

Sustainable Marketing and Strategies For Museum Tourism in India

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ABSTRACT

While the overall objective of the action plan would be to improve upon the flow of the foreign and domestic tourists in a sustainable manner through improved management of the resource base, infrastructural amenities, policies as well as regulations. It has certain specific set of objectives for different stakeholders in the value chain. It has been discussed how the relationship between museums and tourism is sometimes seen as a competition for the resource, the cultural heritage, where the interests of different stakeholders are compromised instead of developing a cooperation towards a sustainable use of it. This might even be the case when it comes to the development of tourism, where museums are not consulted regarding overall planning and strategies. For tourism it can result in many lost opportunities, since museums offer experiences, ideas, and satisfaction not found in other places, “notably the enjoyment of rare and authentic objects, the sensory experience of encountering items of beauty and interest, and knowledge deriving from research and scholarship behind collections and exhibitions”. On the other hand, if museums fail to accept tourism as an important stakeholder and consider its needs, the consequences might be “lowered visitation level and decreased satisfaction” which is a loss both for the host community as for the museum. This study focus has been especially on the conceptions of Strategies for improving of Indian tourism with subjected to museum.

Key words: Strategies, Indian Tourism, Museums, Cultural Heritage

1.0 INTRODUCTION:

Though it is possible to identify the overall number of visitors to the museums, it has to be stressed that the figures do not give information on how the visitors experience the museums and it is difficult to measure the quality of the work the museums are doing. Both museums have much opportunity since tourism, and especially cultural tourism, within the cities is developing fast. The existing relationship the museums have with tourism organisers in the cities, can be described as a peaceful coexistence, but since in both cities are dominant

management agencies in the field of tourism; a more partnership is likely to develop in the coming years. For both the museums, their main considerations, seen as either threats or weaknesses are the lack of information on their visitors and the unclear focus on audience development, including strategies related to marketing and public relations. Both of these are management issues, questions of the museums' missions and policies. It is possible to predict that the museums role regarding tourism will become more and more valid, both on a practical level as well as a contribution regarding theoretical issues in developing sustainable cultural tourism in the cities. The pressure on the museums to serve tourism will without any doubt increase and it will probably occur both from the tourism sector as well as from the governmental side. It seems clear that the tourism-issue will gain higher priority in both museums and therefore it would make sense to start thinking about it and being a partner in the overall tourism and cultural planning. But there are no simple ways to achieve this goal. The bottom line is that this subject needs much more consideration from the museums behalf. Both museums are operating in a similar external environment regarding opportunities in cooperation and potential competition.

These organisations are also important stakeholders in the museums. In both cases the cities have several leisure activities competing for peoples leisure time, for example amusement parks, and in both cities new museums will open soon with dynamic activities, which will without any doubt have influence both museums.

Therefore tourism can introduce to the museum world certain understanding of the profit sector methods, which deepens museums' public dimension, for instance related to audience development. But multicultural nature of tourism can also bring in the global dimension and cross-cultural perspectives, which are vital for museums to consider. It is important to recognize that the museum are not only local phenomenon, they are part of a global unit. The culture heritage that each and every museum represents is a part of the world cultural heritage and therefore it is important that in museums we are not only representing us to ourselves. For the museums, tourism represent a variety of visitors with different needs and expectations and when it comes to audience development, his diverse and extensive group of audiences has to be recognised and should never be seen as "the others".

2.0 LITERATURE REVIEW:

Kotler, (1999), The museum offer is the result of the interdisciplinary research undergone by museum's specialists. But the offer is meant for the public, not for specialists. Therefore, the

general audience's access to scientific information and to the messages transmitted through exhibits and activities has to be easy and exciting. Marketing offers different instruments for achieving this. For instance through marketing research the needs, desires and interests of the visitors could be known, therefore taken into account when designing the offer. Through marketing, the designing process could be more focused on the most effective way of addressing visitors. Marketing also helps in designing a promotional campaign, therefore in attracting more people to the museum. In order to be efficient, a museum has to develop a marketing approach for its offer, namely it has to have a marketing policy regarding its public offer. This would help to a better design of the offer, so as the visitors to find it interesting, fulfilling, educating and entertaining. A marketing approach to museum offer would help the museum design auxiliary materials and services (guide books, souvenirs, gallery talks etc.) that would increase the appeal and the benefits of the offer – both for museum and for visitors.

Varey and Lewis, (1999), In the 1990s the internal marketing concept was tighter related with non-economic aspects related with the personnel, the needs and interests of people working in an organization. As mentioned before, internal marketing sees the employee as a customer who has to be satisfied by its relations with the organizations in order to be more attached to the organizations, to its job and to better perform its duties. Internal marketing could be seen not only as a philosophy regarding the relationships inside the organization, but also as a set of techniques, also associated with human resources management. These methods are also useful for museums. The personnel in museums are often divided and in many museums the cooperation between many departments is poor. This situation is mainly dangerous for the outcome of the museum's activity – for its public offer. Therefore the main aim of internal marketing policy has to be improved public offer by better internal practices, by increasing the internal cooperation and personnel satisfaction.

Kotler & Kotler, (2000), A museum should aim to a distinct image, to stand out from all the other cultural and educational organizations in the region, it should be a brand. This brand should be promoted both inside and outside museums. Useful means of promotion and brand development are mainly advertising, and public relations. The image of museums is also enhanced by the activities they develop (exhibitions, public programs, shops etc.) A strong and appealing museum brand attracts not only more visitors, but also more sponsors and

donors. The fundraising campaigns are also facilitated. It also attracts more volunteers. Museums cooperating with volunteers have various advantages. Some of the most important are the development of tight relationships with the local community by involving different categories of members of the community in the museum's activity, while also creating a friendly and familiar interface for visitors; increase of the educational resources of the museum by raising the personnel involved in the educational and public programs, thus satisfying a larger number of visitors; replacement of some personnel activities, such as guiding, visitor information etc., which permits the museum specialist to dedicate more of their time to research, administration of the collections or other specific activities.

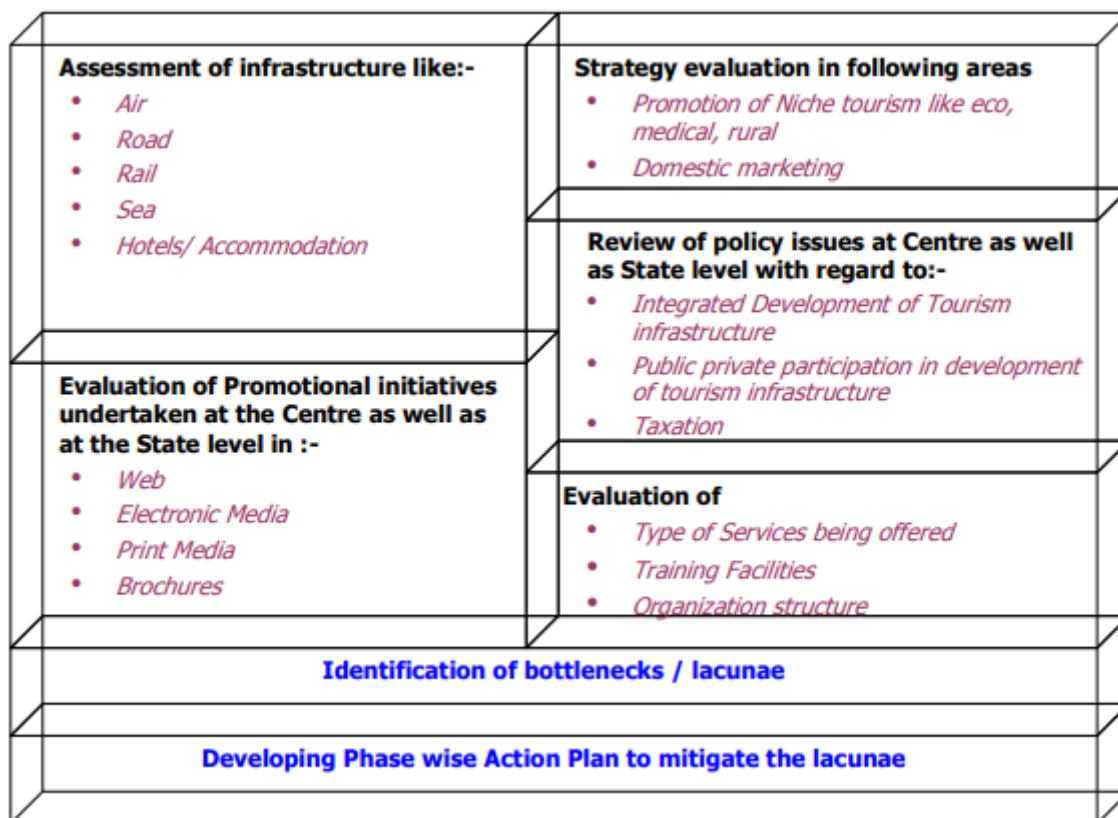
3.0 STRATEGIES FOR IMPROVING OF INDIAN TOURISM:

The action plan would be able to address certain critical constraints to streamline lacunae hindering the flow of foreign tourists in the country. The same would be a five - fold strategy, which would encompass:-

- I. Strategy to improve upon the Infrastructural Amenities
- II. Strategy to co-ordinate with different Government departments on product conceptualization, design and promotion
- III. Strategy to ease norms to augment arrival of foreign tourists
- IV. Strategy to provide better hospitality to the visiting foreigners
- V. Strategy to incorporate the major influencers in Travel and Tourism trade as partners

4.0 TERMS:

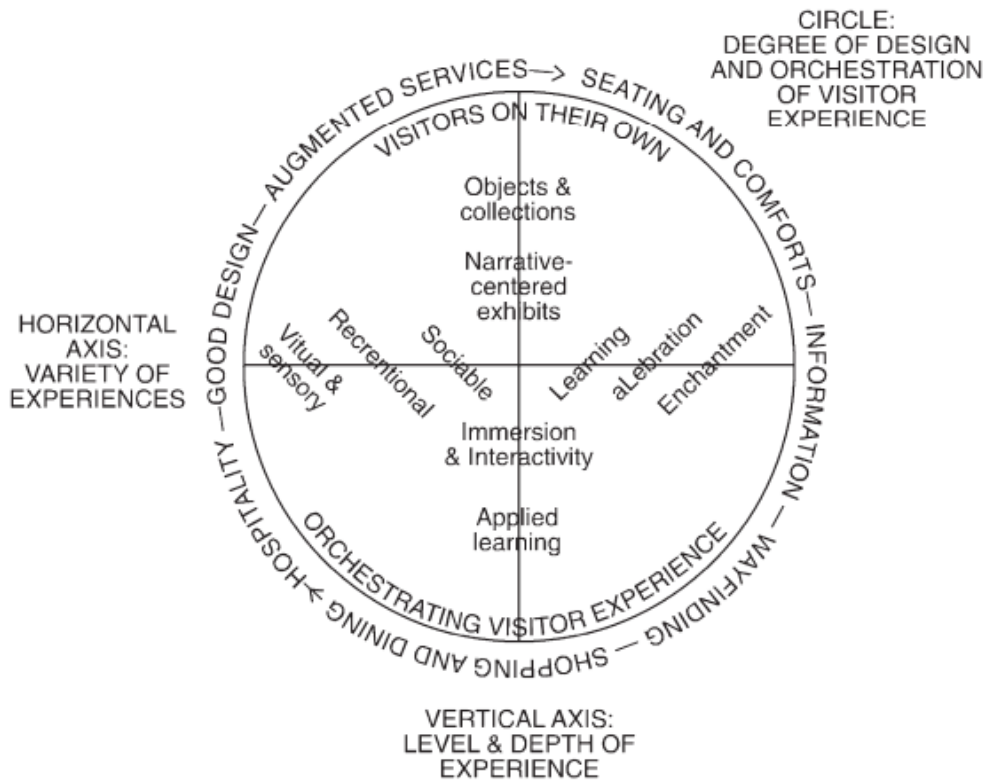
To be able to discuss the relationship between museums and tourism it is important to deal with the terminology in both fields and address some fundamental conceptions. By identifying and analysing some basic features and the function of these two operations it is possible to use comparison to see where the main differences lie and what museums and tourism have in common.



5.0 STRATEGIES:

Strategy # 1: Improving the Museum-Going Experience

The first strategy aims to improve the museum-going experience for visitors by providing richer exhibits and programs, better services and design elements, and more accessible and comfortable facilities. Strong exhibitions and programming, as well as good design and services, are major ingredients, but form only part of the experience. Casual visitors to large museums, typically, spend an hour or so in a museum and divide their time between exhibits, the restaurant and the gift shop.



Dimensions of the museum-going experience

Strategy # 2: Community Service

The second strategy places its emphasis on expanding community service. Many American museums developed out of a sense of place and community. Local historical societies organized museums in the 19th century to celebrate heritage and community history. Historic houses have commemorated great figures, families, and historic periods, while historic sites captured the drama of great events. Art museums presented regional art and natural history museums illustrated regional flora and fauna and their natural development. At a later time, ‘halls of fame’ arose, celebrating great achievements in sports, invention, industry and technology, while their sponsors, followers and enthusiasts represented extended communities of memory, spirit and ideas.

Strategy # 3: Market Repositioning Toward Entertainment

The third strategy can involve far-reaching change. It occurs when a museum redesigns its facilities and offerings in a sweeping rather than incremental manner in order to attract an entirely new audience to make itself competitive with other leisure activity organizations, or to become a place which is popular and entertaining with a broad and diverse audience. Market repositioning means, in some cases, a substantial move away from a museum’s traditional audience and thus the need to build entirely new constituencies. Although this

third strategy involves potentially the most drastic transformation of the core activities of collecting, conserving, exhibiting and educating, it is not always easy to judge when a museum’s range of offerings, overall, reinforce its educational mission and when new offerings change the balance and tip the museum instead in the direction of an entertainment center.

An intergovernmental initiative created the Indian Heritage Label in order to “strengthen Indian citizens’ sense of belonging to the Union.” The growing interest towards Indian cultural heritage and its promising institutionalisation was slowed momentarily by the financial crisis, which re-emphasized the Indian project as a primarily economic, financial and social endeavour. In line with the third regime cultural heritage discourse, however, it was recognized soon that cultural heritage as the currently institutionalised form of Culture(s) is no longer a separate and investment-consuming entity, but it is integrated organically to the other three pillars (economy, ecology, society) of sustainability. (Figure 1) Thus, the institutionalisation of Indian cultural heritage took an effervescent turn, which culminates in the 2018 Indian Year of Cultural Heritage.



The representation of the interrelatedness of the four pillars of sustainability

6.0 ANALYSIS:

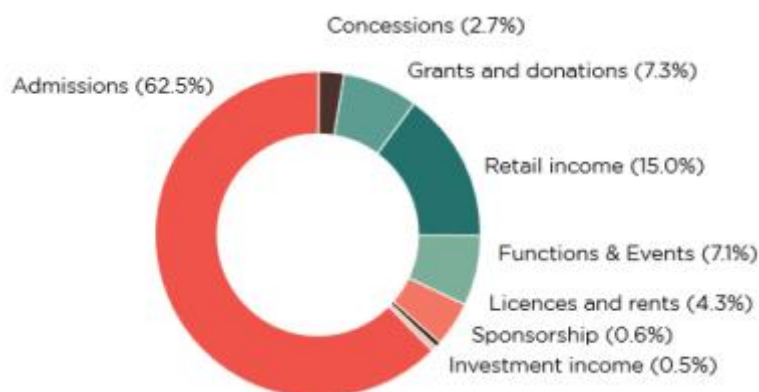
Participatory

Looking to those closest to their heritage (whether geographically, historically, culturally or professionally) to play an active role in the inclusive growth of their environment. With more access, skills and opportunities, local communities participate in the planning, management and protection of their heritage, to increase inclusive and sustainable opportunities for economic growth.

Sustainable

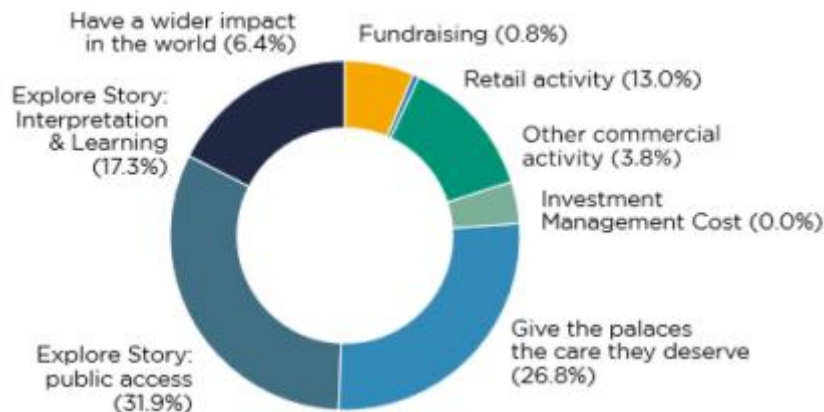
A bottom-up rather than top-down ethos aims to benefit people more directly, by strengthening relationships within communities to foster local ownership, social accountability and shared responsibility, as well as investment in the local economy for more inclusive and sustainable growth.

The current study attempts to understand what strategic marketing initiatives were developed to attract audience in the two managerial museums organizations. Research questions appeared accordingly



Total Income

The largest part (62.5%) comes from admission, whereas investment income represents the thinnest amount (0.5%) of them all.



Total expenditure

It is notable the largest proportion to the costs related to public access (31.9%) and (26.8%) for the palaces preservation.

Regarding the gender of the audience the presence of women and men are almost equal, nevertheless there is a slight different with more female visitors at the palaces as seen in the figure bellow.

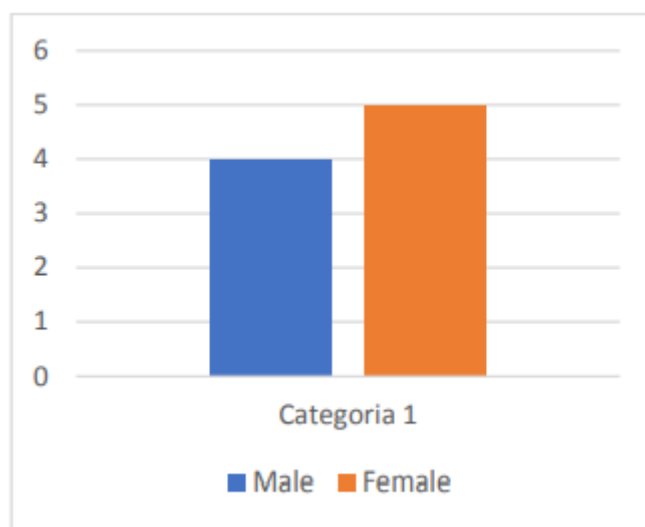


Figure Audience gender

When asked where the visitors come from, it was found that local visitors represent 30-50% of visits and national visitors represent around 70-50% depending on the palace and season of the year.

When verified in terms of age groups, the groups more popular are 45-64 years old and ranges to 65-75 years old in all the palaces as shown in the figure bellow.

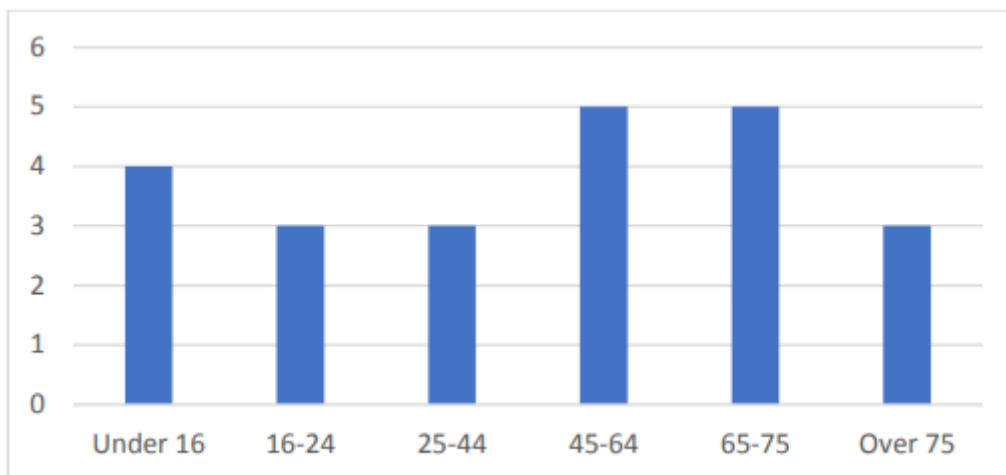


Figure Audience age groups

Regarding the accessibility for people with limited mobility, the palaces are adapted to welcome people with special needs; among the facilities more used are the accessible entrance/ramps, toilets with proper levels and lifts.

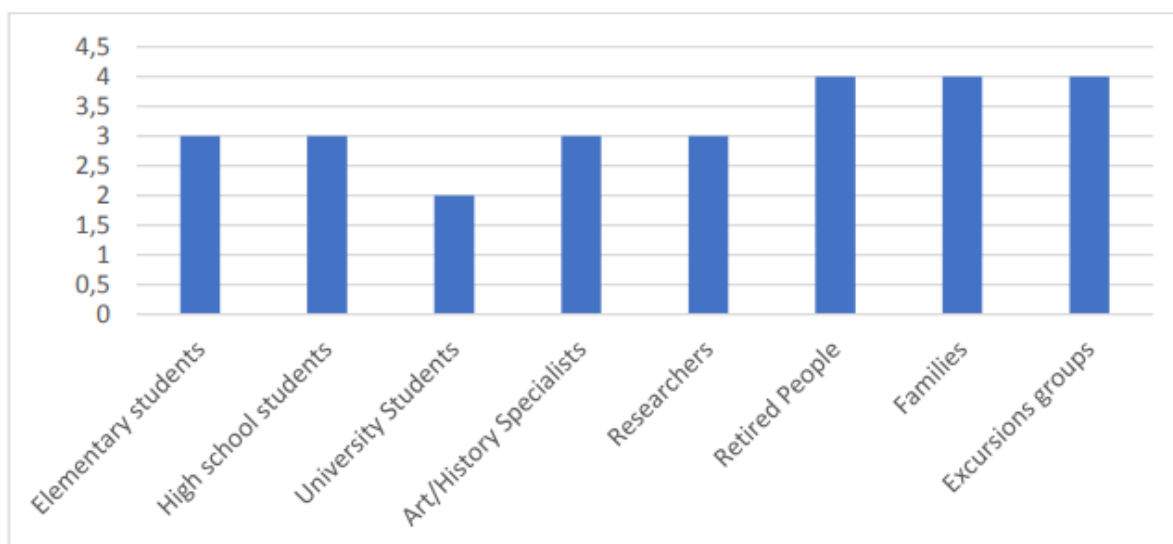


Figure Audience types

7.0 MARKETING

Regarding some communication tools used events, outdoors activities, merchandising are extremely promoted. Following online newsletter, outdoor advertising, Google Adds, Facebook, Twitter, Instagram, billboards, radio, TV and specialized magazines are very used. It was found that YouTube, LinkedIn and advertising inserts are generally used. Flickr, Pinterest, flyers, mupis and promotion vouchers are hardly used. In the figure bellow the study confirms that ATM advertisement is not used.

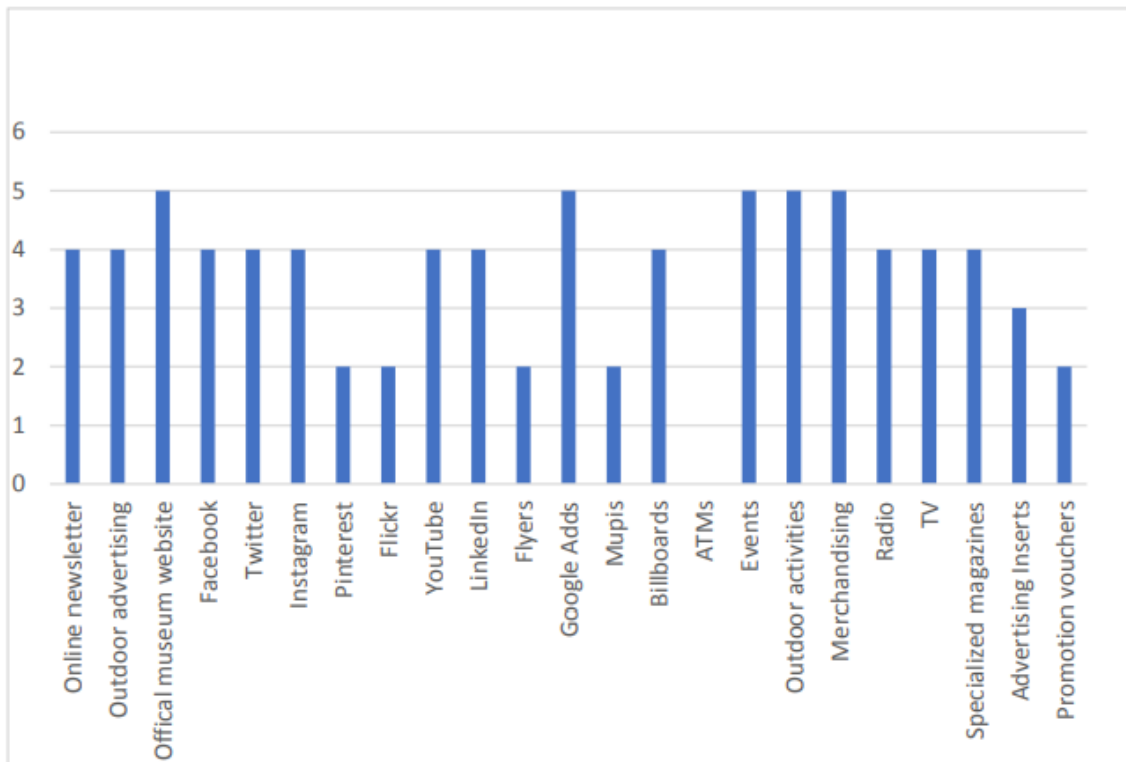


Figure Communication tools

Regarding the means of communications, touristic centres are the most used as mean of communication. School, universities and theatres are hardly used as means of communication. The organization does not use protocol agreements or cinema as shown in the figure bellow.

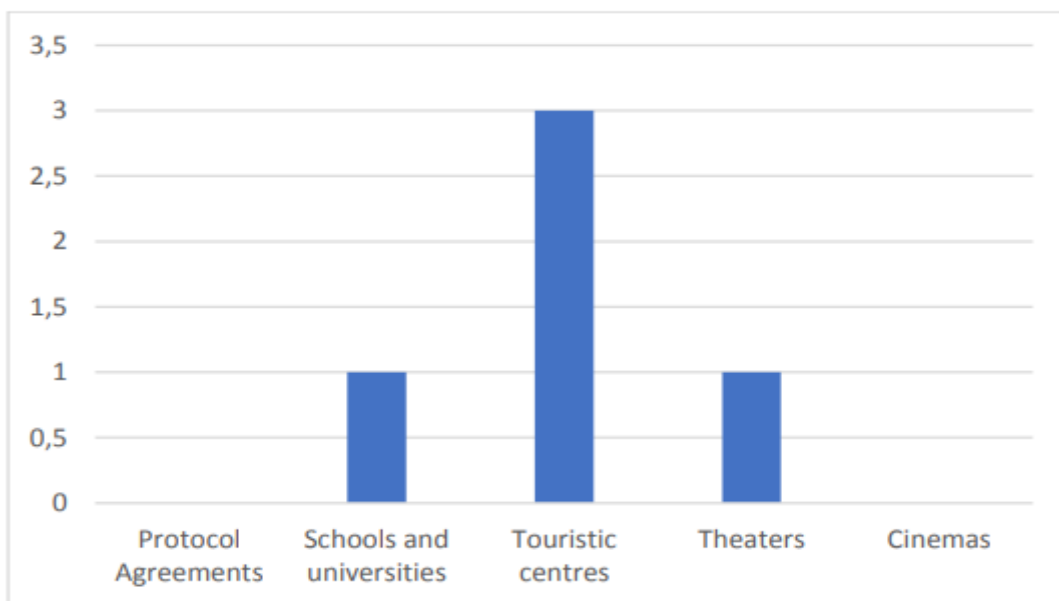


Figure Means of communication

EXPECTED OUTCOMES

- Local ownership and sustainability
- Professionalization of the sector
- Growing the market in India
- Learning from exchange and best practice
- Network and relationship building with partners and experts
- Internationalisation and cultural relations

8.0 CONCLUSION:

This study has examined a number of factors that have influenced recent developments within the museum sector, and the impact those factors have had on the role of marketing within the organisational structures of museums. The first section looked at the rise of a business philosophy within the museum sector, and noted three issues that have directly affected museum management and marketing. Based on the findings of this report, cultural heritage, in its widest sense (as a sector, physical space and intangible practice), can be found to contribute to growth that is inclusive and sustainable, if approached in a people centred way. This approach can particularly benefit emerging economies, which otherwise risk excluding individuals and communities from society and the economy. Through new and innovative ways of encouraging people to engage with, share and manage their cultural heritage, quality of life can be improved, value can be created for communities, and economic growth can be more fairly distributed across society. The first, the museum as a not for profit organisation, showed that the characteristics of the not for profit sector have shaped museums, and therefore, the way in which museums have had to market themselves. As part of this, museums have had to adopt professional management practices from the business sector, which was the second issue considered. Verifying the common and less common strategies used by heritage organizations to acquire new audiences in a changing world. The scope of this dissertation on dissertation is to obtain a better insight on “how do they attract a wider audience” and “what do they achieve with strategic audience management” in terms of visits, education and revenue. The results from the used questionnaire and reports lead to ideas in concordance. Thirdly, along with the increase in the professionalism of the sector came an inevitable tension between the roles of manager and curator, which is at least partly indicative of the increased specialisation in museums. Essentially, despite relatively high levels of government funding there is significant pressure on museums to expand their

revenue streams either by developing new audiences, seeking new funding sources, exploiting commercial opportunities, or attracting sponsorship. As discussed what museums achieve through strategic audience management is financial stability, generating greater income, empowering the audience attraction, visits increased and cultural impact through constant education services. That through the educational programs and special developed activities.

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