

Museum's Innovative Strategy During Pandemic

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As heritage tourism, a museum must continually innovate to attract visitors. Not just the heritage collection in the museum but also what to do and experience in the museum are those that need to be considered. Museum Sonobudoyo in Yogyakarta, Indonesia keeps improving its strategy to be the preferred tourism destination. This study is implemented with a modified Delphie method to find the best innovative strategy to attract more people to visit the museum and the risk management strategy that should be undertaken to prevent mistakes and support innovation during the pandemic. The primary respondents were Pentahelix elements in the society which consist of government, academic institutions, media, business, and entrepreneurship, as well as professionals and students to gain more profound knowledge and expectation. The result of this study is a list of priority that needs to be included in the proper marketing strategy, such as promotion and technology which extend the theory of Nechita (2022) that museum should have required activities such as promoting the institution's activity in a professional manner which is with technology. Appropriate communication and coordination are also needed to maintain the implemented strategy's success.

Keywords: museum, innovative, marketing strategy, Delphie

Introduction

COVID 19 creates changes in many aspects, such as technology, not just in the modern environment but also in heritage environments like museums. These massive changes imply not just online but also offline circumstances. Choi and Kim (2021) argued that digitization will improve the quality of the visitor experience, make museums more accessible to more visitors, and make museum values and assets more widely available. In this respect, digitization has brought about a new paradigm and a major shift in the relationship between museums and their users.

The relationship between museums and visitors occurs in various ways, such as guest experience. An experience happens when services are used to engage customers, as this will facilitate a memorable event. Experiences should not be viewed only as memorable events that happened in the past. Also, as something that can be expected in the future, it is necessary to consider things like checking the website and downloading the app as preparations that tourists can make before experiencing the experience (Ruiz-Alba, Nazarian, Rodríguez-Molina, & Andreu, 2019). Tham, Mair, and Croy (2020) pointed out the need to consider the context when

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conceptualizing the influence of social media on destination choice. The destination should use social media to indicate a brief visit plan.

Today, museums are changing and becoming “intelligent” due to advances in digital technologies such as virtual and augmented reality, robotics and artificial intelligence, and the increased use of various internet and smartphone-related services. The concept is a mixture of culture and education (Kiourt, Koutsoudis, & Pavlidis, 2016).

With the development of digital technologies such as AR and VR, digital technology greatly impacts the experiences and interests of museum visitors. In addition, many new incorporations of digital technologies, such as personalization/wearable devices, gesture technology/contactless interaction, mobile technology, indoor GPS tracking systems, artificial intelligence, flexible technology exhibition platforms, virtual tours, and cloudification (Hijazi & Bahrin, 2022).

Beyond these reflections on museum integration, technology plays an important role, from essential office tools to the development of museum virtual and artificial facilities (Pauget, Tobelem, & Bootz, 2021). One reason to visit a museum is the experience. The museum experience emerges from cognitive and emotional components that “provide sensory, emotional, cognitive, behavioral, and relational values that supersede functional values” (Elgammal, Ferretti, Risitano, & Sorrentino, 2020, p.4).

Researchers in Southeast Asia, America, and Europe carried out previous studies. However, more is needed in Indonesia, whereas the number of museums there is massive. Based on the data from the Ministry of Education and Culture of the Republic of Indonesia (Annur, 2021), there are around 439 museums in Indonesia which owned mainly by private institutions.

Cornellia and Hermawan (2020) mentioned that the number of museum visitors in Yogyakarta, Indonesia is minimal. The study found that groups mostly dominate the visit while the individual visit is very low. 50% of respondents agree that the museum needs personalized content and experience both on social media and in real situations in the museum. The experience itself is a combination of the visitor's impression of many things the museum has to offer, such as collections, exhibits, facilities, personnel services, IT or digital support, and the museum visitor's personal life experiences, interests, and expectations (Henry, 2000).

As part of the existence and improvement, museum management needs to update the experience offered in the museum so that more people will be interested in visiting the museum (Cornellia, 2018). Consequently, to respond to the update needs in the museum, this research is done with Delphi technique to gather data from expert respondents. The technique is designed as a group communication process to achieve convergence of opinion on a specific real-world topic. Delphi processes are used in many research areas, such as program planning, needs analysis, policy decisions, and resource utilization, to develop different options, explore or clarify underlying assumptions, and explore different areas (Hsu & Stanford, 2007).

Tourism has changed significantly since the World Health Organization declared SARS-COV-2, a pandemic in March 2020 (Hall, Scott, & Gössling, 2020). Tourism politicians, practitioners, and scientists worldwide are discussing stepping up measures to save the industry from a deep crisis. Therefore, the contribution of this paper is expected to give insights into the development of the museum in Indonesia specifically to be able to update with the present condition so that it could compete positively and progressively to be the preferred tourism destination. The remainder of the paper is structured as follows. A literature review is offered in Section 2 before methodological details in Section 3. The result of the Delphi exercise is then outlined and discussed in Section 4, and the conclusion is at the end of this paper.

Literature Review

Khoreva (2021) noted that technology is being used in museums worldwide to organize long-distance communication with visitors and that there are many trends in the use of long-distance technology during the COVID-19 pandemic. Trends in remote and digital technologies related to increasing innovation levels of museum service delivery during and in the post-pandemic period should be considered.

Digital technology, in particular, is increasing the potential value of cultural heritage and diverse museum content more than ever before, beyond the physical limitations of space and time. Digitization improves the quality of visitor experience, makes museums accessible to more visitors, and promotes the use of museum values and assets in a broader range of areas. In this respect, digitization has brought about a new paradigm and a significant change in the relationship between museums and their users. Khoreva, Burina, and Gorgodze (2021) noted that even before the pandemic, new technologies were actively introduced into museum spaces using innovative interaction with visitors.

The term “interactivity” is associated with education, entertainment, and symbiosis in museums. Whether visitors interact with exhibits or each other is a variable of the effectiveness of such activities on visitor learning and appreciation within the museum (Luo & Ye, 2020).

In the pre-pandemic past, museum reservations and communication were mainly manual. However, due to physical distancing, online and digitization have increased the need for museum development with online reservations, digital storytelling, and more acceptance of the gender of innovative strategies for museums to exist still and survive during the pandemic. All digital channels, including social media, significantly improve brand image and brand equity (Gligor, Bozkurt, & Russo, 2019).

Moreover, technological innovation is changing the role and mission of museums and can improve access to museum collections (Bertacchini & Morando 2013). The more tourist destinations become accessible, the more visitors are willing to come and visit again (Triana, Lestari, & Wiastuti 2019).

There is new digital and information technology to expand the different activities of the museum. Technology can also serve as a learning tool in museum contexts (Ferrara & Sapia, 2013). Millennials and Gen Z, in particular, are now very close to use technology applications. This is an opportunity for museum managers to use museum applications to increase public interest, increase engagement, and create a more exciting experience for visitors (Puspasari, 2020).

The museum's online services and products are effective tools for shaping the need to become acquainted with the physical collection. Therefore, strategic priorities for marketing communication should ensure a rational mix of traditional and new communication techniques between consumers and producers in the museum services market (Khoreva et al., 2021).

To learn about culture and history in the museum, Museum Sonobudoyo, the second largest collection museum in Indonesia, after Museum Nasional Indonesia in Jakarta, keeps improving its strategy to be the preferred tourism destination. Online reservation to buy performance ticket is those of the innovative strategy in Sonobudoyo. Nevertheless, there are some challenges toward these obstacles, such as complaints from the community regarding miss booking and slow response of customer service on the online system. Therefore, a study that aims to discover the best innovative strategy during the pandemic in the museum is urgently needed.

Materials and Method

The research object is Museum Sonobudoyo, one of the government-owned museums in Yogyakarta. Some of the programs are online reservation system for reservation and booking the performance, a temporary exhibition, and a new museum concept with more technology, such as video mapping.

This study extends the theory of required activities for museum marketing found by Nechita (2022) which are:

- Promoting the institution's activity in a professional manner;
- Efficiently managing the relationship with mass media and online media;
- Managing the image of the institution in relation to the various audiences of the museum.

This research aims to determine the satisfaction indicators among various audiences toward museum's innovative strategy during the pandemic. Modified Delphi technique is being used as the questionnaire is sent online to the Pentahelix elements, students, and professionals in Yogyakarta, Indonesia, on January 2023. Pentahelix is chosen as resource person because they are the representative of communities elements that consist of:

- Academician;
- Business;
- Government;
- Community;
- Media.

The academician representatives are Dr. Ani Wijayanti, M. M. M. Par, CHE from Bina Sarana Informatika (BSI) Yogyakarta Indonesia, Ike Janita Dewi, Ph.D. from Sanata Dharma University Yogyakarta Indonesia and Dr. Destha Titi Raharjana from tourism center Gadjah Mada University. Mr. Mohammad is the hotel association representative, and the government representative is Mr. Setyawan Sahli, the head of Museum Sonobudoyo. The community representatives are Mr. Erwan Widyarto, a tourism enthusiast and part of GIPI DIY (Indonesian Tourism Association in Yogyakarta, Indonesia), and Mr. Ki Bambang Widodo, who is the head of Barahmus or Museum Association in Yogyakarta, Indonesia. The media representatives are the head of the main newspapers in Yogyakarta; Mr. Octo Lampito, the head of Kedaulatan Rakyat; and Mr. Anton Wahyu, the head of Harian Jogja as well as Mr. Herlambang from Jogja Info Wisata.

The first step in this modified Delphi study is identifying indicators from 13 selected journals, which obtained 90 indicators. Secondly, the 90 indicators were then sent to the resource person, and each one of the experts was asked to choose 30 out of the 90 most favorable indicators. Thirdly, the researcher will rank the selection by placing the most favorable indicator. Finally, after all indicators are ranked, researchers proceed to the 30 best indicators, which determine the success indicators in the online reservation system.

Result

From the 13 selected journals by Bertacchini and Morando (2013), Choi and Kim (2021), Cornellia, Hermawan, Sinangjoyo, and Prihatno (2021), Cornellia and Hermawan (2020), Cohen, Prayag, and Moital (2014), Elgammal et al. (2020), Kupec, Lukac, Starchon, and Pajtinkova (2020), Kujbus and Gati (2012), Puspasari (2020), Retno and Wulandari (2021), Tavitiyaman and Qu (2013), Triana et al. (2019), Ferrara and Sapia (2013), it is found 90 indicators as explained in Table 1 below.

Table 1

Occurred Indicators According to 13 Selected Articles

No.	Indicator	No Journal
1	Visitor experience	5
2	Satisfaction	7
3	Virtual archeological museum	1
4	Display information	7
5	Book ticket	3
6	Proximity and interactive map	2
7	User point and ranking	7
8	Make registration	1
9	Know the location	7
10	Do login	1
11	Relationship	8
12	Implementation digital marketing	9
13	Making website	3
14	Identity	9
15	Conversations	9
16	Groups	1
17	Reputations	9
18	Awareness	9
19	Loyalty	9
20	Advertisement	9
21	Direct marketing	1
22	Personal selling	1
23	Sales support	1
24	Strategy social media marketing	9
25	Instagram	7
26	Online questionnaires	3
27	Museum profile	4
28	Target (millennials)	3
29	Responsibility	5
30	Observation	9
31	Resources	12
32	Communication between related organizations and implementation activities	12
33	Decision making	36
34	Values	36
35	Motivations	36
36	Self-concept & personality	36
37	Attitudes & expectations	36
38	Satisfaction	36
39	Trust	36
40	Loyalty	36
41	Technology	36
42	Generation Y	36
43	Ethical consumption	36
44	Group and joint decision making	36
45	Under-researched segments	36
46	Cross-cultural issues in emerging market	36

Table 1 to be continued

47	Emotions	36
48	Consumer misbehavior	36
49	Attraction	33
50	Amenities	33
51	Activities	33
52	Accessibility	33
53	Available package	33
54	Affordability	33
55	Attitude of host	33
56	Accommodation	33
57	Speed, accessibility	30
58	Interactivity	30
59	Longevity/volatility	30
60	Reach	30
61	Extension	30
62	Training	30
63	Mentoring	30
64	Evaluation	30
65	Product	29
66	Price	29
67	People	29
68	Place	29
69	Promotion	29
70	Physical evidence	29
71	Process	29
72	Currency exchange service, visa procedure	37
73	Efficient local transportation	37
74	Low transportation cost	37
75	Beautiful architecture	37
76	Rich customs & culture	37
77	Natural beauty	37
78	Organized infrastructure	37
79	Quality of recreation facilities	37
80	Modern medical facilities	37
81	Variety of shopping centers	37
82	Convenient shopping locations	37
83	Overall satisfaction	37
84	Behavioral intention	37
85	Revisit intention	37
86	Recommendation to others	37
87	Satisfaction as contentment	37
88	Satisfaction as surprise	37
89	Satisfaction as pleasure	37
90	Satisfaction as relief	37

The 10 experts from Pentahelix determined 31 influential indicators out of the above 90 indicators, which are (1) visitor experience, (2) satisfaction, (3) display information, (4) proximity & interactive map, (5) knowing the location, (6) implementation of digital marketing, (7) reputation, (8) awareness, (9) communication between

related organizational and implementation activities, (10) values, (11) satisfaction, (12) trust, (13) loyalty, (14) technology, (15) ethical consumption, (16) activities, (17) accessibility, (18) available package, (19) promotion, (20) physical evidence, (21) efficient local transportation, (22) low transportation cost, (23) beautiful architecture, (24) organized infrastructure, (25) quality of recreation facilities, (26) overall satisfaction, (27) behavioral intention, (28) recommendation to others, (29) satisfaction as contentment, (30) satisfaction as a surprise, (31) satisfaction as pleasure, and (32) satisfaction as relieve.

A Google Form containing some questions was created to capture the opinion of tourists, which comprised students' and professionals' backgrounds based on the 31 influential indicators above. The result was shown with 57 respondents who were asked to determine how important (by selecting 1, 2, 3, or 4) the indicators that determine a traveler's intention to revisit. From all assessments of the 57 respondents obtained, an average score for all indicators is 3.29. The order of indicator scores is promotion (3.60), display information (3.51), technology (3.47), activities (3.47), beautiful architecture (3.47), values (3.46), accessibility (3.46), organized infrastructure (3.40), known location (3.39), and quality of recreation facilities (3.35). From the above results, promotion plays the most decisive role. The second order is display information, followed by the third technology.

In addition, questionnaire in the google form allows respondents to group themselves in groups 1 to 3 times to visit the museum, 4 to 6 times, 7 to 9 times, or more than 9 times to visit the museum. Subsequently, each group was analyzed.

Respondents who visited the museum 1-3 times, on average, aimed at recreation, with the average score of all indicators being 3.15. This average score is smaller when compared to the average score of the selected indicator of 57 respondents. The most influential indicator in the museum's innovative strategy is promotion (3.52), followed by display information (3.45) and technology (3.42).

Respondents who visited the museum 4-6 times, on average, aimed at recreation. The average score of all indicators selected by respondents in this group was 3.32. The most influential indicators that determine the desire to repeat visit to the museum are activities, promotion, and beautiful architecture, whose excitement has an average score of 3.57, followed by two indicators with an average score of 3.50, namely accessibility and organized infrastructure indicators. Furthermore, it is followed by six indicators with an average score of 3.43: reputation, values, trust, technology, quality of recreation facilities, and satisfaction as contentment.

Respondents who visited the museum 7-9 times, on average, aimed at recreation. The average score of all indicators is 3.51. The most influential indicators in re-visits to museums are four with an average score of 3.88: known location, accessibility, promotion, and beautiful architecture. The following two indicators have an average score of 3.75: display information and values. The following influencing indicators are seven with an average score of 3.63: proximity and interactive map, physical evidence, efficient local transportation, organized infrastructure, overall satisfaction, and satisfaction as a surprise.

Respondents who visited the museum > 9 times, on average, aimed at recreation. The average score of all indicators is 3.73. The most influential indicator is 13, with an average score of 4.00. These indicators are satisfaction, display information, knowing the location, reputation, awareness, values, technology, activities, accessibility, available package, organized infrastructure, quality of recreation facilities, and recommendations to others.

Discussion & Conclusion

A similar earlier study by Pauget et al. (2021), "The Future of French Museums in 2030", used the Delphie method, which aims at convergence among experts and tends to force consensus to explore the development of French museums. Some scenarios for the first focuses on the democratization of youth and culture were found. The second is based on economic considerations and addresses the ability of museums to become more sustainable in the face of diminishing government support. Finally, the third is a collapse scenario in which the museum undergoes progressive development. This latter scenario, unlike his other two, directly involves museum stakeholders.

Indeed, this is in line with the result of this research in which to create a successful museum, stakeholder participation is needed in creating awareness and recommendations to others through all channels of promotion, including digital.

The ongoing digital revolution is seen as a paradigm shift for museums, requiring operations to be aligned with the expectations and behaviors of digitally-enabled audiences to remain relevant (Bieszk-Stolorz, 2021).

Based on the questionnaire distributed to students and professionals filled out by 57 people, it shows that the form intensity of visiting the museum is divided into four categories. The first category is an intensity of 1-3 times visit with 31 people indicating that the most influential indicator in the museum's innovation strategy is technology & promotion. Secondly, with an intensity of 4-6 times, 14 people showed that the most influential indicators in the museum's innovation strategy are reputation, trust, technology, activities, promotion, and beautiful architecture. Then with an intensity of 7-9 times totaling eight people showed that the most influential indicators in the museum's innovation strategy were visitor experience, display information, proximity, and interactive map, knowing the location, implementation of digital marketing, awareness, values, activities, accessibility, promotion, physical evidence, efficient local transportation, low transportation cost, beautiful architecture, organized infrastructure, overall satisfaction, recommendation to others, satisfaction as contentment, and satisfaction as a surprise. The highest intensity, more than nine times visiting the museum by four people, shows that the most influential indicators in the museum's innovation strategy are visitor experience, satisfaction, and display information. The highest intensity, namely 9+ visits to the museum by four people, shows that the most influential indicators in the museum's innovation strategy are visitor experience, satisfaction, display information, knowing the location, implementation of digital marketing, reputations, awareness, values, satisfaction, trust, loyalty, technology, ethical consumption, activities, accessibility, available package, promotion, physical evidence, beautiful architecture, organized infrastructure, quality of recreation facilities, behavioral intention, recommendation to others, satisfaction as contentment, satisfaction as pleasure, and satisfaction as a relief.

As many museums are now trying to capture the youth market (Pauget et al., 2021), museums should be created that focus on youth, as noted in Pauget's previous work at the French museum. The above indicators found in this study are important as one of the museum's innovative strategies to attract young people, especially the community, to visit the museum through online booking systems. In addition, families are an essential element of museums that must be considered (Barclay, 2020).

Extending the theory found by Neticha (2022) that there are some important requirement activities that need to be done for museum marketing strategy, therefore the above indicators should be included in any museum's marketing program and should adapt with present situation. More detail on what kind of programs in a museum is successful during or after a pandemic should be discussed in future papers.

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