

American University of Central Asia  
European Studies department

Cultural Vibrancy of leading European cities. Case studies of Paris and  
Prague. (2010-2018)

By

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*A thesis submitted to the European Studies department of American  
University of Central Asia in partial fulfillment of the requirements for the  
degree of Bachelor of Arts*

Admitted for defense

“7” May 2020

Dr. Liubov Jdanova

Chair of European Studies

April, 2020

Bishkek, Kyrgyz Republic

## **Acknowledgement**

I am very pleased to thank the people who helped me write this senior thesis.

First of all, I would like to express my sincere gratitude to my supervisor, Dr. Liubov Anatolievna Jdanova. I thank you for giving me the opportunity to realize my goals. Thank you for helping me in preparing this research, despite the huge workload. Thanks to her devoted participation in every step of the process and recommendations, this research was completed. This senior thesis would not be possible without her dedicated help, support and understanding. It was a great honor for me to work under her direction.

I also express my sincere gratitude to all the professors of the AUCA and the European Studies department who have helped me generate enough knowledge in the field. I am grateful to the head of the ES department Liubov Jdanova and professors Yulia Kalinichenko, Zhyldyz Abaskanova and Iskandar Qonunov for their invaluable work and contribution to the development of education. I thank my reviewer Anguelina Popova for her support, valuable advices and comments. The distance caused by the state of emergency due to Covid-19 made discomfort in some cases, and I am glad that we all remain patient and understand each other in such difficult times for the planet.

## **Abstract**

The research defines the cultural vibrancy of European cultural capitals Paris and Prague at the period from 2010 to 2018. The qualitative research includes analysis of “Musée du Louvre” in Paris and “National Museum” in Prague as the case study. Through the digital ethnography research method, it studied virtual and real museums in the cultural vibrancy framework to response the hypothesis: real museums can lose its relevance to virtual ones. Data gathering and its analysis allowed to answer first research question, determine the cultural vibrancy term - is a wealth, diversity and quality of cultural venues as well as its technological development and active participation of the population in culture. The research findings that were derived using comparative analysis and synthesis of its data allowed to interpret and indicate the answer of research questions: first, that culture in Paris and Prague are highly vibrant. Second, the Louvre museum is more vibrant and prosperous than Prague’s. Third, physical museums are needed by a cultural society, but digital museums are more relevant in vibrant society. And finally approve the hypothesis that the digital museums overtake by relevance above physical ones. As a result, online museums have more frequent attendance and provide great opportunities for further study in this field. Moreover, by the development of digital technologies it will be available to study not only cultural vibrancy, but also other fields of study.

**Key words:** Capital of Culture, Cities’ monitor, Cultural heritage, Cultural vibrancy, Digital ethnography, Digital museum, Museum, Online museums, Venues, Virtual museum.

## **Abstrait**

La recherche définit le vibration culturel des capitales culturelles européennes Paris et Prague entre 2010 et 2018. La recherche qualitative comprend l'analyse du «Musée du Louvre» à Paris et du «Musée national» à Prague comme étude de cas. Grâce à la méthode de recherche en ethnographie numérique, il a étudié les musées virtuels et réels dans le cadre de la vibration culturelle pour répondre à l'hypothèse: les musées réels peuvent perdre leur pertinence pour les musées virtuels. La collecte de données et son analyse ont permis de répondre à la première question de recherche, de déterminer le terme de vibration culturel - c'est la richesse, la diversité et la qualité des lieux culturels ainsi que son développement technologique et la participation active de la population à la culture. Les résultats de la recherche qui ont été dérivés en utilisant l'analyse comparative et la synthèse de ses données ont permis d'interpréter et d'indiquer la réponse aux questions de recherche: premièrement, la culture à Paris et à Prague est très vibrant. Deuxièmement, le musée du Louvre est plus vibrant et prospère que celui de Prague. Troisièmement, une société culturelle a besoin de musées physiques, mais les musées numériques sont plus pertinents dans une société vibrant. Et enfin approuver l'hypothèse que les musées numériques dépassent par pertinence au-dessus de ceux physiques. En conséquence, les musées en ligne ont une fréquentation plus fréquente et offrent de grandes opportunités pour poursuivre les études dans ce domaine. De plus, grâce au développement des technologies numériques, il sera possible d'étudier non seulement le vibration culturel, mais aussi d'autres domaines d'études.

**Mots clés:** Capitale de la culture, Ethnographie numérique, Lieux, Moniteur des villes, Musée, Musées en ligne, Musée numérique, Musée virtuel, Patrimoine culturel, Vibration culturelle.

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## **Introduction**

For many years' culture has been an integral part of the existence of mankind. The cultural capitals such as Paris and Prague have a high cultural vibrancy rating. There are worldwide, national and regional events on the agenda of which are cultural heritage, support for existing and future cultural objects, programs for the development of public sectors for current artists and promoting cultural vibrancy. In the area of cultural vibrancy, we can highlight virtual museums and its development. The development of such museums, which are digitalized are progressing at the same time with progression of digital technologies.

There are two species of a vibrant culture: real, exist museums and digital, virtual/online museums. For the one side, real museums are vessels for the maintenance of valuable artifacts of the history and its relevance will not be loss, but from the another side, there are many digital museums that have their own advantages such as availability in every case, and its constant development surprises with its innovations. Using digital ethnography approach the research will gather data from digital sources such as online museum's content. The collected data will be analyzed and synthesized by interpretivism approach, that uses qualitative research strategy.

The cultural vibrancy disclosed by proper attention on cultural heritage, cultural infrastructure such as museums and its digitalization. It remains to be decided what will be more current today, a real museum or a digital museum. This research will examine the questions of relevancy of real museums and digital museums by comparing analysis in the cultural vibrancy framework. The paper consists of two chapters and conclusion. Chapter I includes Literature review, Historical background, Theoretical framework and Methodology. Chapter II examines every research question and hypothesis. The work cited part includes sources in English, French and Russian languages: 4 books, 6 online articles and 5 official documents. The annexes part includes full texts of necessary documents.

## CHAPTER I

### 1.1 Literature review

Cultural development is an integral part of national and international programs. Promoting cultural achievement and preserving heritage is something that global organizations such as UNESCO are working on. Supporting the cultural heritage of the state is also an important part of development, which implements many creative ideas from aspiring artists to cultural volunteers that support and care cultural heritage in terms of museums and cultural venues. In order to study the issue of cultural vibrancy in detail, it is necessary to study previous experience in this field as well as the current situation. Various foundations, state and non-governmental organizations are exploring issues of cultural heritage and cultural wealth as well as introducing new technologies such as digital museums and their prospects. Cultural richness is an indicator of the rich history of the region and an indicator of worthy and bright human values. There are many organizations, programs, networks and foundations that promote cultural vibrancy, the most striking of which are used in the research.

#### **European Union Commission.**

*The European Capitals of Culture program (ECoC).*

The European Capitals of Culture initiative is designed to highlight the richness and diversity of cultural vibrancy in Europe. The program provides an increase of European citizens' sense of belonging to a common cultural area. Promoting the contribution of culture to the development of cities.

Once a year, one or two cities are chosen by ECoC and jury commission to make a new design of the city. An ECoC is a voyage that will keep going for quite a long while: assigned city will begin to incorporate the idea and the masterful program following the

assignment. The title year is the pinnacle of a joined program comprising of social, imaginative, instructive and innovative exercises that have been anticipated in any event 4 years.

In addition to this, experience has shown that the event is an excellent opportunity for regenerating cultural venues by raising the international profile of cities; reinforce the image of cities in the eyes of their citizens. The program provides a plan for the development a new life into a city's culture.

### **United Nations Educational, Scientific and Cultural Organization.**

#### *The Creative Cities Network (UCCN).*

The network is created to develop the relationships between cities which promote cultural development and enhancing cultural vibrancy in their cities. *“Promotes cooperation with and among cities that have recognized creativity as a strategic variable for sustainable urban development”* (UCCN). The UCCN was created in 2004 and 180 cities are currently work on such objectives as development of cultural industry at the local level and interconnecting with the international level.

The program regularly hosts conferences and forums on the development of the cultural industry in the cities of the world. Representatives of intergovernmental and non-governmental organizations gather at such forums, who are advised and trained by the UNESCO program.

In this context, participation and the sharing of experience is requirement for promoting creativity and smartness. In this regard, UNESCO's Creative Cities Network provides opportunities for cities to draw on peer learning processes and collaborative projects in order to completely gain by their resources and utilize this as a reason for building sustainable, comprehensive and balanced cultural development.

**European Investment Fund. Supporting entrepreneurship and innovation in Europe.***The Cultural and Creatives Sectors Guarantee Facility (CCS GF).*

The CCS GF is an initiative managed by EIF (European Investment Fund) on behalf of the European Commission. It was launched in June 2016 in the framework of the Creative Europe program (2014-2020). The CCS GF benefits micro-businesses and small and medium-sized enterprises (SMEs) in the cultural and creative sectors, which often face difficulties in accessing affordable debt financing for their projects.

EIF's guarantee aims to change that. Loans supported by the EU under CCS GF are now available for business in all of the participating countries. At end of June 2016, these included the EU Member States, Iceland and Norway. The initiative is expected to create more than EUR 600 million of new loans and other financial products for final beneficiaries through the guarantee's catalytic effect.

The guarantee facility encourages financial intermediaries to adopt a specific credit assessment approach with SMEs and organizations. They also have the opportunity to receive a customized training to better understand the specific needs of the cultural and creative sector projects, thus to increase their engagement in this area.

**International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).***First Aid to Cultural Heritage in Times of Crisis (FAC).*

International Centre for the Study of the Preservation and Restoration of Cultural Property offers a first aid to cultural heritage in times of crisis and interconnected learning and field-application opportunity. The guiding philosophy is to link the humanitarian assistance with restoration and preservation of venues in order to support the cultural diversity through the collaboration of community's members.

ICCROM in cooperation with Italian cultural heritage and emergency management institutions creates one-year course that provides skills for the integrating emergency preparedness, analysis of the situation and risks, team work, coordinate and communicate with multiple actors of local and international areas. *"Our cultural heritage is what binds people together and creates unity"* (FAC 2019). ICCROM provides scholarships for applied participants of their study program. For those cities that demonstrated its financial needs are available course fee, travel, accommodation and living expenses.

ICCROM and its FAC course interested in the appropriate level of preservation and restoration of cultural heritage using the latest technology and a trained team.

**Monica Amari. Conference on sustainability.**

*Cultural sustainability and cultural governance: principles and methodologies to create a symbolic district.*

The presentation of cultural sustainability performed by a scholar Monica Amari provides a strategy by which culture and governance are interconnected and create new governance approach in rural area. Increasing of symbolic place units improve the cultural sustainability.

Amari claims that a symbolic district is a result of interconnections which accomplish 5 processes: storytelling or representation, identifying cultural materials, producing, creation of cultural needs and regulation between cultural politics and policies. In addition, author demonstrate house of the ancestors of Niccolo Paganini as an example of symbolic capital. Due to the presence of such famous name the festival which took place in completely unknown small villages made these districts popular and correspondingly discovers new symbolic capitals.

Finally, a methodology promotes principles and methods to achieve a cultural sustainability and development of rural districts. Moreover, provides results showing the success of the completed processes and its impact on overall cultural dignity.

**Brian Shelmon. Digitizing the museum.**

*A new kind of interaction.*

Cultural vibrancy also can be promoted by “digitization”, that has been a developing trend in museums that changes the whole idea of it. *“Technology and culture run parallel”* (Shelmon 1). Innovation has started to shape our encounters in extraordinary manners. According to the author the speed of the progressions is what's generally amazing. Museums are viewed as a staple when individuals consider culture. Historical centers hold critical measures of data about a specific city or nation, including its history, society development, prominent individuals, and significantly more. Historical centers have consistently been a significant goal for seeing increasingly about where you are and the effect that culture has had on all of us. Some of the most popular world museums do the significant process of digitizing their collections. These museums store millions of individual works of art, and they have already successfully digitized tens and hundreds of thousands of exhibits that are currently available on the Internet.

Shelmon claims that the advantage of digitizing manufacturing is openness. There are many passionate visitors and artists, but do not have the opportunity to travel far and wide to see the most incredibly famous works of art or figures. *“With an online database, you not only accurately imagine a work of art, but also, the database can provide interactive multimedia data about a work, master, etc.”* (Shelmon 2).

The research of Shelmon explores that *“If more people begin to enjoy these improved digital copies of works of art, then the actual physical part will lose its appeal”*. (Shelmon 5). People are only at the beginning stage of digitizing art. More and more museums are

starting to upload their collections online, because such technology is becoming more accessible in today's vibrant cultural environment.

The reviewed literature suggests that there are many opportunities to develop and strengthen culture. There are programs that help develop creativity and promote the improvement of cultural diversity. Moreover, commissions that monitor the appropriate level of development of a region. Also necessary support funds that push the state to allocate funds to achieve future profits. Finally, private researchers who have their own vision and opinion and offer fresh methods and ideas on this issue.

### **Encyclopedia of Marxism.**

#### *Commodification.*

The advent of commodification theory explains the processes of socialization and makes it possible to develop socio-cultural ties anywhere in the world. Being in Bishkek, thanks to technology, we have the opportunity to access the virtual museum, to be in the courses of new expositions and proposed activities and events.

*“Commodification means the transformation of relationships, formerly untainted by commerce, into commercial relationships, relationships of exchange, of buying and selling. National one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local culture there arises a world culture.”* (Encyclopedia of Marxism).

Now culture and computerized culture is in the scope of economic activities: development of tourism, online tourism and digital museums impact to cultural vibrancy including infrastructure, methods and activities such as foundations, facilities production, product selling and earning finance through the digitalization of collections.

## 1.2 Historical background

There are not any nation or generation at present time that do not follow cultural pluralism and its exchange. Thus actors should have ability to support and develop cultural diversity. Stakeholders must follow the declaration on ‘Cultural Diversity’ that was published in Paris in 2001. It provided by United Nations Educational, Scientific and Cultural Organization (UNESCO) called ‘Universal Declaration on Cultural Diversity’, states:

*“In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.”* (Article 2. From cultural diversity to cultural pluralism).

Stakeholders should provide public sectors for civil society in order to develop such partnership, to promote cultural diversity.

*“Market forces alone cannot guarantee the preservation and promotion of cultural diversity, which is the key to sustainable human development. From this perspective, the pre-eminence of public policy, in partnership with the private sector and civil society, must be reaffirmed.”* (Article 11. Building partnerships between the public sector, the private sector and civil society).

The administration of the cities must promote in various cultural events, celebrations. Participate in multicultural traditional events and provide platform for the self-expression of Generation-Z

*“Fostering the exchange of knowledge and best practices in regard to cultural pluralism with a view to facilitating, in diversified societies, the inclusion and participation of persons and groups from varied cultural backgrounds”.* (Line 3 of an action plan)

Administrations collaborates with numerous communities’ stakeholders and the public young artists and cultural groups to create digital events, media information, organizing festivals, educational events and providing scholarships and grants. *“Involving all sectors of civil society closely in framing of public policies aimed at safeguarding and promoting cultural diversity.”* (Line 2 of an action plan)

### **Commission of the European Communities.**

In today’s Europe, cultural exchanges are as lively and vibrant as ever. The freedom of movement provided by the European Culture Treaty of Rome has greatly facilitated cultural exchanges and dialogue across borders. (Treaty of Rome, 1957). Cultural activities and the demands for cultural goods are spreading with unprecedented access thanks to new communicational tools. In 2007 the Commission of European Communities has provided steps in cultural agenda to respect its national and regional diversity to promote important strategic goals such as sustainable development and prosperity making the EU more meaningful in global area. It covers cultural heritage in sectors such as literature, arts, traditions and values.

European Commission provides the list of programs for the promoting national and regional diversity encouraging cooperation: Europe for citizens, the Media program,

Community funding program, the mobility of museum collections, consultations and public diplomacy.

The European agenda proposes three interrelated sets of objectives such as development of policies for stakeholders, renewal of the role of animation and exchange of cultural good, practice and dialogue. All these objective have a purpose to promote the mobility of artists and professionals in the cultural field and the circulation of all artistic expressions beyond national borders; promote and strengthen intercultural competences and intercultural dialogue and communication in foreign languages; promote creativity in education; promote capacity building in the cultural sectors by developing innovative sources of founding, including sponsorship, and improved access to them; reinforce the social and economic impact of investments in culture and creativity.

The European agenda is providing a new partnerships and working methods like a mapping of the cultural sectors, Cultural Forum of Cultural Ambassadors, European public debates in the live performing arts and the audiovisual sectors. Moreover, the Open method of coordination (OMC) is provided as a mechanism and spirit of partnership in order to foster mutual learning. Stakeholders from EU, member states and regions should be involved in the process.

Cultural vibrancy is a wealth of cultural venues including architectural monuments, museums, virtual museums, theaters and other cultural centers. It has to be developed, promoted and preserved by a government, stakeholders or\and non-governmental organizations and programs. Vibrant culture is a well-organized, structured and sustainable culture that strengthen heritage and dignity. The term ‘cultural vibrancy’ is widely disclosed in European scientific and technical research reports ‘The Cultural and Creative Cities Monitor’ (C3) by Valentina Montalto and Michaela Saisana in 1<sup>st</sup> and 2<sup>nd</sup> editions of it.

The publication was used as a tool to monitor and access the performance of ‘The European Capitals of Culture program’ (ECoC) and ‘The UNESCO Creative Cities Network’ (UCCN). According to Montalto and Saisana, “*Paris takes first place among cities of more than one million inhabitants (XXL cities)*” (C3 21) in terms of cultural vibrancy.

According to C3, cultural vibrancy is extent of cultural richness of the cities; the stronger the city’s ability to attract local and international audiences, the higher the city’s index (rank) of cultural vibrancy. By the following ranks, Prague is appointed second place after Paris.

### **1.3 Theoretical framework**

**Piia Varis. Tilburg University.**

*Digital ethnography.*

Digital communication has become an integral part of our society today. The development of this approach implants a virtual and digital elaboration in all sectors of large-scale development such as world culture as well. “*Digital ethnography as an approach in the broader context of recent discussions within internet studies, more specifically on ‘big data’ methods which have become increasingly popular partly because online data can be easily collected in large amounts.*” (Varis 1)

The communicative products that researchers collect online can be “*shaped not only by the immediately observable online context, but also by the offline context in which the digital activity has taken place.*” (Varis 7). “*Digital museum is a museum exhibition platform that utilizes computer and information technology*” (Yu-Chang Li 3).

Digital ethnography approach also implies data gathering and its provision. In this case cultural vibrancy of studied cities will be analyzed correspondingly to its digital

museums data. Due to the social media resources are sources of such ethnography it will be used to demonstrate examples and samples of studied cities' digital museums.

The National Museum of Czech Republic in Prague and The Louvre Museum in Paris and its digital museums activities as a communicative product will be analyzed by using digital ethnography approach. The exam of the virtual museum's collections and relics displayed in digital format have become a popular online data which is actively used by the population.

## **1.4 Methodology**

Digital museums in cultural vibrancy framework are very important because it progresses as well as digital technologies progress constantly. This research will be followed by a discussion on relevance of exist museums and virtual one to produce valid results, meeting the aims and objectives set by this research using qualitative methods of data analysis, data monitoring and gathering, comparative analysis, synthesis and interpretation.

This research makes use of qualitative research strategy, where the research approach implemented has been digital ethnography. As with developing technologies it is becoming more convenient, Varis (2016) defines a digital ethnography as an approach for gathering and studying digital data in large volumes, demonstrate and display them in the field of study. The research will compare several facts in order to achieve correct conclusion. The approach for synthesize facts will be interpretivism founded by Jerry W. Willis. (Willis 2007). The data which is derived mainly from secondary sources, and which are qualitative in nature. He also observes that one characteristics of interpretivism is that these facts are abstract in nature, and governed by a variety of factors which are non-tangible and difficult to measure. These can be economic, social, or cultural factors. Therefore, for the purposes of this research, the author chose the interpretivist approach, rather than the positivist and the pragmatist approaches, because abstract, non-quantifiable variables.

The Cultural vibrancy rank evaluated using The Cultural and Creative Cities Monitor' (C3) - a web apparatus advertising both quantitative and qualitative prove on the 190 chosen cities alongside a number of intuitively functionalities to back urban approach making and benchmarking, such as the possibility to include your claim information and alter weights to urge 'customized' scores. Cultural cities' performance indicated as the rank of the city, as C3 index score in which there are groups from small (S) to extra, extra-large (XXL), regarding with aggregated calculations (from 0-100 points.).

The advantages and disadvantages of studied museums will be analyzed through comparative analysis and also using experience of human that shared via digital platform TripAdvisor. The world's largest travel platform. Travelers around the world use the TripAdvisor website and app to view over 859 million reviews and comments on 8.6 million lodging, dining, entertainment, airlines, and cruises. At the planning stage and during the trip itself, travelers turn to TripAdvisor to compare low prices for hotels, flights and cruises, book popular excursions, including famous attractions, and book reservations in good restaurants. The indispensable travel assistant for TripAdvisor, available in 49 regions of the world in 28 languages.

The research makes comparative analysis of the documents, which are closely referring to the research question and their interpretation. Furthermore, the research analyses the main idea of the sources. The comparison of two cases Paris and Prague was made in accordance of criteria's which were matched in chapter II. The key of the research was exploring the term as cultural vibrancy in two leading European capitals of culture by data gathering and analysis; through outlining the criteria of the exist and digital museums, comparative analysis supplemented by two museums of Paris and Prague and synthesis. The results of the research are included in conclusion part of the research. Finally, the research data and comparative analysis synthesized and interpreted.

## CHAPTER II

This chapter is dedicated to case studies of the two leading cultural cities Paris and Prague. According to The Creative and Culture Cities Monitor (C3) by Montalto, these two cities are brightest examples of vibrant city and author indicated them as first and second top index. (Montalto 23). The cultural vibrancy is analyzed through the case of digital and physical museums and comparing them by its criteria.

### 2.1. Case study of Paris

#### 2.1.1. Cultural vibrancy

Cultural vibrancy is a “pulse of culture in terms of infrastructure and participation in culture.” (Montalto 20). Paris attracts many old streets and boulevards, as well as such famous attractions as the Eiffel Tower, Champs Elysees, museums, cathedrals and churches. Concurring to the statutes of International Council of Museum (ICOM), a museum as a historical center “is a non-profit, permanent institution within the benefit of society and its advancement, open to the open, which procures, moderates, research, communicates and shows the unmistakable and intangible legacy of humankind and its environment for the purposes of instruction, consider and enjoyment” (Li 646). Consequently, an imperative part of a gallery is to form its heritages ended up a portion of our life, much just like the capacities of a library. Based on this, the computerized or digitalized conducting of an exhibition hall has ended up a common seek after in both the scholastic and open divisions.

Numerous cultural units of Paris give the city a good cultural infrastructure. With the support of organizations such as UNESCO and development funds, Paris venues continue to evolve and improve, thereby attracting more people and more traffic, which makes it vibrant.

### **2.1.2. The real museum in the cultural vibrancy framework**

There are 173 museums in Paris dedicated to various topics, very different in size, with exhibits from around the world. Museums are divided into national and municipal of Paris. The Louvre Museum is a national museum, opened in 1793 at the former residence of the French kings. The Louvre Museum consists of 8 thematic departments, where on an area of 60,600 m<sup>2</sup> one of the largest world collections is presented, consisting of 35,000 exhibits, “masterpieces of Western European art of the Middle Ages until 1848, as well as ancient civilizations of the ancient Egyptians, Romans, Etruscans, Middle civilizations Oriental and Islamic art.” (Martinez). It is there that such world masterpieces as Mona Lisa and Venus of Milos are stored. In 2019, the Louvre remained the most visited museum in the world, but did not break its own record in 2018, when 10.2 million people visited the main Parisian museum. The numbers of 2019 - 9.6 million visitors - became the third best result in the history of the museum.

Several rooms are dedicated to ancient Greece: Venus of Milosia and etc. An impressive collection of artifacts from ancient Egypt such as Pharaoh Tutankhamun and, respectfully, most of all the masterpieces of the European Renaissance, especially French Art. The length of waiting is not as small as it could be. It takes for 2-3 hours or half a day stand in line to enter the museum through the pyramid. In the Figure 1 displayed feedback of a voyageur that uses TripAdvisor platform to share experience and emotions. The voyageur has faced with some difficulties and revised that it requires a lot of time and effort to visit the Louvre as it was posted in digital source.

Figure 1. TripAdvisor LLC. 2012.



**National treasure**

Review of the **Louvre**

Reviewed October 19, 2012

8Rita  
France

177 127

Of course, a visit to the Louvre requires a lot of time and effort, but at least once you need to visit it. It's better not to plan anything else for this day, and if there's time left, then decide. The Louvre should be reviewed without haste, come there rested, it's better that this is your first excursion planned for this day, and of course - independent, without guides Take water with you. There is where to eat, but to run every now and then for water is not very convenient.

**Date of the event:** November 2011



[Ask 8Rita about the Louvre](#)

Thank 8Rita

The Louvre itself is priceless, and a ticket to the museum for a permanent exhibition costs 17 euros (Louvre). It includes visitor's tour through the main corridors of museum with guide that will present the brightest exhibitions and self-walk around the gallery and exterior. On average, "travelers spend in Paris at 158 euros per day per person." (TripAdvisor). The amount includes accommodation, meals, travel and excursions (airfare is not included). Paris is one of the most expensive European cities.

The cultural richness of Paris can be expressed by the example of its cultural venues such as the Eiffel Tower - one of the most popular tower in the world, the Arc de Triomphe, and the Louvre. In cultural vibrancy framework, the Louvre most popular and driving instance of Paris: more than 30 thousand exhibits, around 10 million people visited in 2019. These indicators demonstrate the cultural vibrancy rank (C3) in XXL (extra, extra-large) group is 88.2 points – the highest score according C3 and overall great cultural venue of France and Europe as a whole. Due to the state of emergency concerning Covid-19 pandemic in Paris, the Louvre and its buildings are closed to the public until further notice.

### **2.1.3. The digital museum in the cultural vibrancy framework**

The Louvre is widespread both in terms of the riches of its collections and the digital exhibitions. Of the about ten million individuals who gone by the Louvre in 2019, 69 percent were of abroad root, with 15 percent from the United States of America, 7 percent from China, and 6 percent from Brazil. To adjust to the different nature of this open, the Louvre ceaselessly endeavors for more noteworthy openness. To this conclusion, its activities incorporate the dynamic far reaching utilize of labeling in two or indeed three dialects to depict the 35,000 exhibits displayed; the redone numbering of show rooms; the improvement of a modern, more user-friendly floor arrange; and the cultivating of art work instruction. In addition, the Louver website ([www.louvre.fr/en](http://www.louvre.fr/en)) offers different in-depth information, and digitalized museum collections.

Online tours of Louvre have digitalized rooms and galleries, which provide an opportunity to research thousands of exhibitions, spaces around the museum, three-dimensional exploration (Figure 3), in-depth 360 degrees' rotations tour around (Figure 4), historical facts and huge database of information of cultural units being at home or commodified. Launching the virtual tour allow be in touch with rich cultural heritage of Paris and respectfully France. In the Figure 2, 3 and 4 screened regular online tour website with opportunities to start tour and get studied with its exhibitions' history.

Figure 2. Louvre. Collection & Louvre Palace. Online Tours. 2020.

Virtual tours
Room descriptions

Sort by: ▼ Publication date - ▲ Title
Page : 1 / 1

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### Exhibition: The Advent of the Artist'.

For its fifth season, the Louvre's Petite Galerie—a space dedicated to art and cultural education—is holding an exhibition titled 'The Advent of the Artist'. Discover artworks from Delacroix, Rembrandt or Tintoretto.

**Petite Galerie**

▶ [Launch virtual tour](#)

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### Egyptian Antiquities

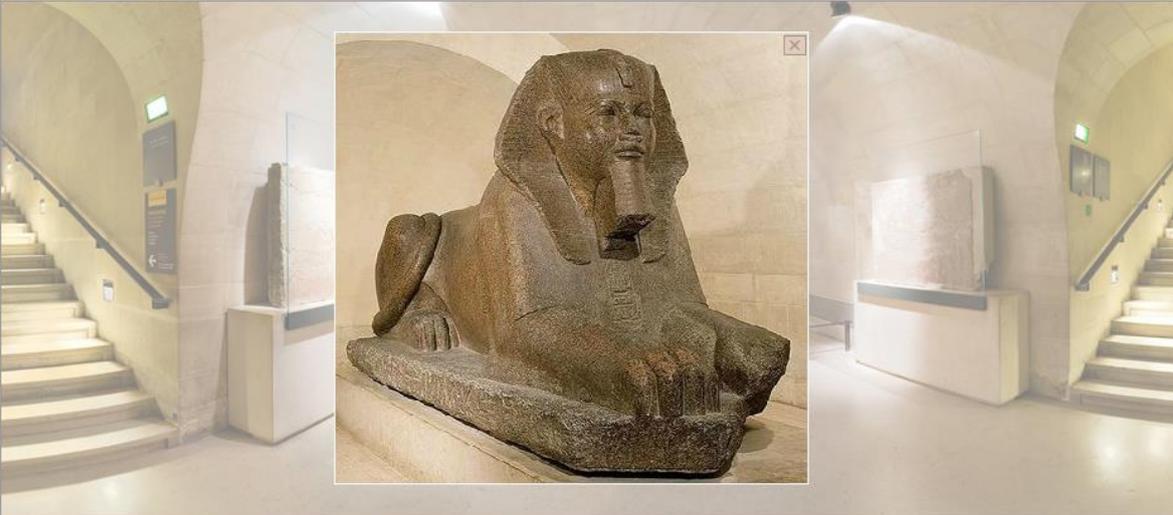
Collections from the Pharaonic period are displayed on the east side of the Sully wing, on the ground floor and 1st floor.

■ **Egyptian Antiquities**

▶ [Launch virtual tour](#)

Figure 3. Louvre. Collections & Louvre Palace. Online Tours. 2020.

LOUVRE
Home Help Credits



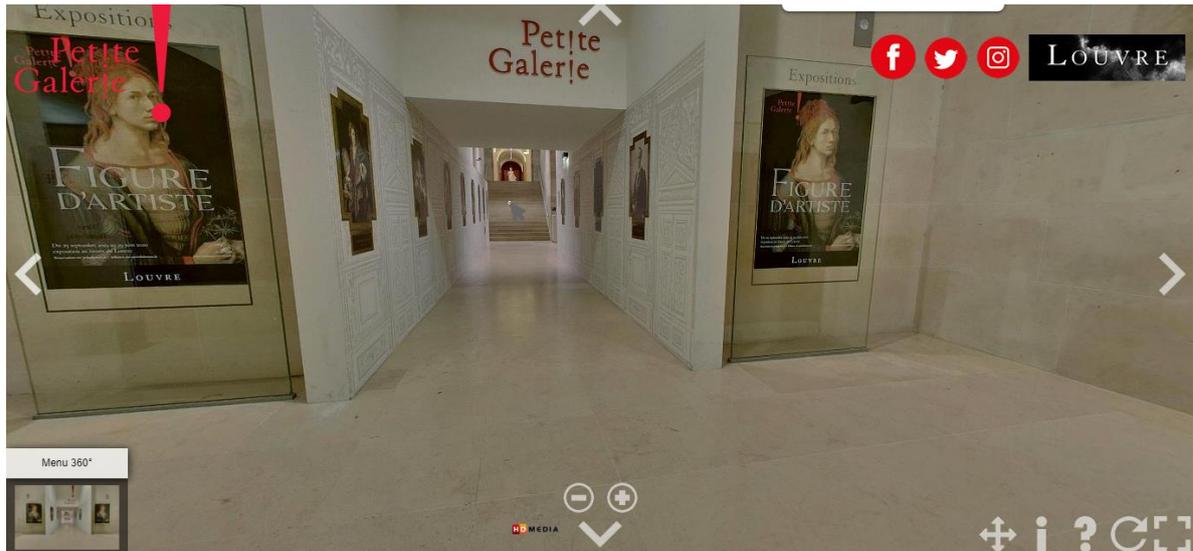


**Lower Ground Floor - Egyptian Antiquities - Crypt of the Sphinx (room 1)**

**Great Sphinx of Tanis**  
 Old Kingdom, c. 2600 BC  
 Tanis  
 Sculpture in the round  
 Granite  
 H. 1.83 m; W. 4.80 m; D. 1.54 m  
 Purchased 1826  
 A. 23

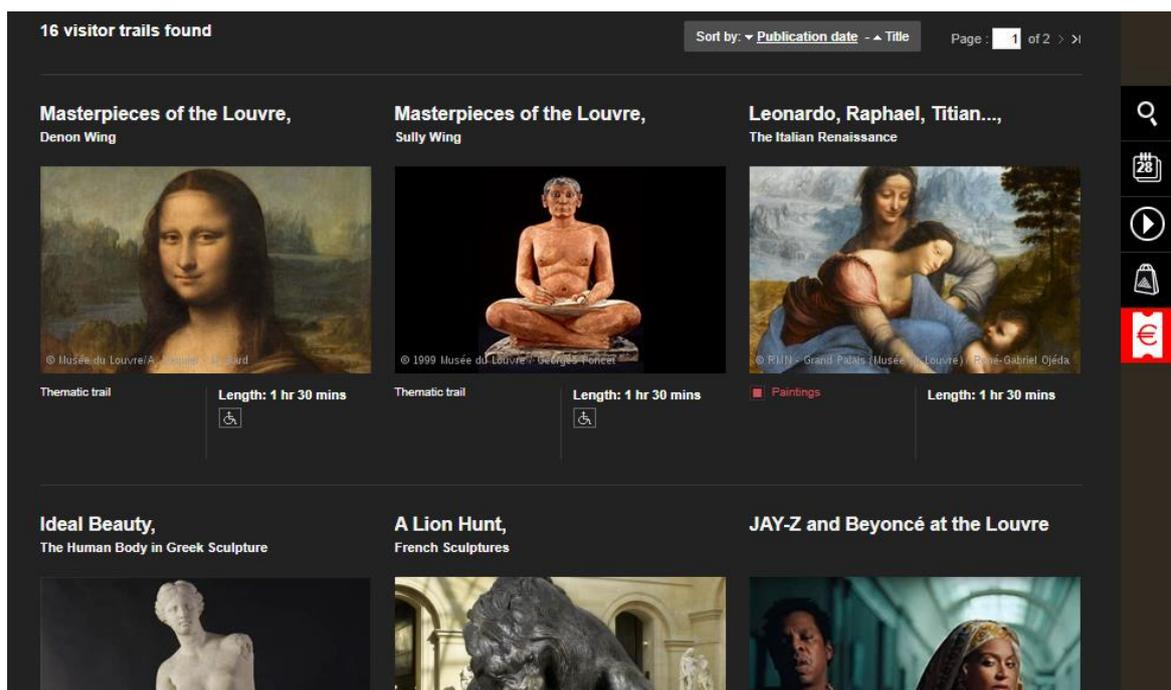
[more](#)

Figure 4. Louvre. Collections & Louvre Palace. Online Tours. 2020.



The Louvre Digital museum offers a number of topical trails planned to provide you a diagram of the scope and abundance of the museum's collections - Virtual Trails. Each path is based on a choice of works that exemplify a period, an imaginative development, or a topic. They can be seen online or printed out earlier to a historical center visit. To make the foremost of your visit, have a see at our intelligently floor plans and check the plan of room closures some time recently coming to the exhibition hall. In case certain works on the path are inaccessible for seeing (due to shows, advances, preservation works, etc.). In the Figure 5 shown the simplicity of using such digital technology, it includes time duration information and preview of inside's exhibitions.

Figure 5. Louvre. Activities &amp; Tours. Visitor Trails. 2020.



Online digital museum is a growing every day technology and opportunity for humanity to be in touched with its cultural heritage. “Although the development of museum seems to benefit from the application of digital technology, digitization of the museum has also brought with it some disadvantages.” (Li 647). In other words, the fact that the advancement of museum appears to benefit from the application of computerized innovation, digitization of the museum has too brought with it a few drawbacks. For example, “the physical exhibition hall is getting to be more disconnected and functionless without guest’s interest; in the meantime, the audiences are moreover losing the openings for sharing and communicating their perspective with others.” (Li 647). From the one hand, the online museum isn't to supplant the traditional historical center; alternately, the computerized data should complement the physical historical center. But from another hand, since the emergency regarding Covid-19 the Louvre is closed, but for the digital one is not the issue. The online museum shows itself perfectly in such a difficult and dangerous situation for the society.

## **2.2. Case study of Prague**

### **2.2.1. Cultural vibrancy**

Prague is one of the most beautiful and romantic cities on the planet. The capital and main economic, political and cultural center of the Czech Republic. The population is 1.3 million people. (Czech Statistical Office). Prague is one of the largest tourist centers in Europe. The historic city center is a UNESCO World Heritage Site. Prague is a cultural and business capital, with well-developed infrastructure. It is famous for its breweries and music clubs.

In this culturally rich city, festivals of culture and history are regularly held, for example, in 2019, the festival of Middle Eastern cultural monuments was held. As well as various fairs, celebrations and carnivals take place. The municipality of Prague actively supports such events, demonstrating its cultural and historical values, cultural diversity and social communication. Such indicators are an excellent index in terms of C3 ranking and an indicator of cultural vibrancy in general.

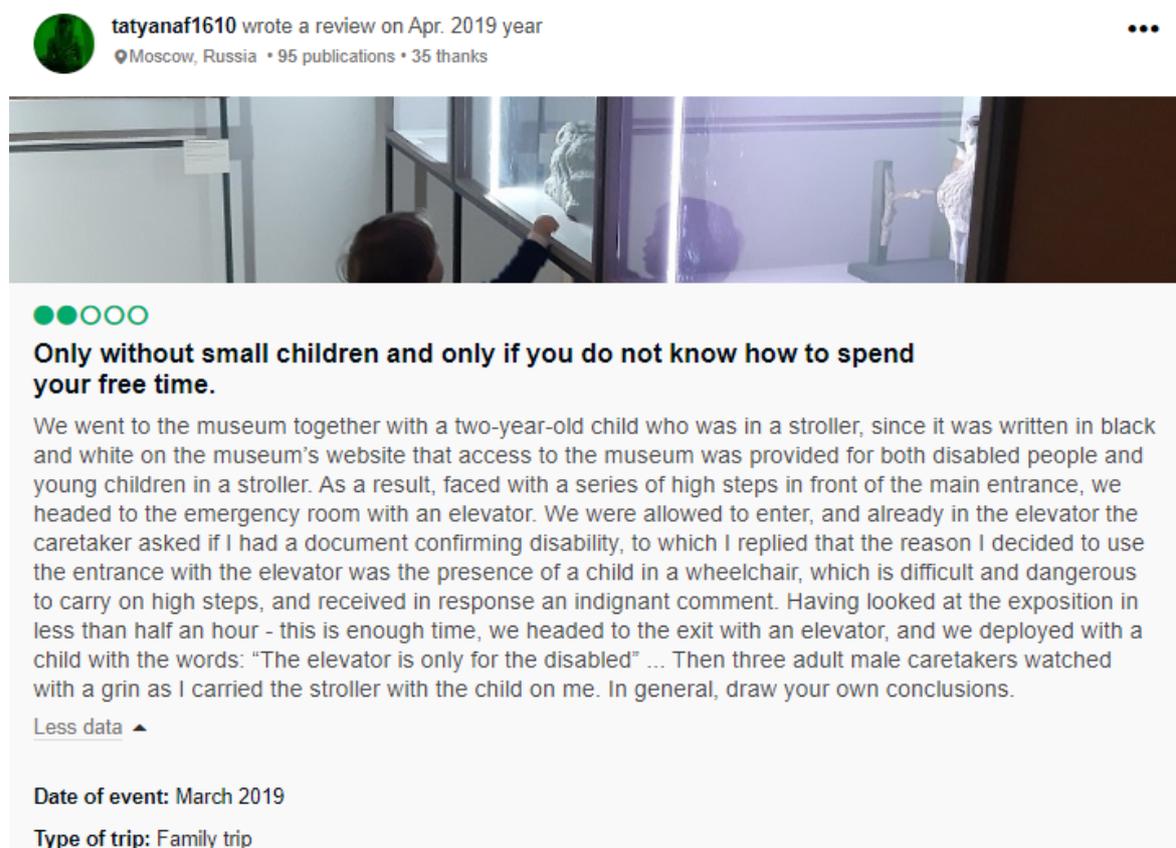
Castles, palaces, twelve UNESCO monuments and historical cities in the Czech Republic are among the most popular destinations including Wenceslas Square - the main square that has seen many fateful events in its lifetime. Wenceslas Square is the largest square in Prague and it looks no longer on the square, but on a long street. The National Museum of Prague found a place there, which has a significant contribution to the development of the country's cultural heritage.

### **2.2.2. The real museum in the cultural vibrancy framework**

The National Museum opened in Prague in 1818. The purpose of its creation was not only to ensure the preservation of valuable historical and cultural monuments, but also to open these treasures to the wide public. The main building of the National Museum in

Prague, decorated in the Neo-Renaissance style, was designed by the famous restorer and architect Josef Schulz. It became the main decoration of the upper part of Wenceslas Square. This majestic monumental structure has a height of more than 70 meters and a facade length of about 100 meters. It is decorated with four domes in the corners and one main beautiful dome in the center. It is under it that the Pantheon is located - a collection of statues and busts of famous figures of Czech science and culture. The main facade attracts attention with a sculptural group. In the center sits the patroness of science and art of Bohemia, as the kingdom was called in the XII century. Next to her is a young girl personifying the Vltava River and the old man - the Laba River. All three are an allegorical depiction of the lands of the Czech Republic: Bohemia, Moravia and Silesia. In front of the building is another attraction of Prague - a monument to St. Wenceslas, whose name is entitled to the square. In the main building of National Museum there are collections from the Museum of Natural History and History and the Library, which stores 1.3 million volumes of rare books and 8 thousand manuscripts. The Museum of Natural History and History displays exhibits from various fields of knowledge - history, archeology, anthropology, paleontology. The department of prehistory stores a collection of objects that were in everyday life of people more than a thousand years ago. The most valuable and interesting in it are exhibits of ancient Roman and ancient Greek art. In spite of such grand advantages there is also disadvantages in the Museum that had been faced by a regular voyageur.

Figure 6. TripAdvisor LLC. 2019.



Accommodation prices are the highest in the city. The cost of living in a hotel (accommodation in a double room) is from 20 euros per person, the cost of a one-room apartment is from 50 euros, the hostel will cost you the least (accommodation in a double room) - approximately 10-15 euros per person. There is also the option to rent not a separate apartment, but a room in the apartment, which can be really found for about 25-30 euros and live there together. In compare with the Louvre the National Museum of Prague is much cheaper and accessible. According to one of the most popular review in Figure 6 in the TripAdvisor the Museum of Prague has the lack of flexibility and convenience for people. As it also said the exhibits can be seen in half an hour, which gives an idea of a less interesting place to visit, in terms of spent time and accommodations. Due to the state of emergency regarding Covid-19 pandemic the National Museum in Prague is closed to public until further notice. As it was in the Louvre case in Paris, in such dangerous situation for the society that must be isolated it is a great opportunity to try and launch digital museum.

### 2.2.3. The digital museum in the cultural vibrancy framework

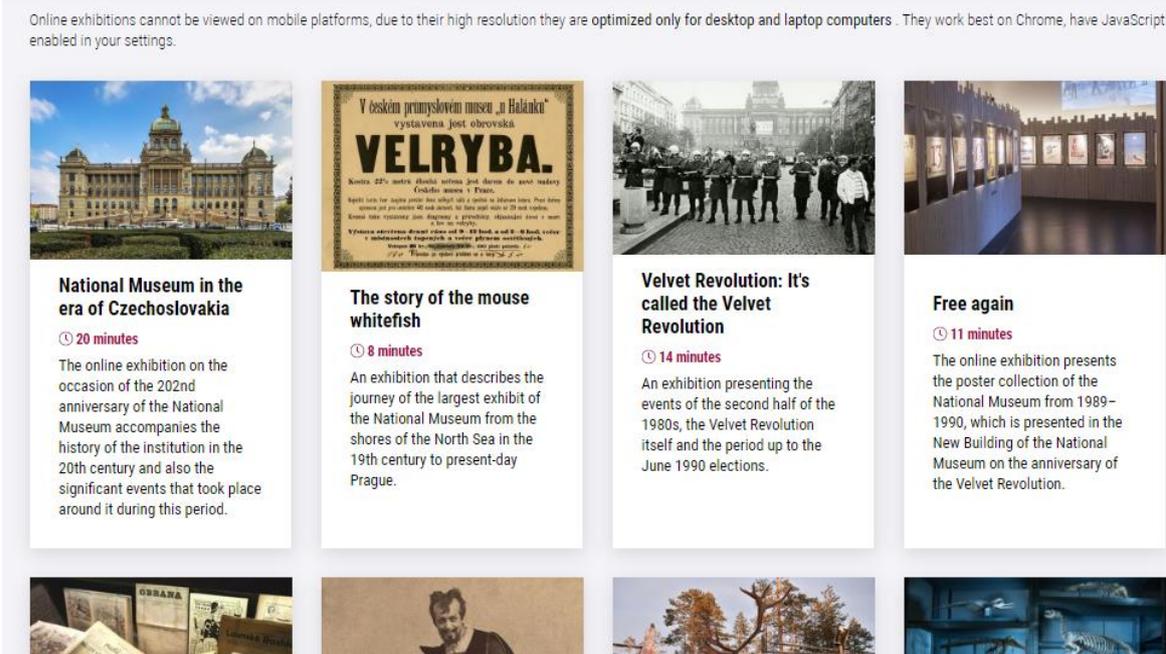
Prague National Museum's website gives current and future guests with the most recent data on attractions, encounters and administrations through its web location and data centers, advancing the city as a visitor goal to both residential and worldwide gatherings of people, "We are moving to the online environment with you, as the National Museum is temporarily closed due to preventive measures against the spread of coronavirus. Turn on your computer and explore current and closed exhibitions together with our curators." - an inspirational caption on the home screen of the website. Online tours of the museum have digitalized galleries, which provide an opportunity to research thousands of exhibitions, spaces around the museum, historical facts and huge database of information of cultural units being isolated. Launching the virtual tour allow be in touch with rich cultural heritage of Prague and correspondingly Czech Republic. In the Figure 7 and 8 screened regular online tour website with opportunities to start tour and get studied with its exhibitions' history.

Figure 7. Narodni Museum. NM.CZ. 2020.



Figure 8. Narodni Museum. NM.CZ. 2020.

Online exhibitions cannot be viewed on mobile platforms, due to their high resolution they are optimized only for desktop and laptop computers. They work best on Chrome, have JavaScript enabled in your settings.



**National Museum in the era of Czechoslovakia**  
⌚ 20 minutes  
The online exhibition on the occasion of the 202nd anniversary of the National Museum accompanies the history of the institution in the 20th century and also the significant events that took place around it during this period.

**The story of the mouse whitefish**  
⌚ 8 minutes  
An exhibition that describes the journey of the largest exhibit of the National Museum from the shores of the North Sea in the 19th century to present-day Prague.

**Velvet Revolution: It's called the Velvet Revolution**  
⌚ 14 minutes  
An exhibition presenting the events of the second half of the 1980s, the Velvet Revolution itself and the period up to the June 1990 elections.

**Free again**  
⌚ 11 minutes  
The online exhibition presents the poster collection of the National Museum from 1989–1990, which is presented in the New Building of the National Museum on the anniversary of the Velvet Revolution.

The National Museum offers a number of topics planned to provide you a museum's collections. Each path is based on a choice of works that exemplify a period, an imaginative development, or a topic. The disadvantages of the National Museum's online platform are that the language is used only Czech, but there are subtitles and the opportunity to translate it via internet browser. Three dimensional virtual museum is full of exhibitions that can be explored moving the unit and selecting information menu which is also included.

Online digital museum of Prague is growing every day platform. Despite of its poorness it is still one of the few virtual museums that provide technology and opportunity for humanity to be in touched with its cultural heritage. As seem as in the Louvre, since the emergency regarding Covid-19 the National Museum is closed, but for the digital one is not the issue. The online museum shows itself perfectly in such a difficult and dangerous situation for the society.

### **2.3. Comparative analyses of cultural vibrancy of Paris and Prague**

The museum digitization development has been continuous for last twenty years since the starting of the 21st century. Be that as it may, the gigantic headway of data innovation has turned the digitization handle to gotten to be more dynamic and expanded. In like manner, the virtual gallery has gotten to be a platform where historical center interface with their visitors' exterior the historical center building. The museums have committed to form their virtual environment by either putting the digitized data onto their web pages or pre-recording their visit direct through versatile gadgets, such as the virtual exhibition hall of The Louvre and The National Museum in Prague online museum. The common include of these endeavors is that the data can be gotten by the guests speedier and simpler without time and space confinement. Li contended that the physical museum has a fundamental status in people's minds. Thus, the point of historical center digitization ought to be center on filling the crevice of the physical exhibition hall. Cultural venues ought to work as a learning environment. "As the museum experience should be done on physical place with genuine objects, the enhancement of user experience in the physical museum, such as how to improve the communication by considering the interactive factors has attracted much effort" assumed Li. (Li 647).

The comparison of online museums took place according to criteria such as three dimensional overview availability, fullness of virtual tours, relevance or updating regularity. That results that both of the virtual museums have availability to have 360 degrees walk around and overview inside of museums, a place around and in-depth tour in every single exhibition with its explanations. The Louvre as well as The National Museum in Prague has short automatic virtual tour that demonstrate the most interesting and famous units. The difference of these two digital museums is in the criteria of updating regularity. Paris

museum has approximately been updated once a week, even more, but Prague museum is updating less often – once in a two week and less.

The physical museums of Paris and Prague performing in higher average. The comparison of an offline museum had been done according to the criteria as total amount of exhibitions or units, strength of people walking through museum, entering price and cost of attendance in that city. The research conclude that the Louvre has 35 thousand exhibitions at all is much higher than in Prague which has 10 thousand of them. But from another side, Prague has more single units in amount of over 14 million at all, when Louvre has 9 million correspondingly. The people traffic criteria is also different: Louvre has above 10 million people walking through its museum per year, and the same time The National Museum in Prague faced with 1 million in a year. The official cost of entering to the Louvre museum is 17 euros, plus it needs to be extended by extra 158 euro for living per day for one person – the point of disadvantage, when Prague museum requires 7 euros to enter and 30 euros for living accommodations per day.

The online museum of the Louvre museum is very rich, well planned and thought out it can start the expedition with a 360 degrees' overview display. Look at the location inside and out, availability to launch from any floor, and look around; virtually explore any exhibit and examine it in three-dimensional display. Each exhibit has a description with accurate data and its history. It can be chosen the auto mode where a digital guide will conduct an online tour of the museum and stop and tell the information about the exhibits you need. The Louvre Museum online is officially filled and supplemented and updated once a week. As well as Prague museum it is available always and everywhere, it needs to have a digital device - a smartphone is also suitable - and Internet access.

In compare these two virtual museums performance, the online museum of Prague is worse than the online museum of the Louvre, because its frequency of updating is lower,

that is, every two to three weeks and the number of virtual exhibitions is less; compared to the online Louvre you need to view the whole in 2-2.5 hours, and online Prague can be viewed all in 20-30 minutes what is an indicator of the range. Finally, to sum up the results of researching and comparative analysis founded that Paris and Prague physical museums are the brightest components of vibrant culture, that demonstrate its social values and cultural and historical heritage. As well as the virtual ones, that are integral parts of digital interconnection and complementing the rank of cultural vibrancy of the city.

## 2.4. Findings

The research of two museums the Louvre and National Museum in Prague led to specific result that are demonstrated in the Figure 8:

*Figure 8. Physical Museums Comparison. 2020.*

Criteria (are below)	Physical Museums	
	The Louvre	The National Museum in Prague
Amount of exhibits (units)	35000 exhibits; 9 million (units)	10000 exhibits; 14 million (units)
People traffic	10 millions/year	1 million/year
Walk tour	10-12 hours	2-3 hours
Enter cost	17 euros	7 euros
Attendance in the city	158 euros/day	30 euros/day

The criteria mentioned in the Figure 8 displays the main factors of physical museums in the cultural vibrancy framework. For example, ‘amount of exhibits’ shows how strength is fullness, ‘people traffic’ is a frequency of people going through, ‘walk tour’ means the time that will be required to go through the museum and its exhibits, ‘enter cost’ is a price

of the ticket to enter to museum and ‘attendance in the city’ instance how much does it cost for person to accommodation in the city and meal for one day.

In addition, the differences between two digital museums are shown in the Figure 9:

*Figure 9. Digital Museums Comparison. 2020.*

	<b>Digital Museums</b>	
Criteria (are below)	<b>The Louvre</b>	<b>The National Museum in Prague</b>
<b>360 walk around 3-dimensional overview</b>	Available	Available
<b>Virtual tour</b>	Available	Available
<b>Fulfillment regularity</b>	Once a week	Once a two weeks

The criteria displayed in the Figure 9 explores the main factors of virtual museums in the cultural vibrancy framework. To explain, ‘360 walk around 3-dimensional overview’ demonstrate availability or inaccessibility to have such overview inside the website or platform of the virtual museum. Then, ‘virtual tour’ also shows could or could not provide the user the virtual demonstration of exhibitions (tour). ‘Fulfillment regularity’ indicates how often the virtual museums add, remove and update its content: exhibitions, tours, historical context and etc.

## Conclusion

The research explored and explained cultural vibrancy in two leading European cities by observing its greatest museums and compare its advantages and disadvantages. Moreover, give the answer to hypothesis which stated that physical museums will lose their relevance under pressure of digital museums. Finally, the hypothesis is approved – the digital museums dominated by relevance above existing museums. The contribution of this research in the field of the study is that, first, it has explored the advantages and disadvantages of digital and physical museums in the case of brightest cities. Second, the research can be applied to create new methods of study using digital overview approach, for instance, museums, cultural venues and exhibitions that has historical and cultural backgrounds. And third, to use the term ‘cultural vibrancy’ to indicate a wealth of cultural venues including architectural monuments, museums, virtual museums, theaters and other cultural centers. Vibrant culture is a well-organized, structured and sustainable culture that strengthen heritage and dignity.

The digital museum is one of the most integral part of vibrant society as well as the physical ones that dedicated to share experience with humanity and demonstrate them the strength of its cultural heritage. In total, both types of museums are participating in cultural vibrancy framework, and has an impact to the society to become culturally and historically educated and gives the positive cultural values that are overall the monitor of the nation and society. The hypothesis met the expectations, digital museums are on the verge of defeating over the physical ones, especially during pandemic isolation and closed museums and public venues due to the state of emergency regarding Covid-19, which in turn limited the gathering of current data of exist museum’s participation.

According to the results of the comparison, the online museum overtakes, from a financial point of view, ahead in their functionality and ease of research, especially since technology is developing. In perspective, virtual museums will be able to replace real

museums, but necessarily, all cultural assets, cultural venues and units of exhibitions must be and will be preserved, maintained, and restored to be ensured that our descendants remain the standards of cultural heritage, which has an important role in determining our values and our community. objects that determine cultural vibrancy.

The research plans continue after Covid-19 pandemic to explore existing museums in Paris and Prague also including cultural venues in the cultural heritage framework. Making more clear the exploration of the development of digital technologies and user's comfortability to launch not only in Europe, but also worldwide.

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## Annexes

The Cultural Vibrancy of two leading cities Paris and Prague was researched using comparative analysis of correspondent exist and virtual museums. The digital museum's feature is that the data can be collected by the audience faster and simpler excluding time remain and location frames. However, visitors are wasting the openings for sharing their perspective with others. Take, for example, this field notes passage describing audience's opinions:

*“From the user's point of view, the digital museum is not to replace the traditional museum; conversely, the digital information should complement the physical museum. Carol has found from her interview survey that the traditional value of museum has been unintentionally eroded in the process of museum digitization. She argued that the physical museum has an irreplaceable status in people's minds. Hence, the aim of museum digitization should be focus on filling the gap of the physical museum.” (Li 647).*

Also Li provided statistics from American experienced situation:

*“According to the statistic of Museums and Art Galleries Market Report from HighBeam Business in American, most of the cultural funding is decreasing across the United States in the twenty-first century. During this period of economic depression, the Smithsonian, the world's largest museum and research complex in USA, has reported that 29 percent of visitors vanished in just seven months. In this period of budget tightening, the capabilities of information interchange and data repackaging are important consideration for museum digitization. The ability of data repackaging should be considered at the early design phase in the digitization process. Re-combinative collection may bring additional revenues to a museum in various ways. For example, flexible resources could increase the opportunity of art commoditization to*

*bring additional revenue for cultural organizations, as well as to achieve the goal of marketing to attract visitor.” (Li 648).*

These two examples show the importance of digital museums and interconnection between physical museum and virtual one.

According to The Cultural and Creative Cities Monitor, cultural vibrancy is detected by two dimensions:

#### Dimension 1.1. Cultural Venues and Facilities.

*“Dimension 1.1 monitors the extent to which cities are ‘culturally rich’. Cultural life is a key element in a city’s quality of life and a ‘soft location factor’ to attract talent. Participation in cultural activities – see also Dimension 1.2 – enhances the connection people have to each other and to the place, and improves their creative skills and psychological well-being.” (The Cultural and Creative Cities Monitor 21).*

#### Dimension 1.2. Cultural Participation and Attractiveness.

*“Dimension 1.2 is about cities’ capacity to attract local, national and international audiences to participate in their cultural life. Participation is the ‘raison d’être’ of cultural amenities and facilities: they need an audience to be meaningful. This is the most basic and yet crucial outcome cities might expect as a result of their engagement in promoting arts and culture.” (The Cultural and Creative Cities Monitor 21).*

Initiators of ‘C3’ also provide the ‘ideal’ of a cultural and creative city:

*“In order to make meaningful comparisons over time, the 2017 rankings have been recalculated, adopting the methodology and data sources used in the 2019 edition. When compared to these recalculations,*

*Paris continues to strengthen its leading position, coming first on three of the nine dimensions this year, which is one more than in 2017. In addition, for the first time, Budapest and Glasgow have taken the top spot on New Jobs in Creative Sectors (D2.3) and Openness, Tolerance & Trust (D3.2), respectively, replacing Bucharest (Romania), which moves to 11th place, and London (United Kingdom), which takes second place.”*

*“Medium-sized cities confirm their remarkable performance on ‘Cultural Vibrancy’ with Weimar (in the group of 79 small to medium-sized (S-M) cities with less than 250000 inhabitants) and Florence (in the group of 40 large (L) cities with between 250000 and 500000 inhabitants) ranking first on the underlying dimensions Cultural Venues & Facilities (D1.1) and Cultural Participation & Attractiveness (D1.2), respectively. Larger cities and, most notably, capital cities maintain their leadership on ‘Creative Economy’, with Paris (in the extra, extra-large (XXL) group of 20 cities with more than 1 million inhabitants) and Budapest (XXL) leading on dimensions Creative & Knowledgebased Jobs (D2.1) and New Jobs in Creative Sectors (D2.3). Eindhoven is an interesting exception to this scenario – it is an inspiring example of a medium-sized city that continues to consolidate its leadership in innovation outputs. A mix of large and medium-sized cities from different countries come first on ‘Enabling Environment’, namely Paris (XXL), Glasgow (in the extra-large (XL) group of 40 cities with between 500000 - 1 million inhabitants) and Aarhus (L).”*

*“Overall, these results confirm that no single city excels on all the nine dimensions required to make a cultural and creative city. Even such an ‘ideal’ city would still have significant margins for improvement: its hypothetical C3 Index score – which we calculated by aggregating the*

*above-mentioned seven cities' scores on the nine dimensions – would amount to 77.2/100. This is about 11 points above the highest score on the C3 Index achieved by Paris but is still far from the maximum possible score of 100.” (The Cultural and Creative Cities Monitor 28).*