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From City Marketing to Museum Marketing and opposed.

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Abstract

European cities today need to confront the challenges of the current socio economic changes. In this framework the role of city marketing becomes essential especially during the socio economic crisis. City marketing is important because it is related to procedures connected with city global competition, tourist attraction, urban management, urban government and the special identity of cities (city branding). Many European cities take initiatives either creative or innovative to improve their competitiveness through cultural and tourism development/growth. Further, the majority of applied city marketing policies concern the culture and tourism. City marketing have encounter criticism like a)replace urban planning, b) emphasis on profit, c) emphasis on tourism attraction, d) regenerate socio geographical inequalities. In Greece only recently city marketing has been developed while even more new phenomenon is the process of field studies.

The first case study is the Pilot Strategic Planning of City Marketing in Nea Ionia Magnisia which is part of the CultMark programme “Cultural heritage, local identity and place marketing for sustainable development” (contacted under INTERREG IIIc in five European locations during 2004-2006 (Nea Ionia, Magnisia (leader partner), UK, Kainou/Finland, Rostok-TLM/Germany and Pafos/Cyprus).

Museums are one of the top/main categories of cultural locations which contribute to the cultural and tourism development of cities. Cities benefit from the existence of museums in specific ways but in order to work effectively it is necessary to be promoted in an organized way and with a strategic perspective which will be implemented by a Strategic Pilot Marketing Plan.

A second case study is the unique Museum of Tobacco in Kavala, Greece. The scope of it is to show how the museum could contribute as a unique “tourism and cultural good/product to reinforce the city image and its development under a Strategic Marketing Plan for the city with main axe the Museum. This paper uses data from recent primary field studies contacted on enterprises, citizens of the city and visitors in order to form a strategic

frame in which the (intrinsic) promotion of the Museum will work effectively on the general development of the Museum and the city of Kavala.

Key words: cultural planning, tourism development, Strategic Pilot Marketing Plan, Nea Ionia Magnisia, Tabacco Museum of Kavala

JEL: O21, R58, R59

1. Introduction: the definition of city marketing

City marketing is not a new thing/notion in Europe and globally. The exploration of city marketing began to attract the attention of international bibliography during the last twenty years mainly in UK, USA and German (Bailey, 1989· Ashworth and Voogd, 1990· Kearns and Philo, 1993· Kotler et al., 1993 and 1999· Gold and Ward, 1994· Duffy, 1995· Bramwell and Rawding, 1996· Selby and Morgan, 1996· Ward, 1998· Avraham, 2000 and 2004· Hope and Klemm, 2001· Murray, 2001· Urban, 2002· Konken, 2004· Kolb, 2006).

During this period a strong tension among cities and regions was created in order to gain a competitive place in urban hierarchy system and to formulate a competitive advantage with other similar cities (Lever, 1993 και 1999). City marketing is a strategic procedure which is considered successful when two main goals are achieved/are satisfied: a) achievement of the development goals as set by this procedure b) meet the expectations and demands of the market targets each city sets in order to be attractive for investors, visitors and citizens etc. The success depends on the potential each city has to satisfy the markets targets (Kotler κ.ά., 1999: 125· Metaxas, 2002).

Most examples in applying city marketing focus on planning and implementation of promotion policies on tourism and culture sectors. Culture and tourism is used broadly on development of initiatives that concern urban and economic regeneration through planning of specific strategies (and tactics). Yet, the existence of a sustainable tourism and cultural economy is based on the ability and knowledge of management principles by the cities so as to create action plans and evaluate simultaneously on which scope these plans would give cities the competitive advantage on a specific time period. This view is reinforced by Kneafsey (2000 and 2001) who states that the cultural economy is formed by strategies that convert the local knowledge to available resources to the local community. The CultMark programme focuses on this statement of the combination/interaction between tourism and culture ((Defner and Metaxas, 2006)¹.

2. Culture, tourism and urban development

The appliance of cultural policies as tools for urban development are expanding on economic sectors like tourism, sports, recreation, arts and media (Bianchini, 1993/1994), and

¹ Cultural heritage, local identity and city marketing for a sustainable development which is conducted by INTERREG IIIc ON five European cities at the beginning of 2004 until 2006: Nea Ionia Magnisia (leader partner) Chester, UK, Kainuu Finland, Rostock, TLM,/Germany and Pafos/ Cyprus

the result is the creation of strong cultural industries concluded activities such as fashion, architecture, cultural heritage, local history, entertainment and generally the identity and image of the outer environment of a city (Kong, 2000). In most cases “culture” is being used on initiatives that concern regeneration/ revitalization of cities and especially of their growth through use of specific strategies and tactics (Alden και da Rosa Pires, 1996· Carriere και Demaziere, 2002· Grodach, 2002· McCann, 2002· Van Aalst και Boogaarts, 2002).

The existence of a sustainable and effective cultural economy is based on the ability and knowledge of the internal force of cities to produce specialized plans of development activities evaluating each time which of the scope of cultural policies is powerful/strong to offer a competitive advantage for the cities (Kneafsey, 2000 and 2001).

Successful management examples of the cultural image are addressed from Jansen-Verbeke και van Rekom (1996) who examined the relationship/connection between “cultural tourist” and “museum visitor” in order to develop a “museum park” strategy separating the images from two basic categories: a) functional images b) cognitive images. CultMark (2004a και b, 2005) examined the cultural stock as well as the human resources of cultural sector in five European areas in order to connect the bearing cultural capacity with the creation of a vision and a competitive cultural image etc.

The contribution of culture in the growth of cities is related to the planning and implementation of urban policies activities, of meeting the needs of potential target markets, of enhancing and promoting the cultural identity of the city image, the contribution of citizens in achieving a high level of quality of life and finally the development of competitive advantage compare to other cities (Defner, Metaxas, 2003). Since the sustainability and effectiveness of culture policies are based on the development and implementation of specific strategic activities(taking on account the special characteristics of each city and the contribution of the local forces) and ever since the culture is recognized as “production field” for the growth of cities Bloomfield, 1993/1994) and the culture industries as “production systems” (Pratt, 1997) the interest focus on the ability and expertise/knowhow of experts to use culture as a tool through management, to find weakness and potentials of the cultural environment of cities when analyzing the field sector of each activity in order to create each time for each sector the correct conditions for development and evaluate the expected benefits for the economic and cultural development/growth.

A typical example is that of Trieste in Italy (Kotler κ.ά., 1999) which attempted/tried to enhance its cultural and economic growth working as an “open gate” of economic and cultural exchanges between the countries of West and Central and Eastern Europe. The goal of this

city was to be a pull factor/attraction pole for visitors all around the world. The outcome was to become a true “open gate” by attracting visitors and around 400 enterprises (import and export).

3. City marketing and the role of museums

The “boom” of museums is placed during the 70s and concerns the interest and importance of European cities to build new museums or expand the existed ones (Van Aalst και Boogaarts, 2002). Kotler et al (1999: 152) mention the “great wave of museums” explaining the phenomenon as the result of competition between cities and the orientation/guideline to improve their image. The “outbreak” of museums could be interpreted also by the effort (the same time period) of EU to develop initiatives which will be included in the European Agenda about culture issues (Barnett, 2001).

There are many examples in the international bibliography of investments on museums recognizing their role in the economic and culture development of cities. Jansen-Verbeke and Van Rekom (1996) make a reference about Rotterdam that one of the key factors in the development of an urban tourism product during the effort of the city to become a European Capital of Culture in 2000 was the examination and evaluation of the possible role of the museums in the city. At the begging of 90s in Amsterdam the promotion of the city image focuses on the creation of major works of art (Rembrandt 1992 and Mondriaan 1994) [Dahles, 1998].

The Museum of Guggenheim in Bilbao happened to gain a significant attention recently/the last few years(Gomez, 1998· McNeil, 2000· Plaza, 2000), becoming a major factor of attracting visitors in the city and contributed effectively in its development(Plaza, 2000). The contribution of marketing in the museums is based on the assumption that museums are “goods”/products offered to specific target markets contributing at the same time to the economic and cultural development of cities and meet the needs, demands and expectations of potential markets. The introduction of marketing in the museums is related with the effort to guide on the following four factors: a)the great development of museums globally, b)the exploration/search for economic resources, c)the competitive environment between museums and e) the need of museums to know better their visitors. Each of these factors is related to the development of specific strategies and tactics in terms of integrated marketing plan for museums satisfying on a specific time period the goals of the museum at a microeconomic and macroeconomic level.

Based on this view/thinking the necessity of boundaries and the satisfaction of goals that set the museums as organizations brings the development of specific strategies and action tactics like: market analysis of potential target markets, their segmentation based on their characteristics, the determination of the image of the museum and the development of marketing (marketing mix plan: product, price, place, promotion) [Deffner και Metaxas, 2008].

The image of the museums as grandiose/imposing buildings with big and tiring exhibitions has started to faint out the last decades. Today, small museums present great development with a special architecture interest and offer flexible and alternative exhibitions/presentations. In parallel museums beside their educational present entertaining activities. A typical example is the Pompidou in Paris which includes the museum and entertainment places, library etc and is characterized as a cultural center attracting visitors during the whole day.

Another significant characteristic in today's perspective of museums is the transition into exhibitions that social, creative and shared experiences happen to the broader public. For instance the Indianapolis Children's Museum includes a great number of shared procedures during the visits while research is a common significant sector of the museum activity like the Museum of Natural History in New York which called the public to help their researchers on environmental issues.

A tendency of museums today is to be integrated in the cultural environment of an area rather establish/consolidate their presence as and isolated, special destination of the area. This view is the basic solution to upkeep/to retain small and medium sized museums which don't offer a rich stock of objects and have to create the right conditions and experiences that will travel visitors on different time periods. One example is the Smithsonian's National Museum of the American Indian where 30% of their exhibitions are dedicated on spiritual rites. A Parallel part of the effort to attract young people to museums is the organization of special programmes that offer food and drink services, music shows etc and a characteristic of small museums is the offers of organized tours for visitors to the spirit of the era that refer to/represent including the interaction between visitors and the exhibit objects.

Most museums include in their offer along with significant number of brochures, maps, guides and copies of their exhibit objects and shop that offer coffee or food and trained personnel for the visitors. Another important issue for the museums is to offer better accessibility by offering parking. One way to attract visitors and is applied the last few years is the special offers for families and tourists along with other activities in the city/area. The

location and architecture of the building is of high importance for the attraction of visitors. The creation of well designed website could also attract visitors. A typical example is the website of the Museum of Munich in which the users have access to the areas of the museum through photographs, videos and rotation programs of the exhibit objects (Kotler, 1986/2001: 417-22).

In Greece, the results of a recent field study (Deffner και Metaxas, 2008) of 37 museums define as the basic factor for attracting visitors the unique character of the museums while the basic marketing policies use the internet and the participation of museums to cultural events at a local or regional level. Most marketing plans for the promotion of museums conducts a field research in order to recognize and analyze the characteristics of their public/visitors. The first stage is usually a market analysis through field research with questionnaires to citizens and visitors of the museum. A key factor for the success of these researches is to separate the number of visitors with the numbers of visits because it could lead to errors.

Usually researches contain questions for various characteristics of the respondents like their educational and social state. The purpose of this research is to identify the people/the public that visits museums which helps the marketing plans to be more well oriented to a better conception/success rate. It is fact that the high social and economic level as well as the educational is directly connected to the choice of visiting a museum (Kawashima, 1999: 23-5). The main conclusion that comes from these studies is that marketing plans for museums should not be the separation of marketing from the other activities of the museum but its integration with their general management. The most successful examples of marketing come from museums that adapted this attitude/strategy (McLean, 1994).

4. Joint dimensions of city and museum marketing: the Greek reality

This section uses two distinctive examples of the development and application of the procedure of marketing from recent studies. The two case studies concern the city of Nea Ionia, Magnesia and the Tobacco Museum in Kavala (Deffner et al, 2011)². It is important to point out the joint dimensions of marketing as developed in the two case studies and more specific:

a) Clarify and modify the vision

² In this case a Strategic Pilot Marketing Plan was designed for the Tobacco Museum in Kavala. The aim was to designate how a unique tourist and cultural product is possible to contribute to strengthen the image of the city and its development under the appliance of a general Strategic Marketing Plan for the city with core the Museum.

The vision of Nea Ionia is connected with the sustainable development of a small urban spatial entity stressing its traditional character and its economic development through intrinsic dynamic. The vision of Tobacco museum was connected with the vision of the city because their connection is based on the history, tradition and their values on local level. So, no activity took place that was not connected with the cultural development of the city and the development of Tobacco Museum or the opposite.

b) Analyze the intra and external environment

The analysis of the environment of the Tobacco Museum will help to identify the special dynamics of the museum at the current state but also help to diagnose the basic weaknesses of the intra environment. The same policy was followed on Nea Ionia which had as a goal to clarify the singularities of the area and the perspectives of development and focused on the creation of competitive advantages.

c) Primary field research

Three field researches were contacted under the Strategic Pilot Marketing Plan for the museum. The target groups of the survey were a) the citizens (n=149) b) enterprises (n=50) and c) visitors (n=78). The first two surveys were took place December 2007 until February 2008 with the use of questionnaires and personal interviews. Similar surveys were contacted in the case of Nea Ionia but the only difference were the participation of the group of local authorities and their managers (n=30).

d) Formulation of the final product

Nea Ionia according to its special characteristics has invested on developing specific forms of tourism development. Having as the main axe the study of developing strategies(CultMark, 2004a) the final product for Nea Ionia is a combination of archaeological, athletic tourism and gastronomy tourism(CultMark, 2004b).

The Tobacco Museum for the definition of final product takes in account primary studies focusing on the findings 'of visitors. As final product is defined the image which is formulated for the museum based on the singularities, tradition and evaluations of primary studies. The image of the museum as “product” will be related /or connected with the target markets, the distribution networks, the means of promoting the image and the formulation/implementation of strategies and alternative scenarios.

e) Clarify target markets

The target markets set in the case of Tobacco Museum are referred to the three level of analysis: tourist, cultural and general interest (scientific, research) and the major element is that it these levels are suggested considering the total image of the Museum. This means that the Special Group of Planning and Development could suggest a differentiation or modification. The analysis is placed geographically on three levels: national, European and international. This means that the museum as “product” could be expand geographically as long as an appropriate and well designed support process is developed and after the museum “wins” the national market.

The three levels of analysis are placed geographically on a national level as well as on European and International. As a consequence the museum as “product” could be provided to a wider geographical range always in the light of a proper and effective designed support procedure and mainly after “winning” the national market.

Nea Ionia interest focused on attracting visitors through specific promotion offers and on target markets of special interest.

f) Specification of strategy, tactics and alternatives scenarios

The marketing strategy for Nea Ionia was focus marketing strategy which is based on the special characteristics and the benefit of Olympic city. As a result Nea Ionia will robust its place in the field of athletic, cultural and gastronomic tourism. The basic necessity for Nea Ionia is to design and develop specific strategies aiming the formulation of a strong cultural character by stressing the combination of tourism- culture and industrial-handcraft traditional identity.

In the case of Tobacco Museum a combination of focus marketing and differentiation strategy was set in terms of uniqueness and singularity of the museum. In this sense the target markets of special interest were also set.

g) Development of marketing model

In the Tobacco Museum case two main marketing models were used. The first is known as ‘4ps’ (Kotler, 1986/2001) [product, price, place and promotion]. The second is 8ps’ model (Morrison, 1996/1999): product, partnership, people, packaging, programme, place, price, promotion. After their evaluation the study chose the second model as more appropriate in the case of Tobacco Museum. The same model was used for the city of Nea Ionia.

h) Connection with local economic development

The impact for Nea Ionia is the increase of the ability to provide innovative tourism and cultural services, the strengthening of the ability to organize successfully special events, the ability to create reputation and increase competitiveness as a tourism destination (is prerequisite to improve the tourist infrastructures eg hotels). A potential result of all the impacts is the social and economic development/growth which will be oriented to improving the quality of life and the sustainability.

The case of Tobacco Museum is different because the economic development of Kavala is related with the management, the support and promotion of the dynamic and the special character of the Museum. As a consequence this relation has as at the tip of the spear the Tobacco Museum which is the core of the cultural development and the industrial heritage of the city. Unfortunately the dynamic of the Museum at the current phase is limited and the development comes through the total growth and upgrading/improvement of the tourism and cultural dimension of Kavala. In fact the Museum although it has the characteristics of being a brand for the city yet it isn't because of the small range, popularity and recognition that it has.

The preliminary work needed for the development of a Marketing Plan for a spatial entity and for a unique destination (organization) goes through the same stages and satisfy similar targets and hypothesis/assumptions. This is not random, taking in account that place marketing is a process strategically designed and that the development of the area as well as the units around it is based on strategically design and on diagnostic analysis. The effectiveness of the process is based on a common development vision (common good) and the representation of common interests.

5. From City marketing to museum marketing (back and forth) Basic hypotheses

The basic hypothesis for the formation of a theoretical transition model from city marketing to museum marketing is the following:

H1: The culture and tourism are strong sectors of urban development and so as the role of the museum is defined by that frame.

The formulation of a cultural and tourism image and the use of culture as a “tool” of urban development and competitiveness should not be as the only, easy or last solution. The culture can support the development of an area/city when there is a need, when the frame is defined in which the contribution of culture will be successful and when a organized and strategically process is designed which will allow and assure an effective support of the cultural image of the city by creating additional benefits for the city and its groups. In these terms it is possible

the role of the museums as means for the support of the local cultural stock to work effectively at the base of intrinsic development and competitiveness.

H2: The transition from the cities to museums is in fact the transition from the general and large to the unique and small

The example of the Museum of Guggenheim in Bilbao had been on the spotlight the last years (Gomez, 1998; McNeil, 2000), and is a very important factor to attracting tourists in the city of Bilbao contributing effectively to the development of local economy (Plaza, 2000). So Since the city clarifies its vision and set its goals, formulates its cultural image and recognizes the field of competition against other cultural destinations-it remains the definition, registration, evaluation, choice and the labeling of every possibility that could be used in favor of the city or area.

H3: The promotion of local and unique is possible to work conversely favoring the enhancement and support of the image of the large and general (city)

In the frame of the new globalized environment the promotion of local and unique is obvious and strong. Leodidou (2005/2011:374), states that as the local emerges the European populations are facing the modern effects of internationalization of a post modern society. During this effort all the cultural, historic, economic and social elements shape their dynamic and are evaluated, scrutinized/explored and used. The question is which of the special characteristics of these elements could provide to these areas the competitive advantage.

H4: The city marketing is a strategically designed procedure which is applied at the base of showing the special and unique.

Like the General Marketing, City marketing, the components of strategically analysis for an effective support of the cultural image as “good” have as starting point the search/exploration and definition of the special cultural characteristics in the inner environment of the city so these characteristics are connected and can shape/form the final cultural “good”/product.

H5: City marketing and Museum is effective when it satisfies the goals of development and the needs and expectations of target markets.

The Culture is possible to have commercial character and through commercialization trading of sale and consumption of the special characteristics of a city/area or the image are developed. The crucial part is when the support and sale of the cultural product is against the goals of development which each city sets, is placed out of the vision and singularities of each city/destination, creates and promotes a “fake” cultural image and does not meet the needs, expectations and demands of local community and the potential markets. If the above are valid it is a condition of unrestrained commercialization focusing on short run gain and

temporal/short profit which are factors out of the philosophy, the design and implementation of a strategic organized marketing plan of the cultural image of the city as well as the city as a whole.

H6: City and Museum marketing is based on the participation and synergy of groups and dynamics that activate on the internal/inner environment

City marketing and Museum marketing is not a random procedure. It is a strategy where specific methods and practices take place that concern the possibilities/ potentials each city/area has in order to exploit them and reach/achieve the desired/expected level of competitiveness. These potentials concern the ability and expertise of the cultural authorities but also the local authorities to design and implement cultural activities during the current condition of the cultural stock of the city, the networking of the city and the development of cooperation/synergies with other cities, organizations and cultural institutions etc.

H7: City and Museum marketing has technocratic character and aims at the creation of profit for the places that is applied.

Yet this hypothesis is raising a simple question: how easy is to change or reform the traditional character of museums or to use alternative identifications /determinations of their role? In this question there is no simple answer. It depends from what the museum represents for each city/area and for the target markets as well. Even more when it is connected with a plethora of cultural characteristics and products of the city and are connected with the history, legacy and the future of the cities. On the other hand the commercial activity already exists in the environment of the cities and cities use their cultural products and promote their cultural image in order to be complete against similar cities. Based on this thinking the meaning of “selling” should not be scary/awkward given the fact that marketing focus on supporting and promoting the cultural image of cities having as a goal this image as the “final product” to be “bought” and “spent” on potential target markets (Metaxas,2010).

6. The theoretical model

The formation of a theoretical model is based on the above hypothesis. The aim is to present the interaction between the spatial (general) frame of the city and the special and unique of a museum. As given by the diagram 1 the satisfaction of the basic hypothesis follows a route from the macroeconomic analysis model/environment to a microeconomic. This transition is based on the traditional economic principle of supply and demand.

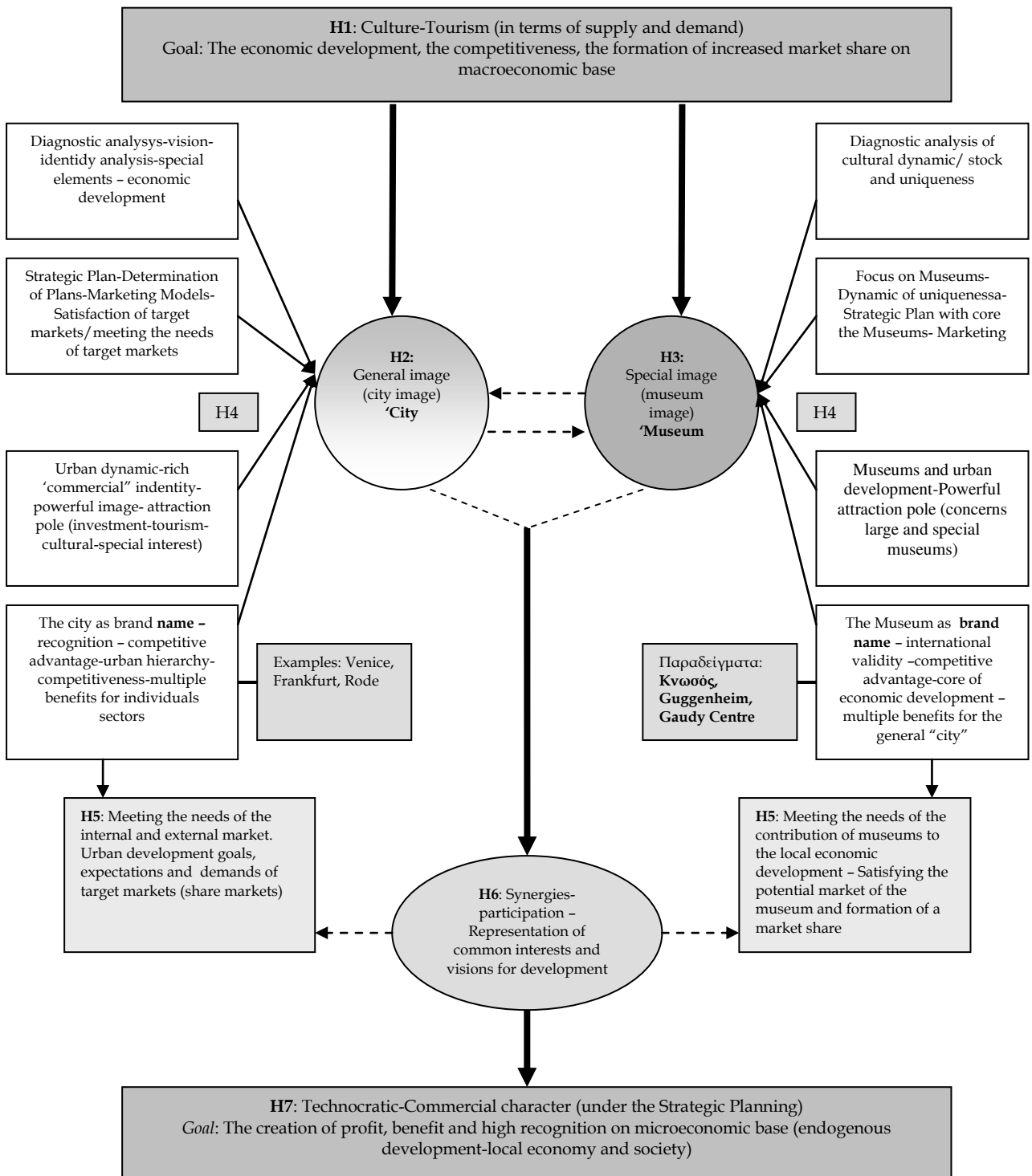
The general image “city” as a powerful “final product” in terms of the strategic plan and application of marketing tends to satisfy the internal goals of development with multiply

benefits for the local and regional economy but also the goals of the external market which are the same with those of the target markets (expectations, demands, and needs). The orientation is towards the creation of competitive advantage and the increase of the market share. In this sense city can play the role of a competitive brand name.

On the other hand/As far as the special image “museum” concern as a “final product” tends to satisfy the same goals with the difference that the achievement of local economic development and competitiveness is the museum. As a consequence the museum operates as a powerful and competitive brand name creating multiple benefits for the local economy and society.

The common target in both cases is the local economic development. For this reason the “image” works in terms of commercialization in order to increase the market share and the overall competitiveness under the scope of an organized, valued and controlled strategic procedure like the formulation/design and implementation of a Strategic Marketing Plan. The application of the Strategic Marketing Plan could be effective with positive effects locally under the scope of representation of a common urban development vision from all the groups that operate in the city.

Figure 1: The theoretical model of interaction between the city and the museum



7. Conclusions

The aim of this research was to designate the importance of the Marketing procedure with appliance on the city level as well as the level of cultural institutions like museums. The starting point of this research was the high interest on a theoretical and practical level for the role of museums and their contribution to the local economic development through adaptation and appliance of marketing plans.

The formation/modulation of a theoretical model of strategic character was attempted in order to explain on the one hand that with marketing the city image could be a “final product” and contribute to the broader economic development creating multiple benefits and on the other hand that the special image of the museum due to its uniqueness to operate as a core of the local economic development and the competitiveness of the city.

Both cases operate with the rule of supply and demand and seek to gain profit and increase their competitive advantage and their market share. The mean to achieving this goal is the Strategic Marketing Plan which could bring the expected multiple results under the common development vision on local level.

Furthermore, it is needed to clarify that Marketing has negative effects on an institution when there is no orientation towards the real needs and expectations of the target markets. The planning and application of a marketing plan is not random even more when this focus on the sector of culture and on the support of the cultural image since the danger of commercialization of the cultural element is apparent. The application of marketing policies does not mean alienation/distortion or reduce of the cultural and historic value or destruction of the traditional historic past of the city and its identity. Kotler and Kotler (2000) support that the relocation of museums in the competitive market according to their role through a strategic market repositioning strategy is related to the satisfying each time the needs of society contributing with this way effectively on the development of the society.

Finally, as for Greek cities, it seems that there is a need for support the cultural wealth and their image through activities strategically planned which will assure the satisfaction of the goals of local development and in parallel will satisfy the needs of groups activated on the environment of the cities as well as those Greek cities that desire to attract. It is clear that the marketing procedure of the cultural image of Greek cities is not limited/restrained to forming only certain tourism-cultural guides, brochures or the simplicity even draftiness/rough of the Greek municipalities WebPages. There is a need/There is a demand for specialized attitude, expertise and research for the cultural image and the wealth of Greek cities to be dynamic and

gain high degree of competitiveness. Under these circumstances it is supported that the culture could become an effective tool of local and cultural development but also of the social welfare.

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