

# 以市務管理概念發展可持續文化旅遊

## Cultural tourism: Adopting a marketing approach to sustainability

何秀盈、麥樂文 Pamela S. Y. Ho and Bob McKercher

過去幾十年來，香港一直得享「東方之珠」的盛名，對西方的旅客尤其富於魅力。在七十和八十年代，香港旅遊業十分依賴「購物天堂」的美譽。到了九七年，亞洲金融風暴驟起，迫使業界領袖重新審度香港既有的旅遊產品，並且重新謀劃長遠策略，務求再度成為亞太區內首屈一指的旅遊勝地。在這方面文化旅遊或古蹟旅遊正提供一個好機會，最近並獲確定為香港旅遊業的四大支柱之一。發展文化旅遊的優點在於：歷史古蹟既可以成為旅遊業的資源，而旅遊業又可以使社區的這些美好面貌得以保存，並且展現香港悠久的歷史與豐富的文化遺產。

表面上看，發展文化旅遊似乎是明智的決定。根據香港旅遊協會(現稱「香港旅遊發展局」)九九年的訪港旅客問卷調查，表演藝術、藝術及文化展覽、中國傳統節慶、美



For decades, Hong Kong was praised as the “Pearl of the Orient” appealing especially to visitors from the West. During the 1970s and 1980s, it relied heavily on its reputation as a “shopping paradise”. The 1997 Asian financial crisis forced industry leaders to re-evaluate the range of products Hong Kong offered and to reformulate a long-term strategy to regain its position as a leading tourist destination in the Asia Pacific region. Cultural or heritage tourism was identified as an opportunity and has recently been named as one of the four pillars for Hong Kong tourism. It is suggested that the beauty of developing cultural tourism is that heritage can be used as a resource for tourism while tourism can help to conserve and preserve the very best of the community as well as showcasing the long history of and abundant heritage in Hong Kong.

On the surface, this seems to be a wise decision. The 1999 Hong Kong Tourist Association (now Hong Kong Tourism Board) visitors survey ranked performing arts, arts and cultural exhibits, traditional Chinese festivals, gourmet and heritage among the top five product interests of Hong Kong inbound tourists. Moreover, the level of interest in heritage activities has grown significantly over the past few years from 7.6% in 1994 to 23% in 1998. The Hong Kong Polytechnic University’s School of Hotel and Tourism Management study conducted in November 2000 revealed that a number of cultural heritage sites, including the Wong Tai Sin Temple, the Big Buddha, various museums and temples, are major tourist attractions that appeal to both cultural and mainstream tourists. Many other places have appeal for the specialist cultural tourism market.

### Cultural tourism: opportunity or threat?

But care must be taken when developing Hong Kong’s cultural tourism potential, for tourism, or more appropriately, poorly managed tourism can pose a threat to the very assets tourists wish to see. Tourism’s interest in cultural heritage rests on capitalising on heritage for economic gain. Indeed, tourism has been identified as providing an economic justification for the conservation of buildings since it provides an alternative economic use for these assets. However, heritage and conser-

食、歷史古蹟是訪港旅客最感興趣的五種旅遊產品。不單這樣，在過去幾年之中，旅客對歷史文化活動的興致大增，由九四年的百分之七點六上升至九八年的百分之二十三。香港理工大學酒店及旅遊業管理學院二零零零年十一月的調查顯示，好些文化遺產都是主要旅遊景點，對文化旅客和主流旅客都有吸引力；這些景點包括黃大仙廟、天壇大佛、各種博物館及廟宇等。除這些景點外，還有很多其他地方對專門文化旅遊市場也別具魅力。

### 文化旅遊：機遇？威脅？

不過，在開發香港的文化旅遊潛能時務須審慎，因為旅遊業，更恰當的說法或許是管理不善的旅遊業，可能反過來會損毀旅客正好想看的文化資產。旅遊業之所以仰賴歷史古蹟，原因在於它的經濟收益。古舊的建築物變成吸引旅客的旅遊景點，於是又可以藉旅遊業保存下來。可是，歷史古蹟及對它們的保護不能僅僅以金錢回報來衡量。歷史古蹟本身已有價值，可以把現在與過去聯繫起來，因此也就無法給這些價值打上價錢。保護社區的文化遺產可以顯示出對社區福祉的尊重，也可以提高生活素質，豐富精神內涵。

歷史古蹟易遭損毀，又無法替補，因此，以古蹟為旅遊景點的話必須謹慎從事。萬一古蹟受到旅遊業破壞，那就人人都是輸家了。由此可見，文化古蹟旅遊必須以可持續性為目標，要求好好平衡對古蹟的保護和發展的關係。另一點不能忘卻的是，大多數文化旅遊景點由政府、社區團體及非牟利組織所擁有。這些資產擁有人所念茲在茲的不是金錢回報，而是其他既合情合理又非金錢所能衡量的目標，像教育公眾、保護歷史古蹟、提高市民的認識等等。

究竟對歷史古蹟的保護和發展怎樣取得平衡，十分視乎怎樣把古蹟識別為旅遊產品，並且當作旅遊產品來妥善管理。不過，這工作說易行難，因為旅遊業的需要與資產保管人及維護傳統之士的需要未必一致。儘管文化古蹟界與旅遊業界使用的是相同的文化資產，但他們卻可能各自賦予資產不同的價值，因而各自追求的用途也就可能迥然

不同。遺產的價值不僅是賺錢。遺產有其自身的價值，因為它構成了現在與過去之間的紐帶，而這是難以做到的，如果不可能，對這些價值。保護一個社區的文化遺產可以顯示對該社區的尊重，為社區的福祉做出貢獻，提高生活質素和豐富人類精神。

因此，將遺產作為旅遊景點的問題應該受到重視，因為其脆弱性和不可替代性。如果旅遊破壞了遺產，我們就都輸了。因此，遺產旅遊的目標必須是可持續性，這需要達成一個精確的平衡，在保護和發展之間。它還必須記住，大多數文化旅遊景點是由政府、社區團體和非牟利組織擁有的。資產所有者因此有合法的而非金錢目標，包括教育、保護、提高對遺產重要性的認識，這些都比收入更重要。

到什麼程度可以滿足這個精確的平衡取決於遺產如何成功地被識別和管理作為旅遊產品。這項任務說起來容易做起來難，因為旅遊業的需要與資產保管人和傳統繼承者的需要不同。文化遺產界和旅遊業可能使用相同的資源，但他們可能以不同的方式看待它，因此，尋求不同的、有時是互不相容的用途。此外，雖然文化遺產界管理著原始的資產，旅遊業則承擔了將其轉化為產品、推廣它和鼓勵參觀的角色。有時，文化遺產界和傳統繼承者的合法需求在追求吸引人的旅遊產品時被忽視。

### 訪客影響

對遺產最大的威脅來自於訪客。過度使用、使用不足和濫用是常見的問題。我們都熟悉過度使用的影響：太多訪客會導致資產的物理結構、其文化價值和體驗的質量受到損害。同樣，我們都有濫用的經歷，其中資產的使用方式與訪客或旅遊業推廣的方式不兼容。這些影響是兩個根本原因的症狀：吸引“錯誤”類型的訪客，他們的期望與所需的體驗不兼容，以及未能教育訪客關於適當的行為。過度使用、使用不足和濫用是常見的問題。我們都熟悉過度使用的影響：太多訪客會導致資產的物理結構、其文化價值和體驗的質量受到損害。同樣，我們都有濫用的經歷，其中資產的使用方式與訪客或旅遊業推廣的方式不兼容。這些影響是兩個根本原因的症狀：吸引“錯誤”類型的訪客，他們的期望與所需的體驗不兼容，以及未能教育訪客關於適當的行為。

相異，甚至互不相容了。再者，文化古蹟界雖然負上管理原始資產的責任，但把資產轉化成產品，再加以推廣，以及招徠旅客的，卻主要仰賴旅遊業。有些時候，文化古蹟界和維護傳統之士的需要即使合情合理，但為了追求富吸引力的旅遊產品，這些需要難免遭到忽略。

## 旅客的重大影響

旅遊業對歷史古蹟造成的最大威脅來自旅客。使用無度、使用不足、使用訛誤都是常見的毛病。使用無度帶來甚麼影響，大家都耳熟能詳：旅客過多不僅破壞文化資產的結構，也損害它的文化價值和旅客所感受經驗的素質。至於使用訛誤，大家也不會感到陌生：旅客使用文化資產的方式或旅遊業推廣的方法，與資產本身的特質或傳統的用途格格不入。亂拋垃圾、在禁止拍照的地方拍照、恣意破壞，或者視傳統的使用者為旅客獵奇的對象等影響最為普遍，這反映了兩個根本的原因：一是吸引了「錯誤」的旅客，這些旅客對文化資產的預期和應有的參觀經驗背道而馳；二是未能教育旅客，使他們明白參觀文化資產時應有的行為。

使用不足雖然未為人深知，但它的影響同樣重大，特別是當投入巨資把歷史古蹟轉變成旅遊產品時更是那樣。一旦旅客量低，收入不足，連保存古蹟、日常運作、維持不斷的政治支持等工作都無以為繼時，那就算是使用不足了。以香港來說，文化古蹟界面對的最嚴峻困境，正是文化旅遊資產的使用不足問題。我們對文化旅遊的研究顯示，香港大多數宣傳為旅遊景點的法定古蹟差不多都完全沒有旅客觀光。為甚麼會這樣？原因有不少，最為關鍵的是，這些地方根本缺乏景點應有的特質，那就無怪乎旅客不願一遊了。

## 以市務管理為工具

上述三種影響都反映了深層的管理問題。我們的論點是，使用無度、使用訛誤、使用不足的底因是沒有把文化資產當作產品，沒有採用市務管理的法則來指導整體的管

Under-use is the less well-understood problem, but its impacts are equally great, especially when heavy investment has been made to turn the heritage into a tourism product. Under-use occurs when visitation levels are insufficient to generate necessary revenue for conservation and daily operation, or to maintain ongoing political support to conserve the asset. Indeed, in Hong Kong, under-use of cultural tourism assets is, by far, the greatest problem facing Hong Kong's cultural heritage sector. Our research on cultural tourism showed that the vast majority of Hong Kong's listed heritage places promoted for tourist use receive virtually no visitation. Why? There are many reasons, but the key is that most of these places do not have the desired characteristics of tourist attractions and, as such, tourists see no reason to visit.

## Marketing as a tool

All three types of impacts are symptomatic of a deeper management problem. We argue that the core causes of overuse, under-use or misuse are the failure to treat the asset as a product and to adopt a marketing management approach to guiding its overall management and use strategies. Many cultural heritage experts resist seeing their assets as "products" and find the term "marketing" offensive, for they equate with sales maximisation, promotion and compromising the cultural values for maximum commercial gain. In fact, just the opposite is true. Marketing is a management concept that is about exchanges between suppliers and consumers. Its primary focus is on the provision of products that help organisations achieve their financial and non-financial goals. They do this by providing appropriate goods and services that suit the needs and wants of targeted customers. Pricing and promotions are the end result of a marketing process, but they exist as a means to a desired end, and not as an end in themselves. Marketing is all about understanding the market, product development and communication with potential customers.

The underlying principle of marketing is to begin with a desired outcome, a thorough understanding of the potential customers, and the shaping of products to match the desired outcome with the customers' needs. In doing so desirable exchanges are achieved, be they relating to financial or non-financial goals. In the case of cultural tourism, these exchanges include both profitability and non-financial goals such as education, awareness and greater understanding of Hong Kong's history.

At the core is treating heritage assets as "products". Here, the meaning of a product should be well understood, for products exist only to satisfy the customer's underlying needs and wants. In other words, the core product must satisfy a need

理及使用策略。不少文化古蹟專家都反對把文化資產視為「產品」，並且厭惡「市務管理」一詞，原因是他們把產品和市務管理等同於儘量推高銷售額、宣傳促銷，以及為求最大的商業利潤而不惜犧牲文化價值。但事實上這些文化古蹟專家都錯了。市場學是一種管理概念，涉及供應者與消費者之間的互換，首要焦點在於提供產品，使機構達成財務與非財務的目標。機構達成這些目標的方法，是為心目中的顧客提供適合他們需要及冀盼的恰當產品與服務。定價與宣傳只是推廣過程的結果而已，當然，兩者足達致所追求目標的方法，而不是目標本身。市務管理就是瞭解市場、開發產品、與潛在顧客溝通。

市務管理的首要原則是，先找出要達成的結果，然後深入瞭解潛在顧客，接著改良產品，使要達成的結果與顧客的需要相一致。在這樣做的時候，不管所追求的互換是財務目標還是非財務目標，也都可以達成。在文化旅遊的例子中，這種互換包含創造利潤與非財務的目標，像教育市民、加深他們對香港歷史的認識和瞭解。

成功的關鍵在於把文化古蹟資產當作「產品」，並且要透徹瞭解產品的涵義，因為產品之所以存在，只是滿足顧客深層的需要和冀盼而已。換言之，核心的產品必定能夠滿足某種需要，然後再轉變成顧客花錢消費的某種實質產品。譬如說，旅客付出飛機票價，為的是由本國飛往目的地。他們的這個核心需要於是轉變成一些實質的東西，即機票和機位。

很多人都未能辨別以下兩者的重大差異：文化古蹟資產(例如廟宇或富歷史價值的建築物)和文化旅遊產品(即旅客付錢消費的文化古蹟經驗)。原始的文化古蹟都需要轉化成文化旅遊產品。要那樣做首先要找出旅客參觀古蹟的原因，或者參觀古蹟可以滿足甚麼需要。雖然一座老房子只是老房子而已，但卻可以轉化成一個契機，讓我們認識過去，瞭解先人怎樣生活，甚或知曉某位名人的祖籍。因此，機構務須知悉古蹟要怎樣轉化才能夠滿足顧客的需要和冀盼。

很多文化旅遊資產所以得不到旅客的青睞，是因為沒



and is then transformed into a physical product that people will consume. For example, people pay airfares for access from their home countries to the destinations. This core need is transformed into something tangible, i.e. air tickets and the airplane seats.


What many people fail to realise is that there is a profound difference between a cultural heritage asset (such as a temple or historic building) and a cultural tourism product (a cultural heritage experience that visitors will consume). Raw cultural heritage needs to be transformed into cultural tourism products. This task begins by identifying why people want to visit, or what core need will be satisfied by a visit. An old house is an old house after all! It, however, may also be transformed into an opportunity to learn something about our past, how our ancestors lived or even where a famous person came from. Thus, importantly, organisations need to know in what way and by what means this transformation will have to take so as to satisfy the needs and wants of customers.

Many cultural tourism assets do not perform well as tourist products because no one has considered what the core benefit

有人研究過它們提供的核心利益是甚麼，以及究竟有沒有足夠的旅客願意花錢消費那項核心利益。換言之，沒有人準確而不偏頗地分析過為甚麼旅客會前往某景點觀光、觀光後會有甚麼得益、景點有甚麼吸引力等。相反，把文化古蹟轉變成旅遊景點時，往往只是建基於以下的錯誤假設：古蹟本身歷史悠久，又或者對當地很重要，因此旅客都希望到此一遊；而沒有考慮到下列問題：為甚麼旅客想前往參觀？有沒有其他更吸引的產品？旅客來參觀時有甚麼可以做？在使用不足的個案中，因為高估歷史古蹟的吸引力，以致對旅客量產生不切實際的預期，結果不惜工本興建基礎設施，大肆宣傳，印製大量旅客單張。與使用不足相似，使用無度源自低估文化古蹟的吸引力，導致準備不足，難以應付人數眾多的旅客，因而對基礎設施、旅客資訊、人手等方面都構成壓力。使用訛誤則肇因於未能塑造古蹟給予旅客的經驗，並藉此控制他們對古蹟的使用。

為甚麼要那樣麻煩？因為這正是文化旅遊的獨特之處。別的旅游產品在產品開發、管理、宣傳等工作上只涉及一個或多個目標協調的機構，但文化旅遊則不同，往往涉及需要相異的兩方人士，而他們又往往擔當不同的角色。文化資產的管理人負責日常管理及保護有形的資產，而旅遊業界則塑造產品，宣傳景點，儘管業者有時可能沒有充份理解文化古蹟的核心價值。

## 結論

在保護與發展之間的平衡不易取得，怎樣取得這平衡正是可持續旅遊發展的焦點所在。把旅遊業與它的影響簡化成因為有旅客參觀、所以造成破壞的話，未免對旅客有欠公平。在發展合適的文化旅遊產品時，欠缺進取和以市場為導向的方法，很易造成旅遊業對文化古蹟的使用無度、使用不足與使用訛誤。倘若能夠瞭解市務管理的深義，再加上文化古蹟界與旅遊業界攜手合作，未始不能達致可持續發展的文化旅遊。 


---

何秀盈女士是香港理工大學酒店及旅遊業管理學院的博士候選人，麥樂文博士是同學院的副教授。

being provided is and whether or not enough people are willing to consume that core benefit. In other words, an accurate and honest assessment of why people visit, what they will get from a visit and what the attractions' market appeal is has not been made. Instead, the conversion of assets into tourist attractions is built on the false assumption that because it is old or locally significant, tourists will want to visit. No consideration has been made about why they want to visit, whether other more appealing products exist or what they will do while visiting. In the cases of under-use, overestimating the market appeal of the site results in unrealistic expectations of high-level tourist flows and hence heavy investment in infrastructure, promotions and visitor brochures. Similarly, overuse stems from underestimating the market appeal of the heritage, which results in insufficient preparation to cope with the large number of tourists, thus placing a strain on infrastructure, tourist information and manpower. Misuse occurs as a result of the failure to shape the experience in order to control visitor use.

Why so much trouble Again, it relates to the unique nature of cultural tourism. Unlike every other type of tourism products where one organisation or compatible organisations are involved in the product development, management and promotion tasks, in cultural tourism, two different sets of stakeholders with quite different needs adopt different roles. The asset manager is responsible for the day-to-day management and conservation of the tangible asset. However, it is the tourism industry that shapes the product and promotes the site, sometimes without fully understanding the core values of the heritage.

## Conclusion

The elusive balance between conservation and development is the focus of sustainable tourism development. Portraying tourism and impacts simplistically as a direct cause and effect relationship between visitation and adverse impacts is unfair to the tourists. Without a proactive and market oriented approach to developing appropriate cultural tourism products, overuse, under-use and misuse of heritage for tourism consumption can easily occur. Understanding the philosophy of marketing and with the partnership between cultural heritage and tourism sectors, it is not impossible to achieve sustainable cultural tourism. 

---

Ms Pamela S. Y. Ho is a PhD candidate at, and Dr Bob McKercher is an associate professor of, The Hong Kong Polytechnic University's School of Hotel and Tourism Management.