

The Impact of Program Wisata Museum on Museum Empowerment as Tourism Destination in Indonesia: A Case Study

Rika Febriani

Visual Communication Design, Universitas Kristen Petra, Surabaya, Indonesia
rikariko@petra.ac.id

Keywords: Impact, Wisata Museum, Empowerment, Promotion, Tourism Destination.

Abstract: Museums carry out educational function for the community, as well being educational-heritage tourism destinations. Much knowledge could be learned from but none if museums aren't visited. Many museums in Indonesia still facing lack of visitors problem due to their poor ability to attract tourists. Being a proper tourism destination might benefit museums in attracting more visitors, better quality positioning, more funding, more stakeholders trust, and even encourage free promotions. In 2008 Wisata Museum, a joint promotion program initiated and organized by House of Sampoerna (HoS) Museum, aimed to motivate museum self-empowerment in becoming a decent tourism destination. It tried to provoke empowerment by fully-sponsoring production and distribution of brochures and a website: joint promotional medias of six selected museum partners from across Java. None evaluations was done therefore this study was meant to identify program's impacts on museum tourism destinations using instrumental case study method. The results showed that museum partners felt positive impacts: foreign tourists positive appreciation, positive changes in visitors demography, internal stakeholder trust and internal performance improvement, the atmospherics and promotional media stock continuity gave impression as qualified, positive, and attractive museum tourism destination, the museum partners are motivated to empower themselves to be educational tourism destination. However those positive impacts didn't occurred evenly among museum partners. Whilst the cigarette company background of HoS museum negatively affected one of the partners. It's suggested that HoS Museum should conduct a thorough program evaluation which may resulted some inputs for program's future, to obtain maximum impact as its objective.

1 INTRODUCTION

Museum is a part of community. Museum carry out educational function of history and culture that is useful for the community, as well serving as an educational-heritage tourism destination. So much knowledge to be learned from museums. Although nowadays virtual museum facilitates learning by the Internet, still direct learning experience in the museum gives a different sensation of senses. But this wouldn't happen if the museum is not visited.

Number of visits to museums in Indonesia data indicated that museum has not become a major tourism destination. Visitors of museums in Indonesia Data year 2006 - 2008 from Data Processing Center and Network System, Depbudpar in 2009 showed a decline: 4.56 million people in 2006 fell to 4.20 million people in 2007 and fell again in

2008 to 4.17 million people (in Karinda, 2013). The SusenasMSBP data (2012) still showed that the interest in travelling to museums was relatively low.

The highest number was at Bangka Belitung province (7.31%), followed by Bengkulu (6.83%) and DIY (5.07%). The lowest is Gorontalo (0.30%) and South Sumatera (0.66%). In 2013, Putro (in Destyan, 2014), head of Mpu Tantular Museum, stated on Antara Jawa Timur website that compared to overseas (Europe) museums the rate of visits to museums in Indonesia per year didn't reach half.

Even though, the number of visits to museums is not only beneficial for public education but also for museums sustainable operation. Therefore museums should have the ability to fix as well as communicate (market) themselves as tourism destination. In relation, Rudana, Chairman of Indonesian Museum Association (AMI) expressed his concerns, his wishes

and hopes that museums in Indonesia be able to fix and promote themselves so they be considered worthy as tourism destination by Indonesian tourists, even by foreigner (Museum Must Become a Tourist Destination Primary, 2015).

In 2007 an aid initiative came from the HoS Museum. At a time when it managed to achieve as much as 5000 tourists per month, HoS Museum were inspired to help others. It initiated the Wisata Museum program with the goal of jointly empowering museums to become educational tourism destination targeting at domestic and international tourists, not only students as usually targeted by museums (Silas, interview, Feb 15, 2016).

The aid concept is providing full-sponsorship for (promotional) media partnership for selected museums as program partners. The program gave aid in visual communication design, production, and distribution of joint-promotional media, that were brochures along with a shelf at the program's beginning (2008) then switch to website (2010 until now). The program funding comes from PT HM Sampoerna Tbk, HoS Museum parent company.

According to data from the Directorate of Museum Depbudpar, in 2014 Indonesia had 269 museums consisting of 176 museums managed by ministries / local government, 7 museums under UPT Kemenbudpar, and 86 private museums (Rizky, 2014). With such composition, it's quite unique that this initiative comes from the private sector. Incidentally the initiator has a cigarette company background, a striking contrast with museums which usually closely associated with education. In Indonesia, field of education is likely forbidden to enter by the cigarette industry, as expressed in a various local and national government regulations on advertising, promotion and *sponsorship* restrictions of tobacco products. Based on the writer's observation, it's also unique that, there was no other programs in Indonesia that do the same museum joint-promotional effort such as Wisata Museum program. Running its own promotion was a common habit among museums in Indonesia.

The Wisata Museum Program is still running until now yet there has never been any special evaluation of its impact. Based on that and the program's uniqueness, this study was conducted to identify program's impacts on museum tourism destinations from year 2008 to 2016. Either positive or negative impacts felt by each partner as well as by the program itself, which is related to the empowerment of the museums as tourism destination in Indonesia.

Impacts may illuminates the success and failure of an effort. In accordance with the writer's competence

in the field of marketing communications, the scope of this study is the impact arising from the use of joint promotional media in Wisata Museum program, both in terms of media utilization and visual communication design in the media, in order to market museums as tourism destination. This study is an expansion of the writer's thesis entitled "Wisata Museum Program, a *Joint Promotion* by Museum House of Sampoerna and Partners in Java in November 2015 - July 2016" as the final requirement of Postgraduate study at Fisipol UGM.

The purpose of this study are (1) to identify the positive or negative impacts resulted from communicating museum as tourism destination in the Wisata Museum program, (2) to get insights on museums tourism destination promotion as part of communication science, which would be undoubtedly useful for other Indonesian museums learning.

1.1 House of Sampoerna (HoS) Museum

HoS Museum is a private museum located in Surabaya. It is the initiator and also organizer of Wisata Museum program. Established in October 2013, the museum is managed by Corporate Affair division of PT. HM Sampoerna Tbk. Hoping the company's founder hard work will inspire many people, HoS museum presents a special collection about the struggle of Liem Seeng Tee (the founder) in raising his cigarette production business to become PT HM Sampoerna Tbk. HoS Museum's vision is to be the leader in Indonesia. While its mission is the concern for the cultural arts, history, cultural heritage, and tourism of Indonesia as well as advancements of museums both in local and national scale (Silas, interview, Feb 15, 2016). No entry fee needed to enjoy this museum.

1.2 Wisata Museum Program

Wisata Museum is a joint promotion program launched on February 21, 2008 in National Museum, Jakarta. It sponsored the creation to distribution and publication of museum tourism destination joint promotional medias of selected partner museums. With such assistance, the organizer hoped that the partners would feel shame if they do nothing to advance themselves (Silas, interview, Feb 15, 2016). The selection aim was to get museum partners with decent condition and equipped with a *mindset* and commitment to advance themselves as tourism destination. Hopefully in the future they'll become reference for other museums. The selected partners

were: National Museum (DKI Jakarta), Jakarta History Museum (DKI Jakarta), Bank Mandiri Museum (DKI Jakarta), Geology Museum (Bandung), Batik Danar Hadi Museum (Surakarta), and 10th of November Museum (Surabaya).

The Wisata Museum program began in 2007 by doing a survey of museums on Java island in order to find partners. It was followed by a discussion with the heads of prospective museum partners about the program's plan. Then a written agreement was made between the HoS Museum as the organizer and the museum partners. The agreement contained both parties commitment. Then came the design process and production of promotional media in the form of brochures for each museum along with their shelves, the prime distribution, and the program's launching at the National Museum, Jakarta.

Due to the advancement of internet technology, in 2010 it was decided to change the promotion media format to a website used up to now. At this stage the Ullen Sentalu Museum decided to rejoin but occupied a part outside the main partners (Silas, interview, Feb 15, 2016). www.wisatamuseum.com displayed all six museum partners profile (positioned as the main partners with the largest visuals and information proportions) and the profile of other museums in Indonesia with fewer proportions. Both promotional medias are presented in bilingual Indonesian and English languages.



Figure 1: The promotional medias.

1.3 Museum Tourism Destination

Constitution 9/1990 put museum as a tourism object as well as attraction, aligned with historical relics, cultural tourism, natural attractions, even commercial entertainment venues. To capture visitors/ travelers, Stange, Brown, and International (-) required all tourism destinations to do promotion, so do museums. Museum Promotion is part of heritage tourism, which

position and market heritage (museum included) as a tourism destination.

Like commercial marketing, heritage tourism may utilize communication channels in the promotion mix ie advertising, sales promotion, publicity/public relations, direct sales, direct marketing and internet marketing (Belch and Belch, 2003). The difference between *heritage tourism* promotion with a commercial one is the end goal, or the desired impact. It is common that *heritage tourism* not aiming on profit taking, more in other forms such as for the conservation or restoration of a site (Misiura, 2006).

Sumadio (in Kempers, 1986) voiced his opinion that as a means of educational tourism museums need to empower itself to become a fun, positive, and interesting place due to common tourists insight as entertainment seeker. Museums should not solely fuss about scientific matters of their collections. Alderson's (1993) observation showed that most museum visitors had been to other museums and would automatically do comparison.

Therefore to attract potential visitors, museums' promotion needs to display a competitive quality: a well-researched history; genuine presented object, documented, good condition; attractive & well communicated exhibits; accurate interpretation of objects focused on human story rather than the object itself; clean building & well-tended grounds. The quality should be visible on the visual communication design of museum's promotional media. This appearance is called atmospherics.

Atmospherics help shaping the visitor's expectations of what will he encountered during a future museum visit because it is impossible to try out museum as a product before visiting (Andreasen and Kotler, 2008). In addition museum positioning improvement and visitors increase, the museum's success in terms of tourism destinations also has economical impact in form of additional funds to finance rehabilitation and interpretation of heritage resources (Jamieson, 1998), communication impact in form of free promotions such as word of mouth (Alderson, 1993) and media coverage, as well as increased trust from internal and external stakeholders that help increase the museum management working performance, which may even lead to the improvement of their welfare (Febriani, 2016).

In the case of joint promotion in the Wisata Museum program, the impact is coupled with the organizer's expectation: the museums are motivated to rehabilitate themselves to become a proper tourism destination.

2 CONCEPTUAL FRAMEWORK

From previous explanation it can be concluded that any museum should empower itself to achieve a qualified competitive tourism destinations. A promotional effort that communicate museum tourism destination quality to the public may support the empowerment. Promotion is supposed to bring positive impact, such as composed in the following conceptual framework.

Table 1. Conceptual framework

The Impact of Wisata Museum Program		
Meaning	Indicators	Research questions
Impacts that arised from the use of joint promotional media in Wisata Museum program, both in terms of media utilization and visual communication design in the media, to market museum as tourism destination.	1. Delivering a qualified, positive, and interesting museum impression. 2. Enhancing the number of visits to museums 3. Trigger word of mouth and media coverage 4. Revenue increment that helps museum daily operation. 5. Enhancement of internal and external stakeholders' trust. 6. Internal museum performance improved. 7. Museums are inspired to revitalise themselves to become a decent tourism destination.	1. Does the program deliver a qualified, positive, and interesting museum impression? 2. Does the number of visits to museums increased? 3. Does the program trigger word of mouth and mass media coverage? 4. Does the program help the museum's operations by increasing revenue ? 5. Does the program enhance internal and external stakeholders' trust ? 6. Does the program improve the museum internal performance? 7. Were museums be inspired to revitalise

		themselves to become a decent tourism destination.?
--	--	---

3 METHODS

Nature of this study is qualitative-descriptive using interpretive approach because Wisata Museum program impact couldn't be apart from meanings made by those involved. The context is sociocultural because meanings were influenced by the social and cultural situation surrounding the program.

The method used is an instrumental case study since the result was expected to become a learning tool for other museums when they need to market themselves as a tourist destination. The study was conducted on the island of Java, in accordance with the domicile of the programming partner museums , and lasted for nine months from November 2015 to July 2016.

Data collection techniques were interviews and observations. Interviews informants were selected using purposive sampling, a sampling technique, which based on particular consideration (Sugiyono, 2011): knowing the program's impact. Samples were museum partners officials who were involved in the program in year between 2008 to 2016. Interviews design were semi-structured, in which the researcher had prepared interview guides and anticipated the direction of answers yet were open to the possibility of other questions popping up as the conversation sprang. Observations were done on the visual communication design of both media promotions to identify atmospherics.

Atmospherics has a certain effect that affects the program success in promoting museum tourism destination. Data obtained from interviews and observations then were sorted based to the conceptual framework. The sorted ones then analyzed by referring to indicators in the conceptual framework. Nonetheless, this study has a certain limitation.

The result would be richer by having data of how both promotional medias audiences experienced the program impact. But the programs' age and the fact that the promotional media had been transformed made it impossible to collect data from both audiences.

4 RESULTS AND DISCUSSION

This section is presented in descending order based on research questions in the conceptual framework. To answer the first question on impact in form of museum impression, observations were made on the visual communication design of both promotional media. Observed were the elements of design such as colors, illustrations, copywriting, and typography that formed the impression of quality, positive, and interesting museum. The result then were combined with museum officials opinions on the subject matter.

The design style of Wisata Museum program brochure apparently was Early Modernism which influenced the late Art Nouveau. This style was trendy in Europe circa 1900-1935. Some of the style characteristics were found in the brochure design, like the usage of geometric shapes framed by bold white lines, minimal ornaments, simple, sans serif typography and the usage of photography not illustration (Kardinata, 2015).

The typography difference was only at the program's logo using serif type that is identical with old-fashioned impression. The background color used seemed to be taken from the corporate identity of each partner museum, such as the light blue background color of the Bank Mandiri Museum might refer to the blue color that is identical with Bank Mandiri. It showed that there was an effort showing typical corporate identity of each partner while taking part in the same program,

According to Silas (interview, Feb 15, 2016), GM of HoS Museum and also the program chairman, the website design wanted to look "Indonesia". The website design was in vintage style. The style could be seen from its elements that look nostalgic and *aging* (Fussel, 2016) such as the elements of each webpage: cream-colored background that look like old yellowing paper, serif typography, ancient map of Indonesia watermark as background illustration, bodycopy on a parchment, museum photographs framed with a serrated white borders like old photographs, and at the bottom there were colorful bold lines decorated with wayangs puppets on their right and left. Both medias design and seemed were made to warrant "authentic" and "historic" museums qualities.

Museum partners officials (except Jakarta History Museum) stated that the design was good and attractive. Moreover they said that when the program was started, it greatly assisted the stock of their promotional media which was then limited and often forced to use photocopied brochures that were seemed unproper. Moreover, the program helped

distributing the brochures of every partner in other partner museums. The website helped them when they were still unable to have their own. It seemed that the supply and atmospherics of both promotional media had positive impact in helping partners built positive impression as a tourism destination.

It appeared that the atmospherics were also designed to deliver museums' quality. The photographs and the design were done by photographers and professional graphic designers (Silas, interview, Feb 15, 2016). While the *copywriting* on the quality of each museum were delivered in easy to understand and polite manner. Supporting the quality, each brochure were equipped with information on facilitates that ease the orientation of prospective visitors to the museum, which were the location map and the estimated travel time from *landmarks* near each museum. A Sampoerna for Indonesia (SUI) logo appeared in each museum's brochure and shelf, showing sponsorship by a big company. All of them made the partners appear classy, suited the program tagline "*a joint promotion program of Indonesia's fine museums*". Although the logo might become a boomerang for the cons of cigarette companies. It seemed that Alderson's (1993) theory of museum quality was fulfilled except for the criteria of accurate interpretation of objects focused at human story.

The copywriting tends to discuss the object collections of museum partners. The same elements appear on the website except the SUI logo. Perhaps the step was taken to minimize cons and complied to regulation restricting tobacco products *sponsorship* in PP RI 109/2012. The advantages of the website compared to the brochure was the existence of program's detail and information on other museums in Indonesia.

Under the management of PT HM Sampoerna Tbk., HoS Museum as program is bound by the restriction regulations on advertising, promotion, and sponsorship of tobacco products in Indonesia. Observations result indicated that the program complied to *sponsorship* of tobacco products limitations in government regulation PP RI 109/2012: no activities or design elements involving children under the age of 18, cigarette brands, or visual smokers. There was only the SUI logo in brochures and brochure racks, which isn't a logo of cigarette nor tobacco brand. At the website the logo was nowhere to be seen. Related to this, museum partners reaction to the company background of HoS Museum were varies.

Until the research took place, museum partners well received that background, except the National

Museum. Batik Danar Hadi Museum and Bank Mandiri Museum who were both private museums under a commercial company felt sharing a common background with HoS Museum. While Jakarta History Museum, Geology Museum, and 10th of November Museum expressed their pleasure to be able to cooperate with museum who belongs to a respected company. Ma'mur (interview, Apr 25, 2016), Geology Museum, appreciated that the program was a breakthrough unthinkable by other museums. Different reaction showed by the National Museum.

At the program beginning, the National Museum leader welcomed the program because it is considered good for community learning. However in relation with national tensions caused by restriction regulation on advertising, promotion, and *sponsorship* of tobacco products in Indonesia, they expected there would be a clarification from the organizer for the sake of their cooperation continuity in the program continuity, (Handari, interview, Apr 19, 2016). A few moments before the program was launched (2008), Ullen Sentalu Museum declared their retreat as the management objected to Museum HoS company background (Silas, interview, Feb 15, 2016).

The program impact on increasing the number of visits to the museum was unable to track because there weren't any special evaluation either by the HoS Museum or the partners. Only Batik Danar Hadi Museum and Geology Museum who said that they experienced changes. Batik Danar Hadi Museum received positive appreciation from foreign tourists who decided to visit the museum after reading its profile on the Wisata Museum website (Astuti, interview, May 19, 2016). Museum of Geology witnessed demographic changes of visitors.

Used to be by students, soon after the program the number of individual and families visitors increased (Silas, interview, Feb 15, 2016). The absence of evaluation also makes any impacts on museum partners revenue due to the increasing number of visits to the museum untraceable. However, in connection with museum partners admission fees (except HoS) it can be assumed that there might be a revenue increment when the number of visits increased.

Some time before Wisata Museum website launching, HoS Museum received requests to join the program from museums across Indonesia (Silas, interview, Feb 15, 2016). The requests indicated that the brochure stage had communication (word of mouth) impact in form of conversations among museums in Indonesia. To accommodate these requests the organizer created the "other museums"

section on the Wisata Museum website (Silas, interview, Feb 15, 2016). The writer observation on internet showed that after launching of each promotional media phase there were free promotions in form of mass media coverage.

The positive impact in form of internal and external stakeholders trust increment was experienced only by Batik Danar Hadi Museum and Geology Museum. Wisata Museum Program was able to arouse the curiosity of Danar Hadi's company leaders to do comparative study on HoS Museum. They found out that well-managed museums as tourist destinations might benefit the company in financial and reputation (Astuti, interview, May 19, 2016). Sometime after the program was launched, Geology Museum had financial difficulties when electricity bills went high due to the intensive use of lights in the museum. Then they came to HoS Museum and asked for advice.

HoS Museum management suggested to increase the number of visits in order to build parent institution's trust. The trust might resulted in extra funding for museum operation. This suggestion was proved to be effective (Silas, interview, Feb 15, 2016). The 10th of November Museum, a government museum, agreed that visitors increment undoubtedly raised parent institution's trust in the museum. Appreciation given by the parent institution's surely would impact on museum management performance (Agustiono, interview, Apr 15, 2016).

The final discussion is about whether the program has an impact on self-motivating the museum to revitalise to become a decent tourism destination. The Geology Museum was pleased to be selected as one of the program's partner because it can peer other museums work for the sake of self-empowerment (Ma'mur, interview, Apr 25, 2016). Incorporated in the program, the Batik Danar Hadi Museum had learned a lot on museum empowerment as tourism destination from HoS Museum. Whereas the National Museum appreciated the intense communication developed between the program partners which helped each other to grow as tourism destination (Handari, interview, Apr 19, 2016).

5 CONCLUSIONS

The absence of evaluation phase in this program caused difficulties in ensuring the impact on increased visits, increased revenue, or free promotion by word of mouth. The only evidences found were foreign tourists positive appreciation on Wisata Museum website that were heard by Batik Danar

Hadi Museum management as well as positive changes in Geology Museum visitors demography during the brochures stage. Whereas the program impact on increasing internal stakeholder trust and internal performance improvement were only happened at Geology Museum and Batik Danar Hadi Museum.

Atmospherics and museum's promotional media stock continuity during Wisata Museum program were capable of building impression as qualified, positive, and attractive museum tourism destination. The cigarette company background of HoS Museum had only small effect. The Ullen Sentalu Museum who once objected, later rejoined during the website stage.

Only the National Museum who later requested a clarification from the organizer for the sake of their cooperation continuity in the program due to national tensions caused by restriction regulation on advertising, promotion, and *sponsorship* of tobacco products in Indonesia. Ideally the program's promotional media should aid the realization of the expected impact by the organizers: the museum partners are motivated to empower themselves to be educational tourism destination targeting local and international tourists.

However results showed that this impact occurred only at the National Museum, Geology Museum and Bank Mandiri Museum. It showed the important role of evaluation for a program to run well. So it is suggested for the HoS Museum as the organizer to conduct a thorough Wisata Museum program evaluation. The task would result some inputs for program's future, to obtain maximum impact as its objective.

REFERENCES

- Alderson, W., T. 1993. Standing Out in the Crowd. *History News* 48.3 (May/June 1993): 15.
- Andreasen, A.R., and Philip Kotler. 2008. *Strategic Marketing for Nonprofit Organizations*. 7th Ed. Pearson Education, Inc, New Jersey
- Belch, G., E. and Michael A. Belch. 2003. *Advertising and Promotion*. 6th Ed. The McGrawHill Companies
- Destyan. 2014. Tingkat Kunjungan Museum di Indonesia Rendah ANTARA News. Available at: <http://www.antarajatim.com/lihat/berita/106728/tingkat-kunjunganmuseum-di-indonesia-rendah>
- Febriani, Rika. Joint Promotion Program Wisata Museum oleh Museum House of Sampoerna dan Rekanan di Jawa pada November 2015 – Juli 2016. Unpublished Graduate Thesis. Gadjah Mada U., 2016.
- Fussel, Grace. 2017. A Guide to Vintage Design Styles. *Tutsplus*. 4 Dec. 2017, Available at: <https://design.tutsplus.com/articles/the-potted-guide-to-vintage-design-styles--cms-26986>
- Jamieson, Walter. 1998. Cultural Heritage Tourism Planning and Development: Defining the Field and Its Challenges". *APT Bulletin: The Journal of Preservation Technology* 29.3/4. (1998): 65.
- Kardinata, Hanny. 2015. *Desain Grafis Indonesia dalam Pusaran Desain Grafis Dunia 1*. PT Desain Grafis Indonesia (DGI Press), Jakarta
- Karinda, Sarah. 2013. *Revitalisasi Museum Melalui Kampanye Gerakan Nasional Cinta Museum*. Unpublished Undergraduate Thesis. Gadjah Mada U
- Kempers, A.J. Bernet.1986. *Untuk Bapak Guru*. Proyek Penelitian Purbakala Departemen Pendidikan dan Kebudayaan, Jakarta
- Misiura, Shashi. 2006. *Heritage Marketing*. Elsevier Ltd, Oxford
- [Online] Available at: Museum Harus Menjadi Tujuan Wisata Utama. 2015. Situs Resmi Asosiasi Museum Indonesia.. AML Available at: <http://asosiasimuseumindonesia.org/artikel/44anjangsana/566-museum-harus-menjadi-tujuan-wisata-utama.html>
- Rizky, Aditya. 2014. Menuju Transformasi Indonesia yang Edukatif Melalui eMuseum". *Carpe Diem*, Available at: <http://www.adityarizki.net/menuju-transformasi-indonesia-yangedukatif-melalui-emuseum/>
- Stange, J., Brown, D., and International, S. *Tourism Destination Management, Achieving Sustainable and Competitive Results*. US Agency for International Development, Washington DC
- Sugiyono. 2011. *Metode Penelitian Kuantitatif, Kualitatif dan HRD*. Penerbit Alfabeta, Bandung