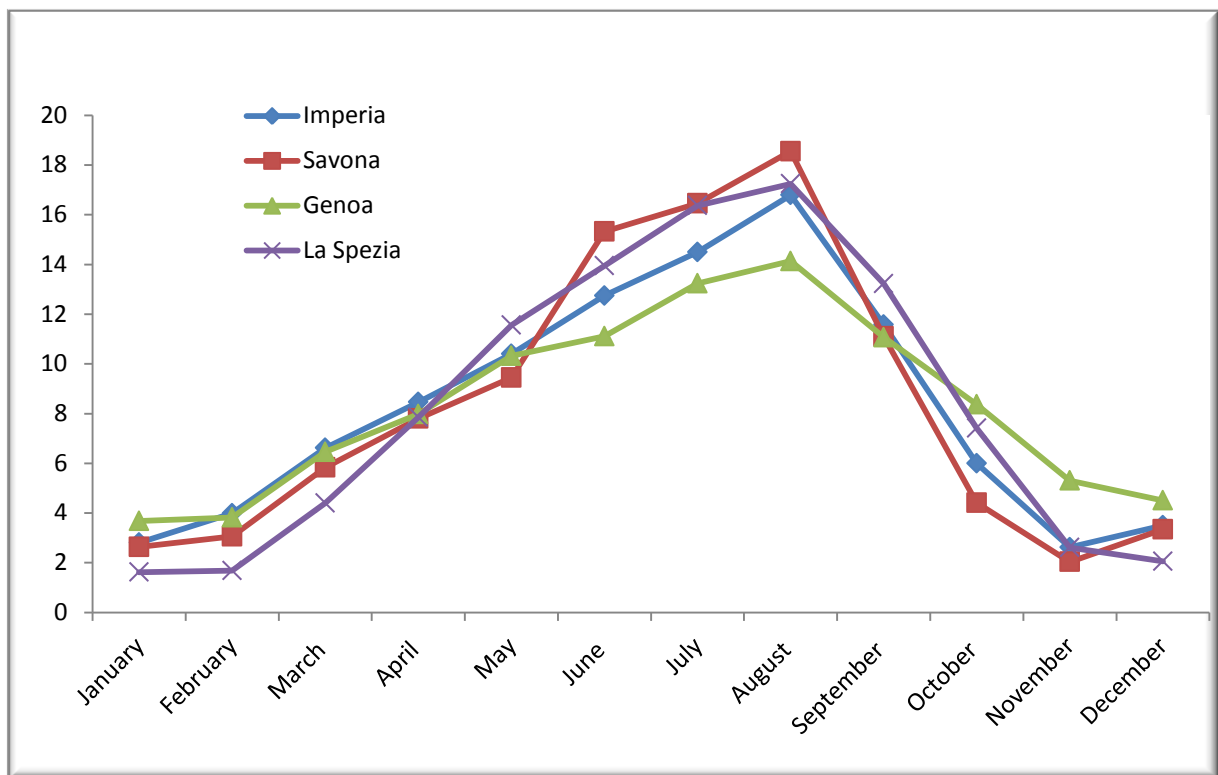
Analysing the trend of demand in the four provinces of the Region of Liguria, it is possible to deduce how and how much each of them contributes to the performance of the regional flow. In the considered years (2011-2013), Genoa is the province that has the highest number of arrivals (37%), followed by Savona (27-28%), Imperia (19-20%) and La Spezia (15 - 16%). According to the overnights Savona and Genoa reverse their positions. The province of Savona therefore has a greater average length of stay. This depends on the fact that in Savona sea tourism is the prevailing typology; this typology is usually characterized by longer stays. On the other hand, the province of Genoa is strongly influenced by the presence of the capital that, as we will see, it is mainly cantered on cultural tourism characterized by shorter stays.

As shown by the figures (2 and 3), related to the monthly arrivals and overnights of the four provinces of the Region of Liguria in 2013, again as a matter of cultural tourism, Genoa is the province with a less pronounced seasonality.

By comparing the flows of 2011, 2012 and 2013 interesting considerations emerge. Between 2011 and 2012, in terms of arrivals, except for the province of Imperia (+1.3%), all provinces show a reduction of the flows ranging from -3,8% of Savona to -10,2% of La Spezia. In all these cases, the lower levels depend on the national component. The trend of the province of La Spezia has certainly suffered the flood that hit the Cinque Terre in the autumn of 2011, which affected the normal flow of tourists in the area; in fact, some of tourist facilities were unavailable. So thanks to works of restructuring, there was an increase of the arrivals between 2012 and 2013. In the same period, in the province of Genoa the foreign component (+9,6%) increases the growth of the whole arrivals.

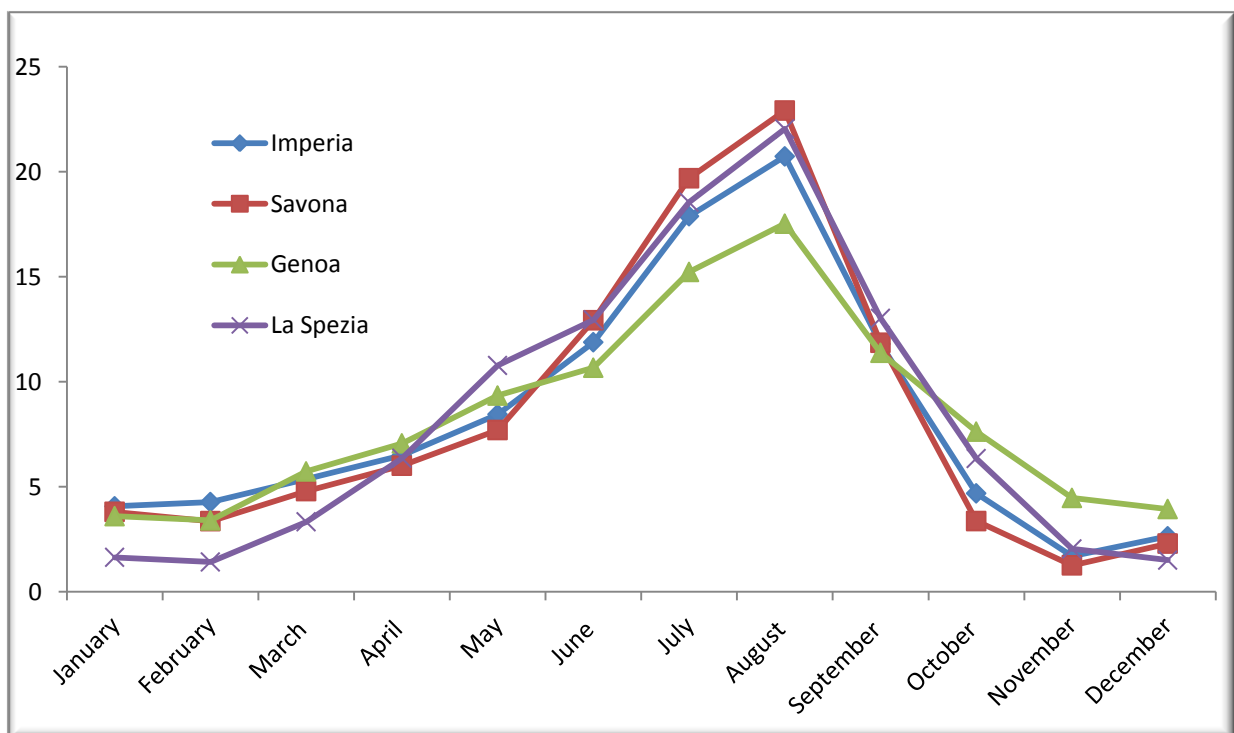
The trend of the overnights confirms in most cases the one of the arrivals (figures 4 and 5), albeit with different proportions. In this case the negative percentage variations are, however, higher than those of arrivals. Although in that case, the foreign component is characterized by a positive sign.

Figure2: Monthly arrivals of the four provinces of the Region of Liguria in 2013



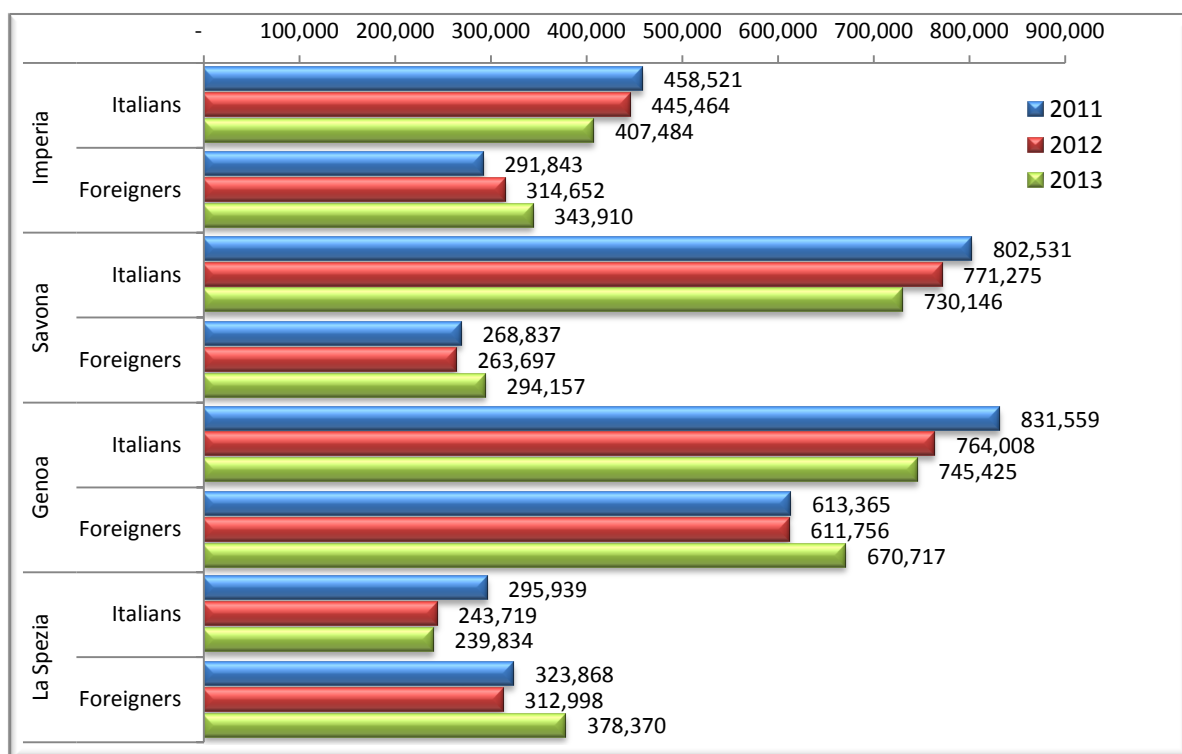
Source: Personal elaboration based on Regione Liguria data.

Figure 3: Monthly overnights of the four provinces of the Region of Liguria in 2013



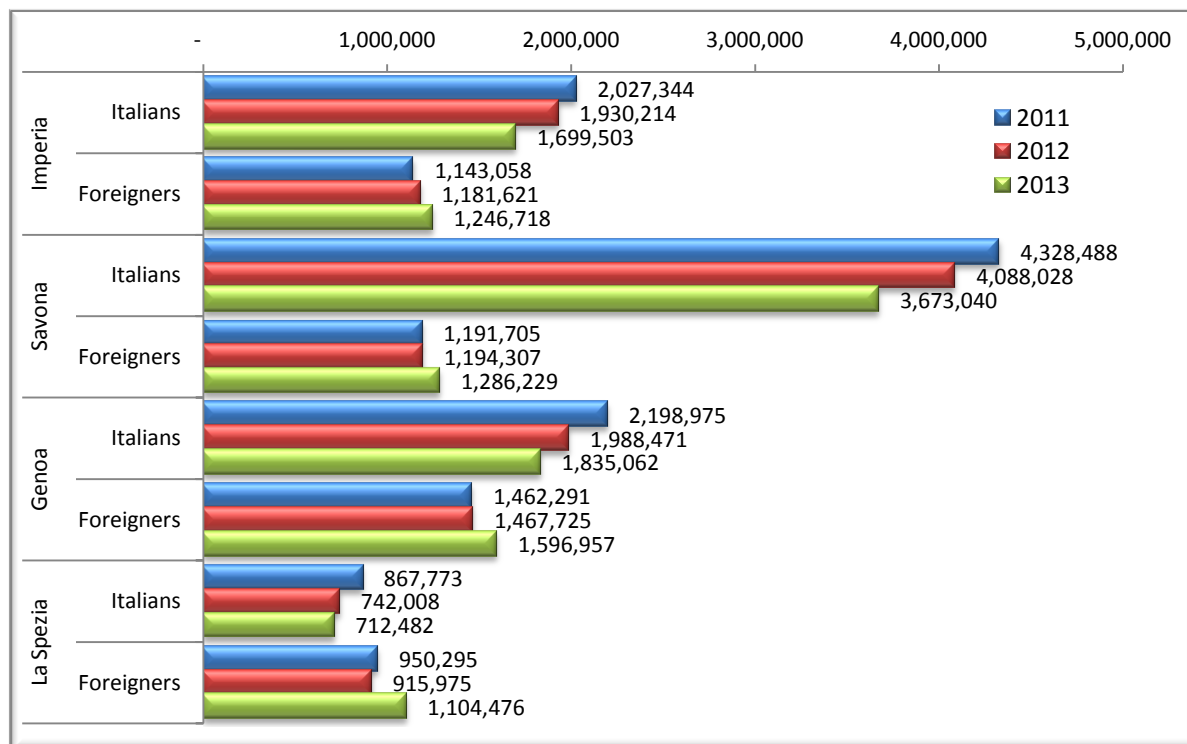
Source: Personal elaboration based on Regione Liguria data.

Figure 4: Arrivals (Italians and Foreigners) in the four provinces of Region of Liguria in the period 2011-2013



Source: Personal elaboration based on Regione Liguria data.

Figure 5: Overnights (Italians and Foreigners) in the four provinces of Region of Liguria in the period 2011-2013



Source: Personal elaboration based on Regione Liguria data.

The Figures 6 and 7, concerning the trend of arrivals and overnights in the municipality of Genoa between 2003 and 2013, show a steady growth of total arrivals from 2005 arrivals until 2013, with the exception of 2012 .

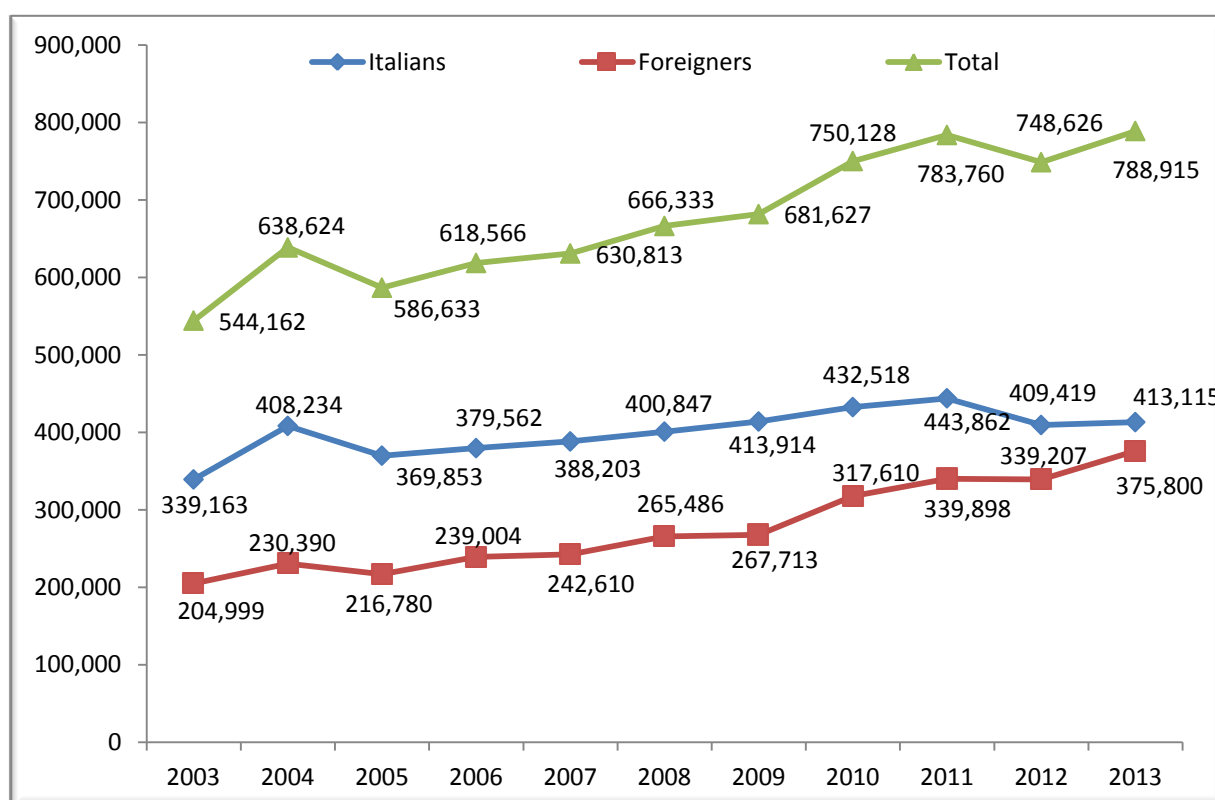
During 2012, in fact, there was a slight decrease, due almost exclusively to domestic demand. While the peak in 2004 is explained by the nomination of Genoa as European Capital of Culture.

Even in the case of the Municipality of Genoa, the foreign component has been of great importance: between 2003 and 2013 it had a percentage variation of 83,3%, while the Italian component was 21,8%. Even though it is a smaller value it is still significant.

Looking at the overnights, there is a trend in line with that of arrivals, although levels of growth are much more contained. This reflects the logic of the short break typical of the tourist demand of cultural and/or art cities.

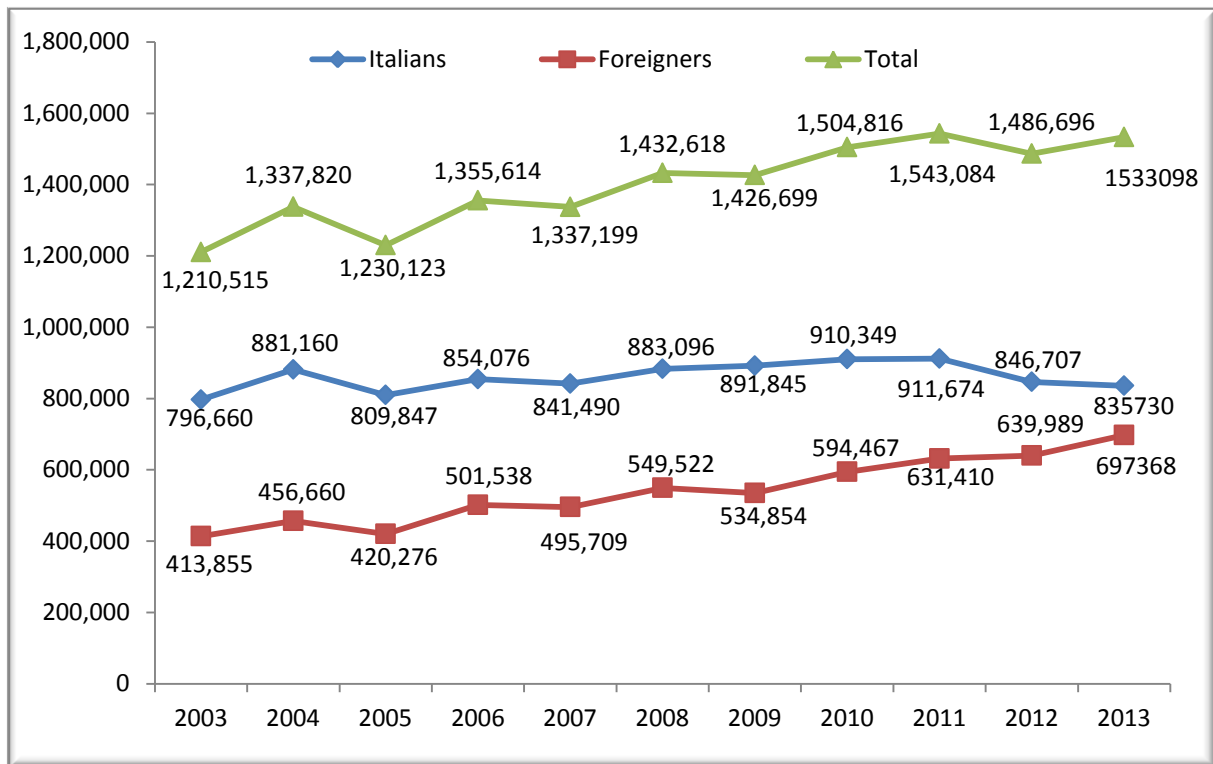
The performance of the whole demand, over time, suggests that the city has experienced a great change. It was a timid change in the early nineties; it became instead more and more evident in the first years of the new millennium. Today, the city is in fact wholly inserted in the panorama of Italian cultural tourism, even using the economies of scale generated from the Aquarium. This has occurred in a gradual way focusing on the quality. As we have seen in previous sections, we must never lose sight of the need to offer tourists a quality experience. The development tourism strategy of the city has considered this issue as a priority.

Figure 6: Arrivals in the municipality of Genoa between 2003 and 2013



Source: Personal elaboration based on Comune di Genova data.

Figure 7: Overnights in the municipality of Genoa between 2003 and 2013



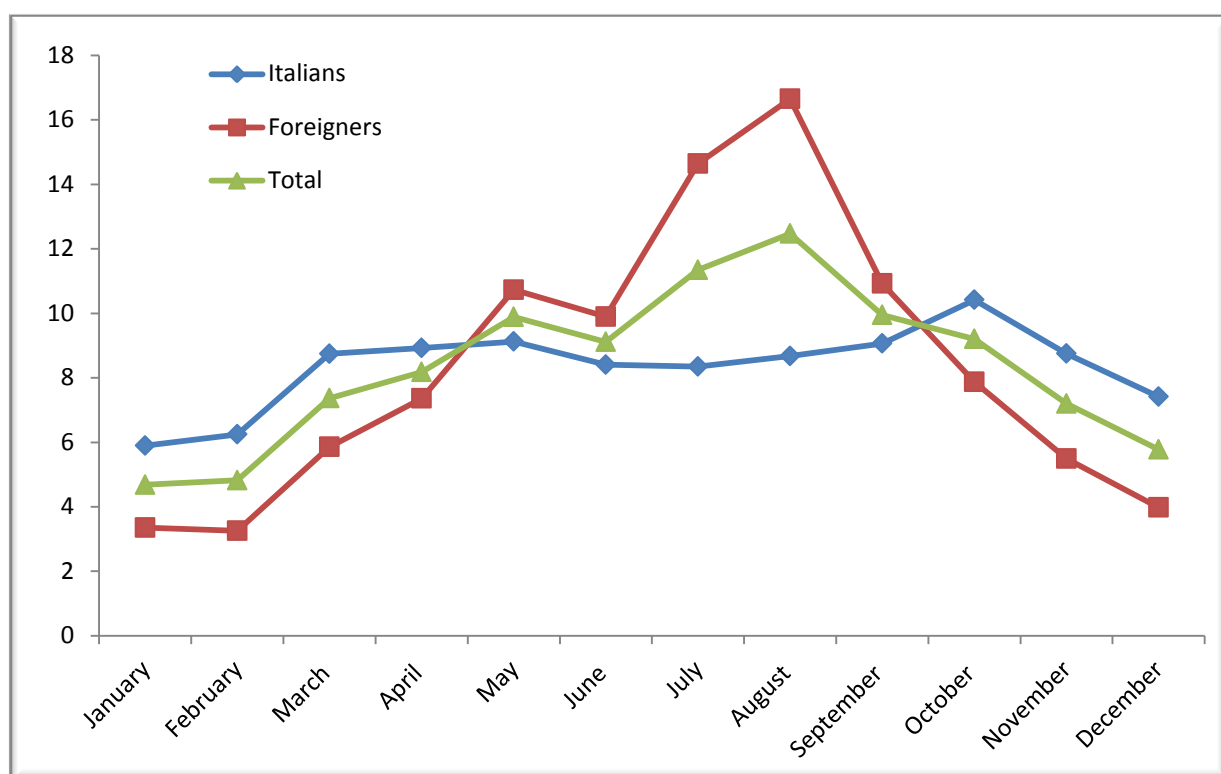
Source: Personal elaboration based on Comune di Genova data.

The museum circuit of the city of Genoa is an excellent example; each ludic, recreational or edutainmental structure aims to present a particular product that can generate added value in the user.

The Galata museum is one of these excellent examples; this is because, as you will see in the next section, its philosophy is based on interactivity and on the ability to make the visitor feel as the active part of the different scenes held in the museum. The development of cultural tourism in Genoa has therefore led not only to the enhancement of the architectural and artistic heritage but also of human capital that has contributed or contributes to characterize the history of the city. Furthermore, this typology of tourism allows to dilute the environmental impact. The figures 8 and 9, relative to the monthly distribution of arrivals and overnights in 2013, show a moderate seasonality especially regarding the Italian movement². It is a positive occurrence also from economic point of view as it allows to employ a number of employees fairly constant in the different periods of the year.

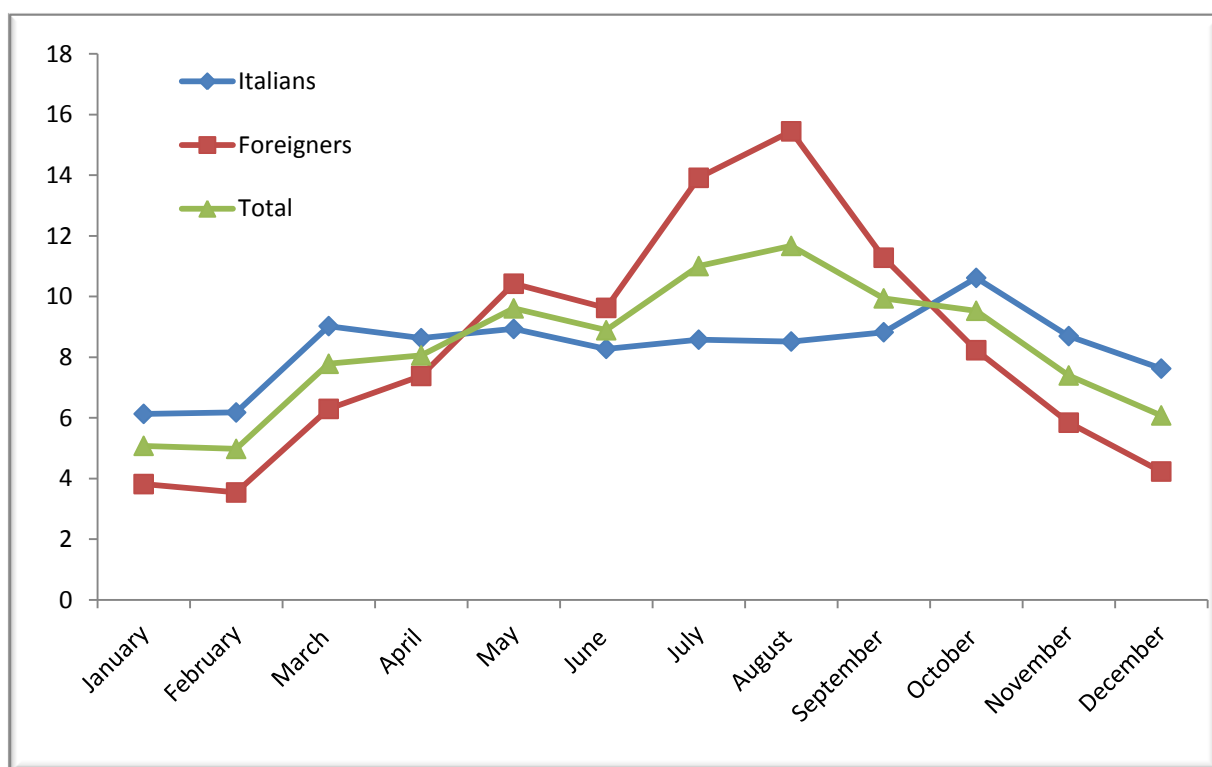
² The major peaks in the Italian movement have both during Easter holidays, in the spring bank holiday (April 25 and May 1) and in the period of the Boat Show, one of the most well known nautical fairs in Europe.

Figure 8: Monthly distribution of arrivals in 2013



Source: Personal elaboration based on Comune di Genova data.

Figure 9: Monthly distribution of overnights in 2013



Source: Personal elaboration based on Comune di Genova data.

5. Galata Museum: a resource to develop the experiential tourism

Opened in 2004, on the occasion of Genoa European Capital of Culture 2004, the museum is located in the Galata Palace, whose reestablishment has been designed by the Spanish architect Guillermo Vázquez Consuegra.

In the sixteenth century the building was part of the Arsenal of Genoa, the most military and maritime system important of the city. The lower part of the structure held the workshop where the galleys of Genoa Republic were built. In the late nineteenth century, the building became part of the commercial district of docks built by the Municipality and was called Galata. This name was given in honor of an historic district of Istanbul that, until the fifteenth century, was the area of the most important Genoese community in the Mediterranean.

The museum route progresses through twenty-three large rooms, spreads over four floors, all dedicated to the permanent exhibition except the Saletta dell'Arte used for temporary exhibitions. At the top of the building there is also a panoramic terrace: Mirador. An integral part of the offering is Nazario Sauro, the largest Italian submarine that can be visited still afloat. Mooted in front of Galata Museum, it was built in 1976, decommissioned in 2002 and then turned into a museum in 2010.

Galata is developed on the topic of voyaging, in fact it is the recurring theme of the visit.

The museum exhibition route, in chronological order, represents a voyage beginning with the era of ships propelled by oars, continuing on with the story of sailing ships and the revolutionary geographical explorations, and ending with a part dedicated to the great transatlantic migrations.

On the ground floor there is the room dedicated to Christopher Columbus, which contains the famous portrait attributed to Ghirlandaio and the Book of Privileges. The visit continues on to the Armory of Darsena, a rich collection of weapons, armours and helmets. Progressing onwards, there is a faithfully reconstructed galley of seventeenth century (40 meters long and 9 meters high) positioned on the original slipway used for launching ships.

The second floor, following a chronological route, delves further into the experience of seafaring life. Here there are the full-scale reconstruction of a brigantine-schooner, of a shipyard, of an English yacht club all dating back to the late nineteenth century. Then, it is possible to touch the original raft from the shipwreck of Ambrogio Fogar and the journalist Mancini and work the rudder of a brigantine-schooner. Finally, in the 4D Hall of the storm there is the possibility to steer a ship in a storm at the tip of Cape Horn. It is a new set, inaugurated on December 2013.

The third floor takes visitors from the Americas (USA, Brazil and Argentina) of the Italian migrants to the present-day emigration. The journey begins with a permanent and dynamic exhibition, which tells within 1200 square meters and over 40 multimedia stations, many of which interactive, how the migrations mark the Italian society. The setting through the environmental reconstructions reminds of the very different destinations of the Italians: the urban ones, such as La Boca, but also the rural ones, like in Brazil, to end in the most famous one, Ellis Island.

In the room "Il Piroscapo", there is the reconstruction of a first class deck and a naval simulator. Here it is possible experience from the bridge the emotion of a transatlantic crossing from Gibraltar to New York. The journey finishes into the site dedicated to the Italian immigration phenomenon.

Still on the third floor, the submarine pre-show (over 40 meters of reconstructed submarine) prepares for the visit of the Nazario Sauro. This route is not intended to replace the submarine itself but allows visitors to interact with some of the instruments that are not actually accessible on board, or can only be used in part, due to space being too restricted or for safety reasons. In addition, it provides a chance for those who cannot access the boat - the disabled, pregnant women, children under the age of 4 - to enjoy a unique, immersive and engrossing experience. This interaction combines information focused on the whole operation of the submarine with fun and enjoyment, facilitating learning and providing a first-hand experience.

Below, the descriptions of some of the activities that visitors can do inside the museum and that let them become an active part among the histories lived and told inside it, thanks to multimediality and interactivity.

"Get on board the Galley". The visitor can step on-board the Galley until the rowing bridge, in order to explore the interiors and discover the life on-board, personifying a member of the crew of his choice, among slaves, hard labor workers. Moreover he can interact with the typical figures of that age, like galley-sergeants and assist an animated discussion between the Senator, Captain and Shipwright.

"Memory and migration". At the Maritime Station... the visitor presenting to the customs officer (multimedia location), with the passport delivered (randomly among 20) entering this section of the museum, is informed on his name and on his age. Visitors will be one of the twenty Italian immigrants, really existed, whose history has been reconstructed. These are stories of ordinary men or successful ones as Rodolfo Guglielmi (known as Rudolph Valentino), who departed poor from the port of Genoa and found fame in America.

Piroscapo (Steamship). An innovative aspect is represented by the interactive reconstruction: the steamship actually sails "virtually". A sophisticated software allows the vessel to be maneuvered from the wheelhouse, from which an elaborate projection allows the bow of the steamship to be seen in various situations.

4D Hall of the storm. Here visitors become protagonists getting on board a lifeboat during a storm. The excited voice of the boatswain, who appears on the screen wearing his "sou'wester", the typical clothes (oilskin and hat) of the time, invites the public to get on board another lifeboat, to seat on one of the benches, to grab the oars and start rowing because, as the boatswain is shouting, "our boat is about to sink and we have to get away". The boat pitches, it goes up and down on the waves - you would better hold tight - while albatrosses, killer whales and whales float like ghosts near the survivors.

Nazario Sauro (pre-show). Visitors can experience the submersion and resurfacing of the submarine, witness some aspects of life on board and enjoy using the periscope and hydrophone.

Also exhibitions, events and initiatives make Galata a constantly evolving museum. Its structures, activities and services are all evolving in order to stimulate visitors and meet the demands of its different audiences who are interested in experiencing the Galata as a location for cultural diffusion and a meeting place.

Furthermore, the full calendar of exhibitions and numerous activities offered to the public and to schools provide a chance to get to grips with the theme of the sea in all its aspects.

Thanks to the multimediality and to the idea that the visitor becomes visit-actor, Galata stands out among Italian maritime museums for the quality and innovation of its structure.

As emerged during interviews with witnesses, the philosophy of this museum is based on impressing the visitors whom can immerse themselves in scientific and formal high-quality reconstructions that faithfully reproduce the lives of sailors, passengers, emigrants and immigrants.

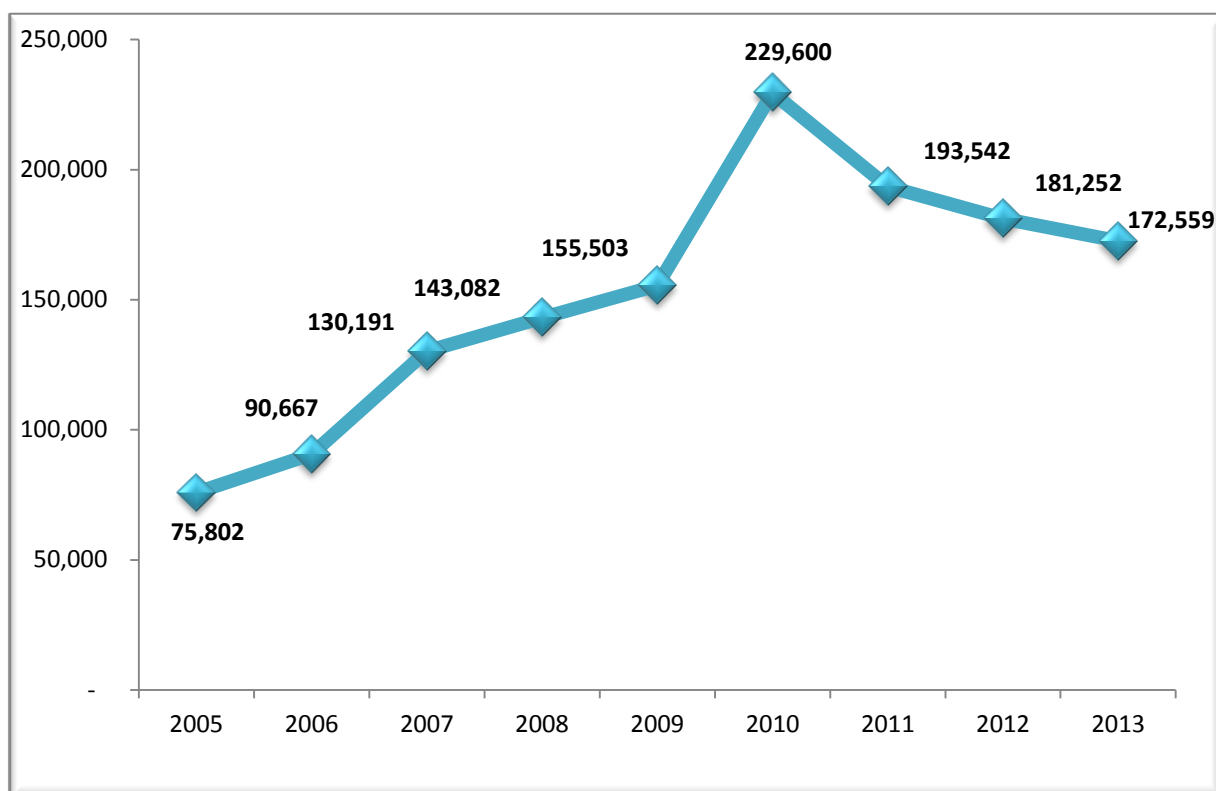
Surely, the philosophy adopted to rule the museum is a successful one. According to this success, the trend represented in figure 10, relative to Galata Museum visitors in the period 2005-2013, shows a constantly increasing number of visitors until 2010. Between 2005 and 2010, the movement of visitors has tripled. After 2010, the situation has changed: between 2010 and 2013 there was a decrease in percentage of approximately 25%; nevertheless the movement of the museum has continued to be pretty consistent. Galata is still the most visited museum among those of the urban circuit. In addition, after the Aquarium³ and the Doge's Palace⁴ is the third most visited tourist attraction in Genoa.

Figure 11, on the monthly flows of Galata in 2013, shows a rather fluctuating trend, with peaks in the months of April, May, August and October, but we cannot speak of high seasonality. This behaviour it is the same that characterized the city of Genoa, as we have seen in paragraph 4. It is pretty positive, because it does not cause congestion. In fact, reducing turnout is one of the important goals of Italian tourism policies.

³ The aquarium, which in 2013 registered 1.034.750 visitors, is the fifth most visited exhibition in Italy after the Circuit Archaeological Coliseum, Roman Forum and Palatine (5625219), Pompeii (2.457.051), the Gallery of Uffizi (1.875.785) and the Gallery of Academy (1.257.261) in Florence.

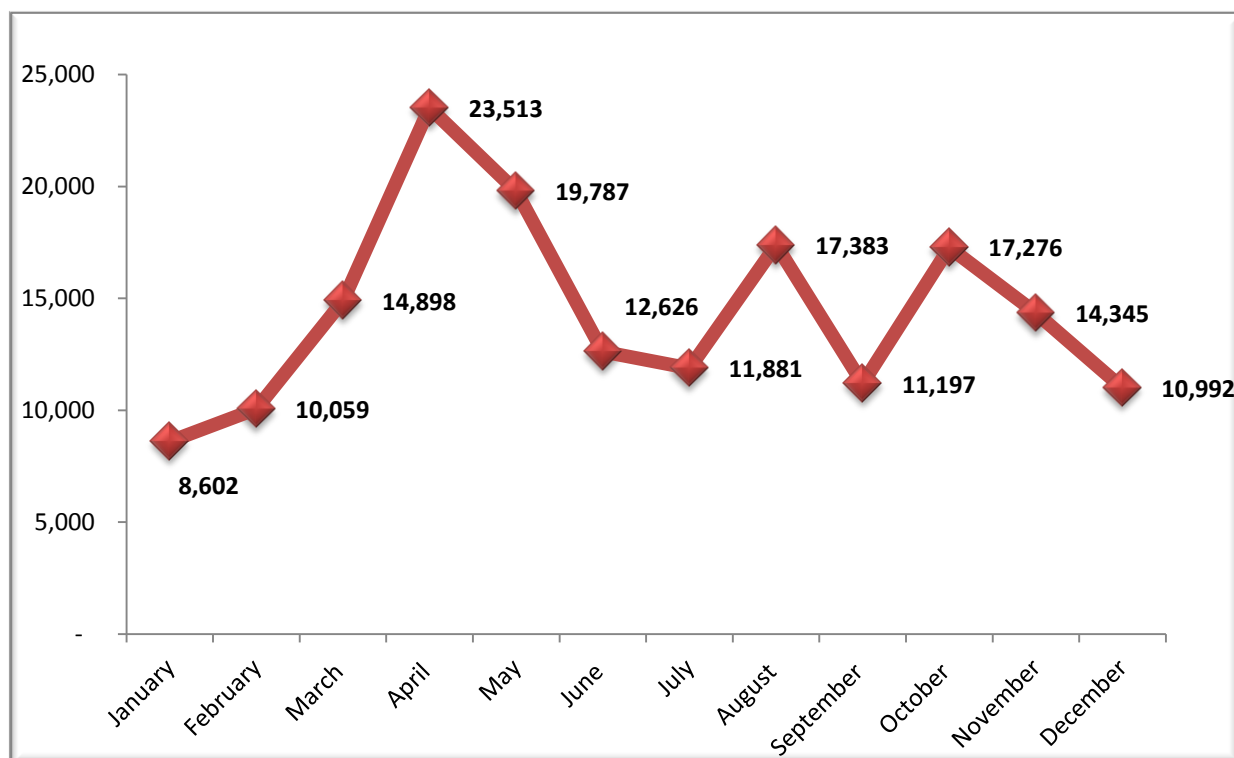
⁴ Doge's Palace is the urban structure that houses in its halls temporary exhibitions of international importance, such as Mirò in 2013 or Munch in 2013-2014. Over the years, depending on the importance of exhibitions hosted, counts a number of visitors that can vary from a minimum of 300,000 and a maximum of 500,000.

Figure 10: Flows of Galata Museum visitors in the period 2005-2013



Source: Personal elaboration based on Galata Museum data.

Figure 11: Monthly flows of Galata Museum visitors year 2013



Source: Personal elaboration based on Galata Museum data.

6. The experience of Galata Museum visitors

The perception of the visitors on Galata Museum was analysed through the reviews posted on Tripadvisor.

Like other researcher tools, the reviews on this site may contain opinions that are not always honest. In comparison with the opinions expressed on restaurants and hotels, however, there is a reduced chance of forcing. In this case, as we saw in the paragraph 3, it is less probable that there are private interests that could affect the comments.

The examined reviews are all those valid present on the site of TripAdvisor until 28/04/2014. Those reviews, in total 588, are distributed according to the evaluation of the visitors as shown in table 3.

Table 3: Distribution of the evaluation

Level of evaluation	Number of visitors	% of visitors by level of evaluation
Excellent	314	53,4
Very good	222	37,8
Sufficient	36	6,1
Scarce	13	2,2
Poor	3	0,5
Total	588	100,0

Source: Personal elaboration based on TripAdvisor data.

Visitors who express excellent and very good opinions exceed 90%, just over 6% consider that the experience carried out at Galata was of enough quality and the remaining ones of low quality. Table 4 shows that the greatest number of reviews come from Liguria (18,4%), Lombardy (13,6%), Lazio (11,6), Veneto (8,2) and Piedmont (7,7).

Table 4: Regional distribution of reviews for categories of ratings (number and percentage)

Region	Excellent	%	Very good	%	Sufficient	%	Scarce	%	Poor	%	Total	%
Abruzzo	2	0,6	1	0,5			1	7,7			4	0,7
Calabria	1	0,3	3	1,4							4	0,7
Campania	2	0,6	2	0,9							4	0,7
Emilia Romagna	15	4,8	10	4,5	1	2,8			1	33,3	27	4,6
Friuli V. G.	2	0,6	2	0,9							4	0,7
Lazio	34	10,8	27	12,2	5	13,9	2	15,4			68	11,6
Liguria	57	18,2	39	17,6	9	25,0	2	15,4	1	33,3	108	18,4
Lombardy	39	12,4	32	14,4	5	13,9	4	30,8			80	13,6
Marche	8	2,5	2	0,9	1	2,8	1	7,7			12	2,0
Molise	1	0,3									1	0,2
Piedmont	25	8,0	20	9,0							45	7,7
Puglia	7	2,2	5	2,3							12	2,0
Sardine	1	0,3	1	0,5							2	0,3
Sicilia	12	3,8	1	0,5							13	2,2
Toscana	13	4,1	6	2,7	2	5,6	1	7,7			22	3,7
Trentino A. A.	4	1,3	1	0,5	1	2,8					6	1,0
Umbria	2	0,6	2	0,9							4	0,7
Veneto	25	8,0	20	9,0	3	8,3					48	8,2
Abroad	43	13,7	34	15,3	7	19,4	2	15,4	1	33,3	87	14,8
Undisclosed	21	6,7	14	6,3	2	5,6					37	6,3
TOTAL	314	100,0	222	100,0	36	100,0	13	100,0	3	100,0	588	100,0

Source: Personal elaboration based on TripAdvisor data.

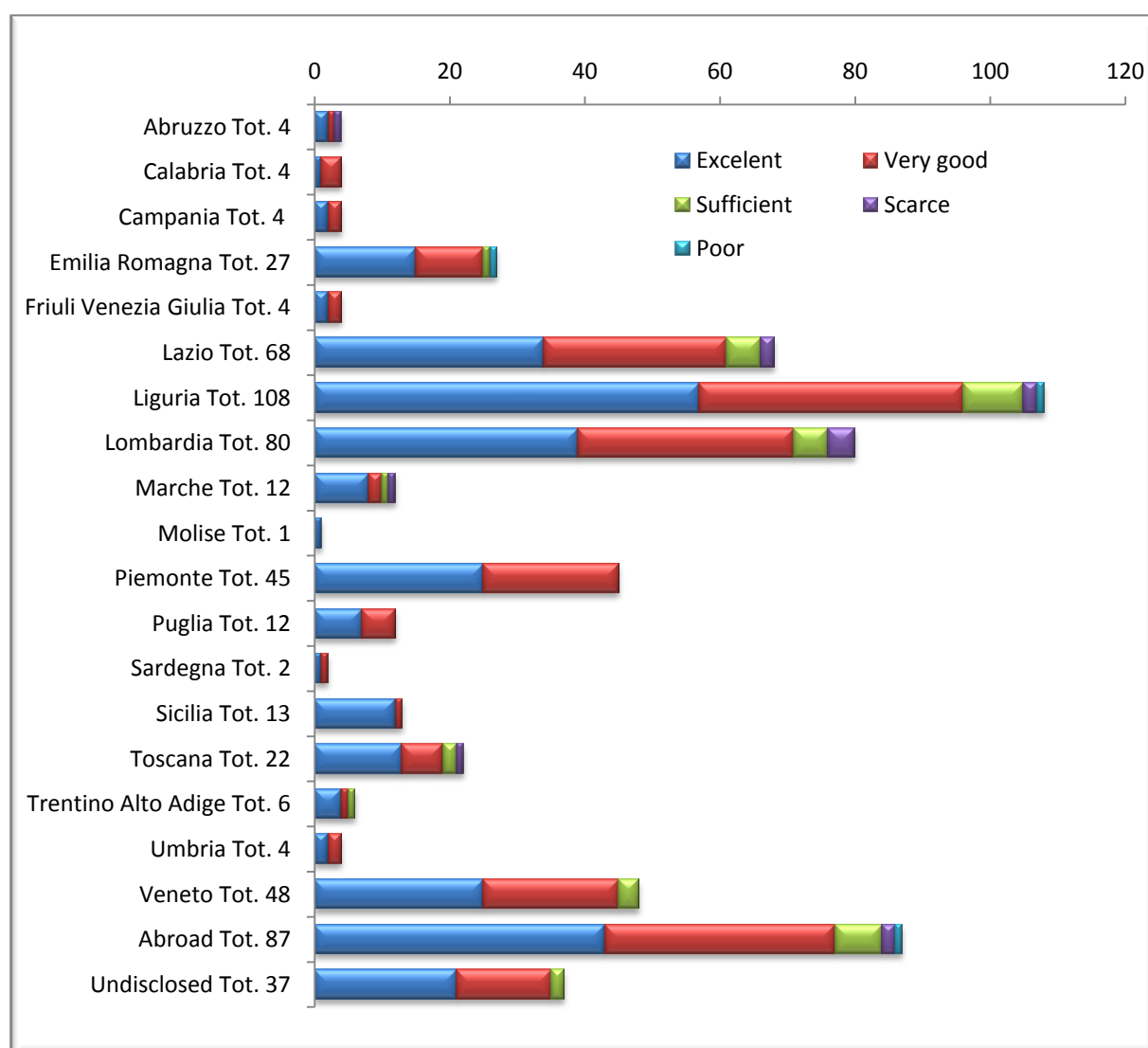
Only two regions, of the twenty Italian regions, don't have reviews (figure 13): Valle d'Aosta and Basilicata. Together with Molise, that has only one review, those territories are the less populates of Italy.

In addition, approximately 15% of the reviews come from abroad. At European level, the countries from which comes the largest number of observations are: France, United Kingdom, Russia and Germany; regarding the extra European area, they are United States and Brazil.

Furthermore, table 4 shows that the overall trend of the origins of the reviews follows the categories excellent and very good. As we have seen, these categories include about 90% of the reviews (figure 12).

At provincial level in addition to Genoa, Rome, Milan and Turin are the provinces from which comes the greatest number of reviews.

Figure 12: Regional distribution of the reviews for categories rating



Source: Personal elaboration based on TripAdvisor data.

Figure 13: Italy administrative divisions



Source: <http://www.bellitalie.org/italia/pianta-regione-italia.html>

In order to analyse the texts of the reviews, the first step was the reading to check if there were some recurring words, which might contain information about the experience inside the museum.

In the majority of cases, they are divided into two parts. The first one is descriptive, the second emotional and evaluative. The average length varies between 6 and 12 lines. Consequently, the occurrences of the words identified were counted.

The recurrences were searched only in the positive reviews, as the negative ones were a limited number, they would not allow any kind of analysis and/or comparison.

The negative comments, however, are ascribed mainly to the price, which is considered too high, and even to the absence of explanatory panels in English, in some areas of the museum.

Some words with low recurrence were taken into account, as they are useful for describing and qualifying experience inside Galata Museum.

The words, searched in the text as nouns, adjectives, adverbs and verbs, were divided into three groups:

- a) words that lead to an interaction tourist/museum (table 5);
- b) words that give indication on the feeling of astonishment elicited by some installations of the museum (table 6);
- c) words closely related to the description of the museum (table 7).

a) Words related to the sphere of experience have a higher incidence in the excellent reviews than very good ones. In the sufficient ones none of those words appears.

We can assume that an experience of high value is connected with the granting of the maximum vote. In the comments a lot of evidence is given to protagonism of the visitor.

Table 5: Words that lead to an interaction tourist/museum

Words	Excellent	% respect to number of excellent reviews	Very good	% respect to number of very good reviews
interactive	100	31,8	59	26,6
to travel/travel	67	21,3	24	10,8
experience	44	14,0	21	9,5
engage / engaging	36	11,5	19	8,6
multimedial	26	8,3	11	5,0
live/relive	24	7,6	7	3,2
instructive	14	4,5	9	4,1
structured	11	3,5	9	4,1
original/originally	12	3,8	11	5,0
memory	4	1,3	2	0,9
participate	4	1,3		0,0
unique experience	3	1,0	2	0,9
didactic	3	1,0	1	0,5
poignant	3	1,0		
authentic	2	0,6		
Reviews	314		222	

b) In this case, the trend is more fluctuating. Noteworthy that the word "different" is only present in the excellent reviews. Inside the museum you can find something unusual and innovative, and this aspect is very much appreciated.

Table 6: Words that give indication on the feeling of astonishment elicited

Words	Excellent	% respect to number of excellent reviews	Very good	% respect to number of very good reviews	Sufficient	% respect to number of suff. reviews
interesting	122	38,9	104	46,8		
to advise/advice	73	23,2	30	13,5		
lovely	52	16,6	70	31,5	4	11,1
different	50	15,9				
beautiful	46	14,6	33	14,9	1	2,8
excite / emotion / exciting	32	10,2	6	2,7		
do not miss	31	9,9	13	5,9		
surprise	30	9,6	9	4,1		
absolutely	29	9,2	12	5,4		
funny	25	8,0	20	9,0		
wonderful	23	7,3	6	2,7		
unique	18	5,7	18	8,1		
show/spectacular	16	5,1	5	2,3		
idea	15	4,8	8	3,6		
exceptional	10	3,2	1	0,5		
fantastic	21	6,7	10	4,5		
fascinating	12	3,8	12	5,4		
ever seen	5	1,6				
nice					2	5,6
Reviews	314		222		36	

c) The fact that the words with the highest incidence respect to the excellent category are those related to migration goes in the same direction as in the previous cases. The section dedicated to migration is, in fact, the one in which the emotional involvement and participation of the visitor/protagonist reach the highest peaks.

Table 7: Words closely related to the description of the museum

Words	Excellent	% respect to number of excellent reviews	Very good	% respect to number of very good reviews	Sufficient	% respect to number of suff. reviews
immigrant/emigrant/migration	263	83,8	149	67,1	23	63,9
sea	257	81,8	170	76,6	31	86,1
submarine	159	50,6	105	47,3	20	55,6
history	81	25,8	66	29,7		
boat/ship	62	19,7	44	19,8	5	13,9
storm	13	4,1	2	0,9	1	2,8
Ambrogio Fogar	8	2,5	3	1,4	0	
raft	6	1,9	1	0,5	0	
Reviews	314		222		36	

Below are some quotes extracted from the reviews that give an idea of the experience realized at the Galata Museum.

From level of evaluation excellent:

"Finally a museum where the real protagonist is the visitor (in Italy there are not so many like that)"

"The highlight of the city"

"Concept of the modern museum"

"Awesome is an understatement ... I wanted to come back, while I went out"

"You breathe the air of people of which the museum tells the story"

"One of the best museums of Italy"

"Winning museum"

"Theatrical"

From level of evaluation very good:

"A museum where touching things, you can experience the story in first person"

"Among the initiatives to make Genoa the capital city of sea, this is the most successful"

"Galata is a surprise"

"I found myself surrounded by four floors of wonders"

"Children of all ages, all of them have found something suitable"

"Excellent example of museum of the future"

"Must see to appreciate its fullness "

"Beautiful museum, which has allowed us to touch"

In various reviews, it was underlined that the choice of visiting the Galata was influenced by reading TripAdvisor comments.

7. The Galata Museum as a promoter of tourist good practices: the Sea Card

The “Istituzione Musei del Mare e della Navigazione” (Mu.MA), that includes along with the Galata Museum other three major museums (Museo Navale di Genova Pegli, Commenda di Prè, Castello d'Albertis, united by the sea as common thread), represents a good synergy experience between public and private⁵. That synergy is necessary to manage efficiently a museum. Mu.MA⁶ established the Cultural Park of the Sea Project (Parco Culturale del Mare); its aim is to devise a regional territorial system according to the values of the sea as natural and cultural feature that shares different subjects united by common values. The sea, which so strongly characterises the landscape of Liguria and of the whole Mediterranean basin, promotes the integration and the creation of diversified and shared tourist cultural-offers.

In 2009, as part of the Cultural Park of the Sea Project, the Sea Card was established. Mu.MA promotes the Card in collaboration with the Administrative Region of Liguria (Department of Tourism and Heritage), with the technical support of Slow Food Italy and Agenzia in Liguria. This Card is a tool that brings together the experiences and good practices of public and private entities, not just museums, of the Mediterranean, which share ethical principles and values based on cultural, environmental and social protection of the sea. The Sea Card is built on the sustainability of four principles (<http://www.turismoinliguria.it/turismo/it/>):

- ✓ Culture: the protection and enhancement of the culture of the sea area priorities for development and employment;
- ✓ Environment: the protection of the sea and the costal environment is essential for human life and more generally for safeguarding biodiversity;
- ✓ Hospitality: the willingness to accept other ideas and culture and to adopt a system between public and private entities is fundamental for creating a welcoming and supporting environment.
- ✓ Work: the establishment of satisfactory level of the quality of work promotes both the well-being of workers and a better quality of production and services rendered.

Those principles represent a total of 19 behaviours⁷ which can be associated with some good achieved or under construction practices.

⁵ The major services, those need a museum, are provided by external partners. Usually, in Italy, public organization, as the Ministry of Cultural Heritage and local administration, cannot carry out the financial, cultural and scientific planning.

⁶ It's interesting to know that Mu.MA, together with Maritim Museu de Barcelona, is leader of the Net of Maritime Museum; it is also the promoter of the Net of Ligurian Maritime Museum.

⁷ The behaviours related to the four principles are:

1. Culture:

- Encouraging cultural exchange between those who live, work and stay in or visit the region, whilst remembering that, over the centuries, population has become together and cultures have evolved thanks to the sea.
- Encouraging dialog between the coastal and inland areas and communicating, through the proposed activities and services, the values of the culture of the sea and the influence of the sea over the development of costal and mountain areas.
- Supporting research and study actions into the tangible and intangible cultural values of the sea and its territories. Promoting cultural and training initiatives for children and for new generations in partnership with schools and universities.

In fact, the card is a sort of points card: the value of each good practice achieved amounts to 10 points, while the value of each good practice under construction amounts to 5 points. The different entities will get a score that could be increased in the next years.

The principal objectives of the Sea Card are here summarised (<http://www.turismoinliguria.it/turismo/it/>):

- ✓ Develop and disseminate the culture of the sea;
- ✓ Identify and recognise good practices giving visibility to each other;
- ✓ Become involved in a tourist and cultural offer of support to regional development;
- ✓ Innovate in the various areas in a sustainable manner;
- ✓ Network with public and private entities, individual and associated companies, brought together by the principles of the card and bearers of good practices;
- ✓ Implement training and communication actions aimed at speeding knowledge/protection/developing cultural, environmental and landscape heritage from the Ligurian Sea to the whole Mediterranean basin.

Moreover, the adhesion to the Sea Card represents a moment of reflection in which the different entities, participants gain an awareness of the social, tourist, cultural and environmental impact of their policy and management choices.

2. **Environment:**

- Adopting behaviors and habits that help to conserve environmental resources and in particular water, a fundamental resource for the life of human and the environment.
- Becoming promoters and supporters of actions of environmental education and information, spreading the value of protection and sustainable use of the territory and its resources.
- Performing a role of environmental protection in support of typical local production, with particular attention to the use of local fish and its local chains.
- Encouraging the dissemination of forms of sustainable mobility, aimed at improving environmental quality and improving accessibility in the region for both tourist and resident.
- Supporting behaviors aimed at reducing the production of waste, supporting the re-use of materials and, more generally, recycling.

3. **Hospitality:**

- Focusing on the guests your attention, allowing them to have a safe, pleasant and special stay.
- Providing comprehensive information, aimed at spreading knowledge of the specific aspects of the region, as well as its values and cultural, social, sports, food and wine initiatives.
- Collaborating in the creation of a shares hospitality system, creating alliances and partnership between operators and bodies, in order to strengthen a creative situation based upon mutual assistance and opened to dialogue.
- Supporting the creation of suitable structure and infrastructure for facilitating accessibility for all, or even for disadvantaged groups, such as the differently able and the elderly.
- Supporting the creation of adequate services, structures and infrastructures to facilitate the accommodation of families with children, starting with infants.

4. **Work:**

- Encouraging the creation of working environments that allow for both an adequate balance between work and personal life and the exercise of family responsibility.
- Supporting the constant improvement of working structures, improving the quality of working structures, improving the quality of life of works and those who benefit from services offered.
- Focusing on the quality of work, encouraging the establishment of working environments that allow men and women to express their skills and knowledge in the best possible manner.
- Supporting professional and intellectual growth by way of the implementation of staff training and update actions.

Whereas among the main objectives of the Sea Card there are all the issues needed to develop a quality tourism based on experience, it seemed interesting to propose a study, at the time still in the running-in phase, quantitative and qualitative of the best practices there contained.

The different entities adhering to this card were collected in ten categories (table n ...) in addition to the voice "other entities". The table 8 shows that some categories, over the years, have expanded largely their participation to the Sea Card.

Table 8: Annual distribution of the number of adhesion to the Sea Card

Categories	2009	2010	2011	2012	2013
Museum/Museums of the sea		8	6	9	9
Parks and marine areas	6	5		4	5
Accommodations	3	6	8	8	8
Municipal administrations		1	4	8	12
Lidos	2		1	1	5
Associations, tour operators	3	2	5	2	2
Cultural associations and promotion of the Sea associations	3	6	8	15	18
Environmental education centers		3	2	2	2
Public exercises/stores	2				
Extraordinary subscriptions national level			1	1	
Other entities	4	4	17	21	18
Total	23	35	52	71	79

Source: Personal elaboration based on Galata Museum.

In the first five years, the adhesions are in fact more than tripled.

The schemes below show which and how the different categories of entities have been distributed in the period 2009-2013.

Museum/ Museums of the sea: 14	2009	2010	2011	2012	2013
Villa del Principe, Genova				X	X
Museo della Marineria di Pesaro					X
Museo Navale di Istanbul				X	X
Museo della Marineria di Cesenatico				X	X
Arsenale di Palermo			X	X	
Museo della pesca di Palamos			X		
Galleria Palazzo Spinola, Genova		X			
Museo di Albenga, Savona		X			
Museo Andreatta, Chiavari		X		X	X
Mu.MA-Museo navale di Pegli, Genova		X	X	X	X
Mu.MA-Commenda di Pre, Genova		X	X	X	X
Mu.MA-Galata, Genova		X	X	X	X
Museo Marittimo di Barcellona, Spagna		X	X	X	X
Ecomuseo Casa della Batana, Rovigno, Croazia		X			

Parks and marine areas: 10	2009	2010	2011	2012	2013
Parco Naturale Regionale di Piana Crixia (Sv)				X	X
Area Marina Protetta di Portofino	X	X			
Area Marina Protetta di Bergeggi		X		X	X
Area Marina Protetta delle Cinque Terre	X			X	X
Ente Parco di Portofino	X	X			X
Ente Parco Montemarcello Magra		X			
Ente Parco Beigua		X			
Ente Parco Regionale Antola	X				
Ente Parco Regionale Aveto	X			X	X
Parco Nazionale Cinque Terre	X				

Accommodation structures: 17	2009	2010	2011	2012	2013
Agr. Le Navi in Cielo, Imperia				X	X
Bagni Meridiana, Arma di Taggia (Im)					X
Agriturismo Saglietto, Imperia				X	X
Agr. La Realidad, Finale Ligure (Sv)				X	X
Agritur. La Maliarda, Rossiglione (Ge)				X	X
Agriturismo richeri, Finale Ligure			X		
Agriturismo borgo muratori, Diano			X	X	X
Agriturismo val crosa, Diano Aretino			X	X	X
Residence Ristorante Panama, Alassio			X		X
Grand Hotel Miramare, Santa Margherita Ligure		X			
Hotel Best Western, Genova		X	X		
Hotel Aquila reale, Genova		X	X		
B&B Persimmon, Genova	X	X	X	X	
Le cicale, casa vacanze, Leivi	X	X	X	X	
U rustegu, Albergo Borzonasca	X				
Il casale della luna, Sarzana		X			

Municipal administrations: 13	2009	2010	2011	2012	2013
Comune di Laigueglia (Sv)				X	X
Comune di Noli (Sv)					X
Comune di Santo Stefano al Mare (Im)					X
Comune di Albenga (Sv)					X
Comune di Costarainera (Im)					X
Comune di Imperia					X
Comune di Camogli (Ge)				X	X
Comune di Taggia (Im)				X	X
Comune di Levanto (Ge)				X	X
Comune di Alassio			X	X	
Comune di San Lorenzo al Mare			X	X	X
Comune di Andora			X	X	X
Comune di Spotorno		X	X	X	X

Lidos: 6	2009	2010	2011	2012	2013
Bagni Mafalda Royal, Varazze (Sv)					X
Bagni Nadia, Casalbordino Lido (Ch)					X
Bagni Pinuccia, Varazze (Sv)					X
Bagni Capo Mele, Laigueglia (Sv)				X	X
Bagni marini, Lavagna	X				
Bagni Liguria, Sestri Levante	X		X		X

Associations, tour operators: 9	2009	2010	2011	2012	2013
Donne nel Turismo, Associazione Nazionale		X			
Sporting Club, Genova					X
Consorzio Mete di Liguria, Imperia			X	X	X
Associazione sestrisulmare, Sestri Levante			X		
Flash vela d'altura, Arma di Taggia			X		
Whale watch, Imperia			X	X	
Associazione Bed and Breakfast di Qualità in Liguria	X	X	X		
Associazione albergatori Genova	X				
Fiavet Liguria	X				

Cultural associations and promotion of the Sea associations: 26	2009	2010	2011	2012	2013
Golfo Paradiso, Camogli (Ge)					X
Centro Velico Interforze, Genova Prà				X	X
ASD Informare, Imperia				X	X
Associazione pescatori di S.Ambrogio di Voltri, Genova					X
Cooperativa "Il Pesce Pazzo", Varazze (Sv)					X
Peschereccio PingONE, Imperia				X	X
Federcoopescia, Liguria		X			
Superbamente, associazione, Genova	X	X	X		
Associazione pescatori Sant'Ambrogio, Voltri		X	X	X	
Associazioni pescatori Balin, Sestri Levante		X	X		
Venti & 20, associazione vela, Sestri Levante	X				
Legambiente Liguria Onlus	X				
Ittiturismo Bistromare, Sestri Levante		X	X	X	
Protezione Civile di Cervo (Im)					X
Ass. Menkab: il respiro del mare (Sv)					X
Ass. Donnedamare, Varazze (Sv)					X
Ass. La Nave di Carta, La Spezia				X	X
Ass. çajka, Cagliari				X	X
MeditAmare, Imperia				X	X
Associazione SuperbaMente, Genova				X	X
Ass. Segni e Impronta, Finale Ligure (Sv)				X	
A.L.I.-Ass.Ligure Ipoudenti, Sori (Ge)				X	X
Marine life conservation, Imperia			X	X	X
Associazione storie di barche, Pieve Ligure			X	X	X
Genoa Port Center, Genova			X	X	X
Associazione promotori Musei del Mare, Genova		X	X	X	X

Environmental education centers: 4	2009	2010	2011	2012	2013
CEA, Comune di Imperia			X	X	X
MUVITA, Provincia Genova		X	X	X	X
Labter di La Spezia		X			
Centro di Educazione ambientale di Imperia		X			

Public exercises/stores: 2	2009	2010	2011	2012	2013
Bar Bistromare, Sestri Levante	X				
Bar Vecchi Trogoli, Genova Nervi	X				

Extraordinary subscriptions national level: 1	2009	2010	2011	2012	2013
Touring Club Italiano			X	X	

Others entities: 40	2009	2010	2011	2012	2013
Istituto comprensivo di Spotorno (Sv)					X
Cooperativa Via dell'Amore, Riomaggiore	X				
Neues pro studio, Genova	X	X			
Guardia di Finanza, Genova	X				
PRAP, Provveditorato, Regionale Amministrativo Penitenziario, Genova	X				
Fondazione Acquario, Genova		X			
Cooperativa Solidarietà e Lavoro, Genova		X			
Genoa Port Centre		X			
D'amico eventi, Genova			X		
Solidarietà e lavoro, Genova			X	X	X
Cooperativa strade, Imperia			X		
Italia Nostra Liguria, Genova			X	X	X
Confagricoltura, Genova			X		
Consorzio Solco, Genova			X	X	X
Agenzia di sviluppo GAL Genovese, Genova			X	X	X
Teatro Cargo, Genova			X	X	X
Porto di Andora			X		
Studio associato geografi applicati, Genova			X		
Confagricoltura donna liguria, Genova			X		
Neves pro studio, Genova			X		
Suq, Genova			X	X	X
Ente di formazione circolo Parasio, Imperia			X	X	X
Delegazione FAI, Genova			X		
Ilaria Pedemonte, Genova e Milano			X		
FAI Liguria, Genova				X	X
Facoltà Ing. Unige - Progetto Duilio, Genova				X	X
Casa della Musica, Genova				X	X
Parrocchia S.Giovanni di Prè, Genova				X	X
Porto di Andora (Sv)				X	X
Tecnosail, Genova			X	X	X
Centro Anidra, Borzonasca (Ge)				X	
Ass.ne Mastodonte, Ronco Scrivia (Ge)				X	
Erbolandia, Leivi (Ge)				X	
Il Roseto, Ronco Scrivia (Ge)				X	
Filigrana Bongera, Campo Ligure (Ge)				X	
Impr. Trebino, Uscio (Ge)				X	X
Arch Valia Galdi, Chiavari (Ge)				X	
Consorzio Agorà, Genova					X
V.T.E., Genova					X
Consorzio Ardesia Fontanabuona (Ge)				X	X

Even though the Sea Card is active for five years, participants have a maximum of four adhesions. Institutions that have signed the Card from 2009 to 2013 are 141, of these in 9 joined four times, in 27 three times, twice in 38 and 67 once. While in the same period, the good practices presented were in total in 2.961.

In this study attention has been focused, as an example, on the best practices presented from Galata (category: Museum/ Museums of the sea), Muvita (category: Environmental education centres), Associazione Promotori Musei del Mare e della Navigazione (category: Cultural associations and promotion of the Sea associations), B & B Persimmon (category: Accommodation structures), and City of Spotorno (category: Municipal administrations).

The five entities considered are all connected with tourism, culture and/or edutainment, and, in all cases, have signed the Card four times. Having submitted the Sea Card several times allows to verify better the consistency of the good practices proposed.

The good practice, implemented or in progress, included in the sections dedicated to sustainable culture and hospitality have, in all five cases, a very strictly connection with the implementation of a quality tourism. This is a kind of tourism focused on environmental sustainability, respect of the culture and territorial identities.

It is important to point out that the tools used to implement the good practices vary depending on the categories and size of entities. The programs mentioned in the Sea Card of the municipality of Spotorno and of the Galata Museum, for example, can be of interest to both regional and national or international. Among the international programs presented, we can remember Eco-School of the Foundation for Environmental Education and the Cross-Border Cooperation Programme Italy/France "Maritime" adopted by the municipality of Spotorno or Accessit implemented by Galata; all of these three included in the section on hospitality. While, in the case of the B&B Persimmon the projects contain references on internal management, such as the construction of a bed and breakfast package "tailored for the guest." There may be differences also according to the topics of the good practices; this depends on the specificity of the categories. For example, several projects of Muvita and of Associazione Promotori Musei del Mare e della Navigazione are dedicated to enhance educational and learning services. Furthermore, the Associazione Promotori Musei del Mare e della Navigazione and Galata promote good practices related to specific categories of users: in the first case children in pre-school age, in the second one persons with disabilities. In fact, at Galata, thanks to technology and interactivity, also the visually impaired make "unforgettable" experiences using tactile maps.

The five institutions analysed have shown coherence; the good practices that the year before were been identified as under construction, the following year usually were identified as achieved.

The Sea Card highlights the need to share best practices with the outside. The basic idea is to encourage the "contamination" among different operators to develop synergic relationships with the various stakeholders in the tourism-cultural sector.

8. Conclusions

- Experiential tourist, depending on his own tastes, characterizes his journey matching different components of a specific place as history and arts, landscape and culture, shopping and handicraft, adventure and natural environmental, etc.
- Experiential tourism sometimes tends to assume a connotation of creative tourism. This connotation depends on the presence of the participation dimension as well as the involvement/immersion of the user.
- The destination it is no longer chosen according to the price, but according to the recommendations and opinions of other tourist, obtained both face to face and on the web.
- The city of Genoa, the capital of Liguria a Northwest Italian region, is wholly inserted in the panorama of Italian cultural tourism. The development tourism strategy of the city has considered as a priority to offer tourists a quality experience.
- Galata Museum exhibition route, in chronological order, represents a voyage beginning with the era of ships propelled by oars, continuing on with the story of sailing ships and the revolutionary geographical explorations, and ending with a part dedicated to the great transatlantic migrations.
- Galata stands out among Italian maritime museums for the quality and innovation of its structure, thanks to the multimediality and to the idea that the visitor becomes visit-actor. The philosophy of this museum is based on impressing the visitors whom can immerse themselves in scientific and formal high-quality reconstructions that faithfully reproduce the lives of sailors, passengers, emigrants and immigrants.
- The perception of the visitors on Galata Museum was analysed through the reviews posted on Tripadvisor. From TripAdvisor reviews emerge that an experience of high value is connected with the granting of the maximum vote. In the comments a lot of evidence is given to protagonism of the visitor.
- Some sentences from TripAdvisor reviews:
 - "Finally a museum where the real protagonist is the visitor (in Italy there are not so many like that)";*
 - "A museum where touching things, you can experience the story in first person".*
- The Sea Card, promoted by Galata Museum, is a tool that brings together the experiences and good practices of public and private entities, not just museums, of the Mediterranean, which share ethical principles and values based on cultural, environmental and social protection of the sea.
- The good practice, implemented or in progress, included in the sections dedicated to sustainable culture and hospitality have, in all five cases, a very strictly connection with the implementation of a quality tourism.

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