



Museum Marketing Strategy Analysis to Survive The Covid-19 Pandemic (Case study of the Chinese Peranakan Library Museum/MPPT)

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Abstract: *This study aims to analyze the strategy carried out by the Chinese Peranakan Pustaka Museum so that it can continue to run during the COVID-19 pandemic. As a result of this pandemic, many museums are closed in the sense that they are not active. During the physical closure of the Chinese Peranakan Pustaka Museum, it continued to gain popularity and an active response from the public. The study was conducted using a qualitative approach to the type of explanation to identify the strategies used by MPPT. Data collection techniques in this study were carried out by in-depth interviews with the owner of the Chinese Peranakan Pustaka Museum, literature study of publication media about this museum, and direct observation to the location. The results showed that the Chinese Peranakan Pustaka Museum implemented a Marketing Communication Strategy through the use of social media communications and virtual events.*

Keywords: Museum Strategy; Pandemic Period; Marketing Communication Strategy; Chinese Peranakan Library Museum

INTRODUCTION

The level of public visits to museums is still very low, especially the millennial generation. This is caused by various factors. One of them is that there are still many museums that are less proactive in attracting visitors through new media.

One of the reasons for the low interest in visiting museums is the bad image attached to this institution. Indonesian people view museums as ancient, boring, scary places, and are considered as warehouses of old objects. This bad image arises and persists because the museum manager himself is trapped in a partial museum concept, which sees the function of the institution only to maintain and store collections. In fact, the museum exists as an institution that serves the community. However, the service that the museum provides to the public is only limited to collection exhibitions where visitors are directed to tour independently. Visitors are welcome to view the collection and read the caption that describes the collection. The concept of a museum like this clearly creates a boring and meaningless visiting experience so that researchers feel that it causes people's reluctance to visit the museum.

The COVID-19 pandemic has made this situation worse. With the PPKM and stay at home policies, museums are getting bigger challenges. Prohibitions and restrictions on community mobility reduce public interest in visiting museums. Activities that are limited are optimized for those related to the main life of the community.

According to UNESCO and the International Council of Museums (ICOM), since the COVID-19 outbreak, 90% of the 85,000 museums in the world today have not opened public visits. And according to the same data, almost 13% of the museums are predicted to never be reopen after the pandemic subsides, in other words, they are permanently closed.

The effects of the pandemic have cut museum visits, which can be seen as a projection of Indonesia's 3 main museums, namely:

Table 1. Number of visits to 3 main museums in Indonesia

Museum	Total visits 2018	Total visits 2019	Total visits 2020
Museum Nasional	307.577	305.086	67.088
Museum Satria Mandal	11.693	17.132	3.183
Museum Sejarah Jakarta	840.671	746.971	153.223

Source: DKI Jakarta Provincial Tourism Office

Related to the function of the museum, namely as a transmitter of historical information to the public and the purpose of the museum from a national point of view is to realize and foster national cultural values to strengthen the nation's personality, strengthen the sense of self-esteem and nationality and strengthen the spirit of national unity (Sutaarga). it is necessary to make various efforts so that the museum can be more welcomed and enjoyed by the public.

If the museum is able to provide value beyond what has been sacrificed (the benefits exceed the cost), then visitors will respond positively to the museum (Kotler et al, 2008: 22). Therefore, so that the Indonesian people are interested in museums, the museum must be able to realize the condition of "the benefits exceed the cost".

MPPT is a museum located in the south Tangerang city, Banten province, Indonesia. Located precisely in the CBD BSD City, shop complex block C28 no.25, BSD Tangsel. Occupies a two-story shophouse with 40,000 museum collections in the form of literature/library sources such as: manuscripts, books, research results, printed media: magazines, newspapers, bulletins, printed documentation: photos, birth certificates, citizenship letters, printed advertising media: brochures, plates, nameplates, banners etc.

This museum is a private collection museum that is independently funded and donated to be used by the wider community as a historical reference in the form of a library collection with historical segments from one of the Indonesian ethnic groups, namely the Chinese ethnic group. Until now there is no levy of fees on visitors to the museum.

Since its opening in 2011, the museum has received visits from various domestic and foreign circles, has been covered in local and international news and journals and has become a reference for research sources for various researchers from various domestic and foreign scientific fields.

During the COVID-19 pandemic, MPPT followed the government's recommendation, namely to physically close the museum to support the social distancing policy imposed by the government. And ofcourse this is the same as with all other museums in the archipelago. Uniquely during the physical closure period, MPPT continued to interact with museum audiences, and continued to gain popularity through media coverage.

This research was conducted with the aim of knowing the marketing strategies carried out by the Chinese Peranakan Pustaka Museum in its efforts to maintain its popularity and existence during the COVID-19 pandemic. Researchers want to examine the marketing strategy policies implemented in the hope that they will describe them and may also be applied by other museums.

LITERATURE REVIEW AND HYPOTHESIS DEVELOPMENT

The pandemic has changed the pattern of human life as a whole. Attitudes to guard against the possibility of a pandemic that has not ended and efforts to keep public activities running are an important task. Marketing strategy is currently believed to be one way that can be a solution to the problems faced by museums. Namely related to how to maintain its existence and continue to carry out its mission to disseminate historical information education to the public with a new challenge, namely the existence of physical visits restrictions.

Marketing Mix

The Marketing Mix was popularized for the first time by E. Jerome McCarthy, which consists of 4Ps (product, place, price, promotion). Kotler and Kotler (2008), add this marketing mix to be tactical marketing, which is a marketing tool and expertise used to achieve marketing activities, by adding an element of people, which is then known as the 5Ps. However, these five elements are considered still not in accordance with service marketing. So Cowell in McLean (1994) incorporates two additional elements, namely process and physical support into the concept of the marketing mix. By applying some of these marketing mix concepts, it is hoped that each museum can develop its offerings by integrating its service characteristics into a marketing strategy.

Marketing communication is an important aspect of the overall marketing mission as well as a determinant of marketing success. In the last decade, the marketing communication component in the marketing mix has become increasingly important. It has even been claimed that "marketing in the 1990s was communication and communication was marketing. The two are inseparable (Terrence).

Marketing communication strategy is a collection of guidelines and policies that are used effectively to match marketing programs (products, prices, promotions, and distribution) with effective targets (Muhammad Ismail).

It was stated that Fandy Tjiptono (1997) quoted Tull and Kahle's opinion that the marketing communication strategy was a fundamental tool planned to achieve the company's goals in developing a sustainable competitive advantage through the market entered and the marketing program used to serve the target market.

Marketing Communication Mix (promotion mix)

Marketing communication is one of the marketing activities that seeks to disseminate information, influence or improve the target market or company or product so that they are willing to accept, buy and be loyal to the products offered to the company.

According to Shimp (2010) what is meant by the marketing communication mix is a communication activity to consumers in the form of planning, modeling, unifying the form and implementation of many dimensions of marketing communication (ie: advertising, individual selling, sales promotions, public relations, and direct marketing) which is carried out continuously and consistently aimed at consumers and potential consumers. The 5 (five) dimensions of the marketing communication mix are presented in the following figure:



Figure 1: Marketing Communication Mix (source: Shimp 2007)

METHODS

The purpose of this research is to describe, explain and analyze the strategies implemented by the Chinese Peranakan Pustaka Museum. So the research method used is qualitative with a descriptive approach. According to I Made Winartha (2006:155), descriptive analysis method is to identify, describe, and summarize various conditions, situations from various data collected in the form of interviews or observations about the problems studied that occur in the field.

This data analysis method using interviews and observations by answering questions such as what, why or how, literature studies and from various sources and is carried out continuously. The last stage in this method is data interpretation. The analysis is done by comparing the existing theories with the data obtained. In this analysis, the author observes directly and understands the conditions that MPPT has in relation to its marketing strategy so that it can survive until now and still get a positive response from the community.

RESULT AND DISCUSSION

Interview with the owner and manager of the Chinese Peranakan Pustaka Museum

Background of establishment: stems from the owner's desire to open his personal collection as well as to contribute to the Indonesian people in the form of access to historical literature regarding the contribution and role of the Chinese ethnic group to the history of the Indonesian nation. This is more due to the owner's concern for the limitations and scarcity of available literature sources regarding information on the history of the Chinese ethnic in existing museums, as well as his assessment that the 1998 riots and the discriminations that have occurred to the Chinese ethnic group due to a lack of information about the contribution of this ethnic group to the nation. So that people feel foreign and easy to be provoked to discriminate against ethnic Chinese. This museum is free of charge, without a visit fee. From the beginning of the opening of the museum, the running of the museum and the addition of collections and the operation of the Museum are borne independently by the owner.

The strategy of the museum: opened to the public in 2011, with its first activity, namely bringing MPPT collections to the 2011 Kuala Lumpur International Book Fair. And getting a positive response from visitors from other countries, as shown by the return of visits by researchers from Malaysia, Singapore, the Philippines and Australia. Positive responses are increasingly rolling out from the continuous coverage of the national print and broadcast media, as well as the inclusion of MPPT as part of the publication of the Archipel Journals

Instut des Sciences Humanaise et Sociales France in 2017. Other strategies include collaborating with National Geographic to hold a national exhibition. Create a Facebook Group account with the name MPPT which currently has 21,070 members (as of November 2021) and the demand continues to grow.

During the pandemic, MPPT closed its museum visits and replaced them by fulfilling invitations as resource persons at various national and international seminars. Or cooperate with various parties to organize online seminars as well. With an average of 6-7 seminars / month. For its Facebook group account, MPPT during the pandemic experienced an increase in posts to an average of 100 posts / week. And this post was responded positively by group members. Currently exploring Tik-tok and Instagram apps. During this pandemic, interviews and media coverage are still allowed.

Perceived barriers: limited museum employees in terms of mastery of museum content, to respond to digital communication on social media and difficulty answering some community questions related to Chinese Indonesian history due to the lack of digital access to museum collections so it takes time to find information manually before answering the question.



Figure 2: Facebook Group Membership Growth

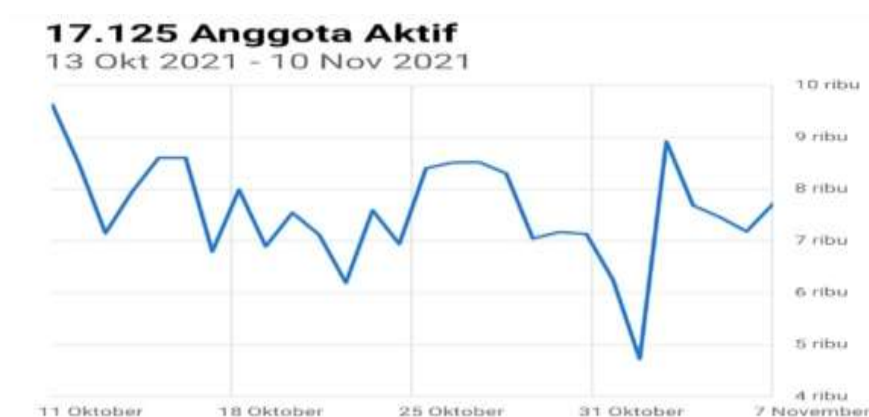


Figure 3: Active Member data that responds regularly to every Facebook post



Figure 4: List of countries and regions of origin of Facebook group membership

Discussion Results

Based on the results of interviews and the data obtained above, the researchers found various applied marketing strategies used by the Chinese Peranakan Pustaka Museum in running their organization and successfully facing the challenges of the current pandemic, as shown by the museum's ongoing activities in the form of national seminars. or internationally and the consistent increase in interest in museums in the form of an active response to every post on social media that is owned and the demand for membership continues to increase.

The marketing mix that is applied in the form of a marketing communication mix strategy can be identified as follows:

1. Advertising & sales promotions: by accepting requests for coverage of electronic, print and broadcast media the museum gets free advertisements that continue to run without any rebroadcasting time limits and of course without the burden of costs to be faced.
2. Individual selling & direct marketing: direct information delivery is carried out by the museum owner, where he goes directly to the public to respond and convey what the museum has. This becomes an added value at the same time where this uniqueness is rarely done in other museums which tend to be managed by the government or organizations that involve many parties. The community feels warmth and intimacy by interacting directly with the owner.
3. Public Relations: interacting directly with the community through social media, there is an increase in community relations, the community feels quickly responded to their curiosity and questions, and feels involved in being part of the historical discussion posted on the museum's FB account. There was an interesting interaction between people who are interested in history and historians from various countries who are also members of the museum's FB group.

CONCLUSIONS

The marketing strategy of the Chinese Peranakan Pustaka Museum was analyzed so that it could be an alternative strategy that other museums could imitate in order to increase the public's attraction and interest in the information provided by the museum even during the pandemic. The marketing strategy uses a marketing communication mix strategy. Based on the results of the study, it can be concluded that several advantages factors possessed by the Chinese Peranakan Pustaka Museum are in terms of uniqueness compared to other museums. The regular and interesting digital activities carried out by MPPT have attracted a good response among the public. The management system, which is under the direct responsibility of the owner, makes MPPT more attractive for the community to follow. The delivery of information on the contents of the museum becomes more intimate and familial. A very economical tour where no fees are charged for museum enthusiasts.

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The shortcomings found by the author are that they have to add facilities for digital access to museum collections that cannot be physically accessed via e-books, hold employee training to be able to optimize responses to digital communication on social media, and work together with experts/curators to support the presentation or discussion of museum collections digitally, collaborate with external parties such as local governments and donors to get the support needed for digital museum development.

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