# ADOPTION OF NEW MEDIA FOR PROMOTION OF MUSEUMS: A STUDY OF LEADING MUSEUMS IN INDIA

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**Abstract**: New media are communication technologies that allow or augment client interaction and content interaction. These technologies are the need of the hour for promotion and publicity, and the museums are expeditiously using new media for their promotional activities. This paper investigates the various aspects of museums' adoption of new media for their promotional activities among their visitors. It deals with three major questions: How did the museums adopt the new media? Does the effectiveness of new media mark a different effect on gender? And, what were the information sources for promotional activities done by museums? The findings of this paper were: (I) new media has become a preferable tool for museums to spread information among visitors. (II) the difference in perception of new media's effectiveness among males and females was insignificant. (III) the new media was in maximum use by the visitors as a source of information about the museums.

**Keywords:** Effectiveness, Adoption, New Media.

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## 1.0 Introduction:

New media is a widely used measure for publicity and promotional activities, and its use is growing daily. Everyone who wants to connect with people is using various new media tools. New media allow the connection between masses in a concise period. Cultural heritage institutions like museums are using digital initiatives and social media platforms to connect with their communities, creating a new memory ecosystem. This raises questions about the impact on cultural heritage and the digital inheritance of past versions[1]. This research paper elaborates on adopting social media to communicate among visitors and promote themselves. Now, new media is used not only for connecting people but also for business models.

The evolution of the Internet and the Web has completely transformed the relationship between service providers and users and has changed how businesses deal with customers. Leading public and private institutions, including museums, effectively use various new media tools to reach out to their audiences. To effectively engage the public, museums must attract visitors and engage the public in a competitive environment[2]. The New media has become a powerful tool to promote museums in the context of business. The study "*Facebook and Twitter, Social Networks*

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[1] Brant Burkey, From Bricks to Clicks: How Digital Heritage Initiatives Create a New Ecosystem for Cultural Heritage and Collective Remembering, Journal of Communication Inquiry, 10.1177/01968599211041112, 46, 2, (185-205), (2021).

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*for Culture: An Investigation on Museums" by* Bertoldi B. et al. (2018) showed that social networks are crucial for companies to maintain customer relationships and gain new clients. These tools have recently been adopted in the cultural sector, offering vast opportunities for feedback and direct relationships between institutions and audiences. Museums have experienced a shift from object-oriented to audience-oriented strategic approaches in the last decade. Measuring engagement rates on Facebook and Twitter indicates a museum's ability to engage audiences. However, the effectiveness of social media strategies is not solely based on likes or tweets[3].

The strategies used by the museums to promote themselves by using new media tools like Facebook and Twitter were done according to the availability of the consumers or visitors on the particular new media platform. The researcher Lazzeretti, L. et al. (2015) said that social media has become increasingly popular among nonprofit organizations to build and strengthen stakeholder relationships but has been slower to adopt than profit-driven organizations. This study aims to understand better how digital heritage initiatives are creating a new ecosystem for cultural heritage and collective remembering[4]. So, it can be said that new media tools like social media platforms are transforming themselves according to their uses by businessmen and stakeholders.

The New Media platforms are rapidly engaging in the business of publicity and promotions. The authors Vlachvei, A. et al. (2017) found in their study that museums primarily focus on promotion, communication, and word of mouth but do not support innovation or reputation. The study also examined Twitter and YouTube presence among museums with Facebook accounts[5].

The present study focused on the adoption of New Media tools by the leading museums in India. The researcher wants to assess the relationship between promotional activities and the use of new media platforms by the selected Indian museums. The communication through new media tools used by the museums was examined on various parameters. The museums and their practices in adopting the new media and their reach among the users were also analysed. Considering the above aspects, the researcher tried to answer the following questions: (I) How did the museums adopt the new media? (II) Does the perception about the effectiveness of new media leave a different effect on gender? And (III) What did museums do the promotional activities through new media tools?

## 2.0 Objectives of the study
The following are the objectives of this research work:
1. To analyse the adoption of new media by selected museums.
2. To find out the perception about the effectiveness of new media on gender.
3. To find the information source for promotional activities done by selected museums.

The selected museums for this research study were as follows:
1. Chhatrapati Shivaji Maharaj Vastu Sanghralaya, Mumbai
2. Government Museum, Chennai
3. Indian Museum, Kolkata
4. National Museum, New Delhi

## 3.0 Review of Literature:
**3.1 Robinson, H. et al. (2020):** The researchers examined the rhetoric of participatory museology, examining its intellectual roots and reviewing contemporary museum policy and strategic documents. It questions whether New Museology's goal to empower visitors was genuinely realized through participatory practices. It also suggested future research directions to understand better the political and practical implications of audience participation in the museum context.

**3.2 Henrik, B. et al. (2019):** The authors discussed the importance of studying museum collections through anthropological theories, using the "excavar" method to recover information about objects and contexts. They emphasized the importance of collecting and archiving to defend the history of different disciplines, such as anthropology and archaeology. The text proposed an agenda for investigating museum's collections through excavation and reexamination of archaeological artifacts.

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[3]Bertoldi, B., Giachino, C., Stupino, M., & Mosca, F. (2018). Facebook and Twitter, social networks for culture: an investigation on museums. *Facebook and Twitter, social networks for culture: an investigation on museums*, 39-59.
[4]Lazzeretti, L., Sartori, A., & Innocenti, N. (2015). Museums and social media: the case of the Museum of Natural History of Florence. *International Review on Public and Nonprofit Marketing*, *12*, 267-283.
[5]Vlachvei, A., & Kyparissis, A. (2017). Museums on Facebook wall: A case study of Thessaloniki's museums. *tourismos*, *12*(3), 75-96.

**3.3 Crowe, K. et al. (2019):** For nearly a decade, the authors have integrated student- and class-curated exhibitions into curricular and co-curricular opportunities. The library's strategic plan emphasized long-term partnerships with the University of Denver Writing Program. This article explored a 5-year collaboration between the University of Denver Special Collections and Archives and a faculty member of the University of Denver Writing Program, focusing on archival research and exhibition practice. The article discussed the challenges and outcomes of a collaborative university writing and research course incorporating archives and exhibitions in an academic library.

**3.4 Sirok K. (2018):** In this article, the researcher explored Yugoslavian post-war 'red museums and their evolution, revealing changes in historical discourses and promoting new national narratives. Personal narratives play a central role, especially at the National Museum of Contemporary History.

**3.5 Anna, E. Bulow (2018):** The author showed in their paper that cultural heritage has evolved, with museums becoming spaces for co-creation and interpretation. The UK government's accountability requirement and business management push the sector towards professionalization. Conservators must adapt to these changes by facilitating audience participation, increasing access to collections, and improving efficiency. Preservation frameworks have enabled conservators to collaborate, analyze data, and be influential at the right levels, enabling them to understand the context and be more effective in their work.

**3.6 Mariona, M. (2017):** The authors found in the article that amateur museum-making involves the simultaneous production and consumption of museography, involving the naturalization of conventions and empowerment through amateur use. This approach extends De Certeau's production of consumption concept, focusing on three case studies: The Bread Museum, The House of Butterflies, and The Toy Museum. The article explored the connection between these processes and the overall use of museography.

**3.7 Naoko Kato-Nitta (2017):**  This research paper showed that research on sociocultural and attitudinal characteristics of science communication participants has been limited. A study found that visitors had more cultural capital and believed in science value than the general public. However, the national science and economy level remained the same. Individuals with more scientific and technical cultural capital viewed more exhibits and stayed longer at events.

**3.8 Teresa, M. et al. (2015):** This paper explored infrastructure in museums as an informal experience of Participatory Design, emphasizing the importance of participation in ensuring sustainability. It highlighted the ongoing nature of networks and the complexity of the context, considering both human and non-human actors. The authors emphasized the unprofessional and unplanned design stages, aiming to stimulate new directions for museum exhibitions and interactive technologies.

**3.9 Yasukawa, K. (2013):** The authors found in their paper that museum exhibitions are rich in literacy, with visitors engaging with various texts that shape their experience. Understanding how these texts influence the museum's public mission is crucial. New Literacy Studies (NLS) offers a perspective on how exhibition texts influence audiences, which can inform museums' approaches to broadening visitor demographics and fulfilling their public mission. NLS uses literacy events and mediators to describe exhibition visits, revealing the range of literacies visitors need to negotiate in a museum exhibition.

**4.0 Research Methodology**

This research study focused on the adoption of new media by the leading museums in India. The researcher has surveyed the visitors of selected museums. A total of 424 visitors have been surveyed by the researcher for the fulfillment of the objectives of the study. A total of four museums were selected as universe or population to collect the samples, which were Chhatrapati Shivaji Maharaj Vastu Sanghralaya, Mumbai; Government Museum, Chennai; Indian Museum, Kolkata; and National Museum, New Delhi. The convenience sampling (non-probability) method was adopted to collect the responses from the sample unit. Three main dependent variables were analysed: 'adoption of new media,' 'new media types', and 'promotional activities' by the selected museums. The independent variables were the gender, age, and educational qualification of the respondents. The chi-square test was used to calculate the significant value. The IBM 20 SPSS software was used for graphs and statistical test calculations.

**5.0 Data Analysis**

The data has been analysed based on the respondents' responses to different socio-economic characteristics. The researcher measured new media's effectiveness on respondents' perception to analyze the impact of the new media

used by selected museums. The following area graph has shown the relationship of Age, Gender, and effectiveness of new media simultaneously.
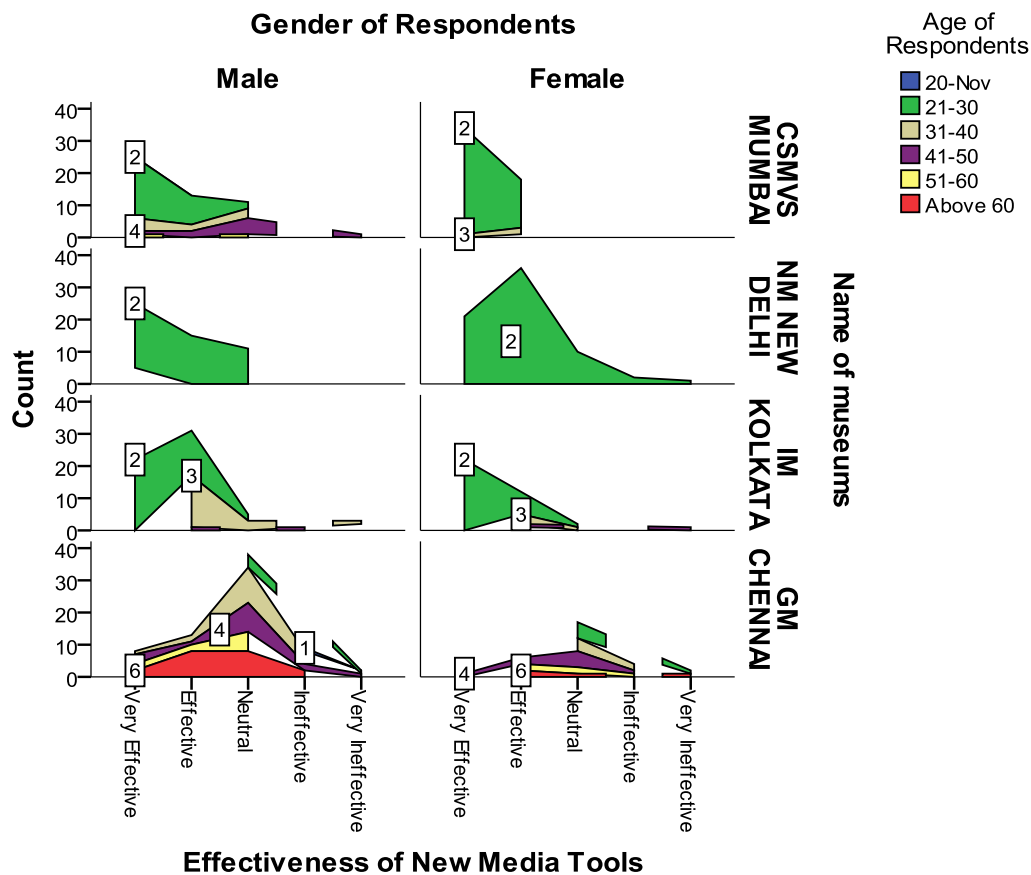


**FIGURE 1:RELATIONSHIP OF AGE, GENDER AND EFFECTIVENESS OF NEW MEDIA TOOLS**

Figure 1 illustrates the area under the effectiveness of New Media in users' or visitors' perception. The different new media tools used by the selected museums were measured. It was found that the maximum area covered by the 'green colour' age group was 21- 30 years among all the museums except GM, Chennai. CSMVS, Mumbai, was found at a higher peak at a very effective level in the female category (63.46%) in this age group. CSMVS, Mumbai also has a higher peak in the male category (38.06%) of this age group 21 – 30 years. The decline from upward to downward was found from a very effective level to a very ineffective level in both the male and female categories of CSMVS, Mumbai. NM, New Delhi has a decline form very effective (the peck) to very ineffective (the tail) found in the male category and an initial incline from very effective to effective (upward) and then decline from effective to ineffective (downward) was found in the female category in the same age group that was 21-30 years. In IM Kolkata, the peak moved from very effective to effective upward and effective to ineffective downward in the male category and declined from very effective to ineffective in the female category of the age group 21-30 years. In GM Chennai, the peak incline of this age group was started from the neutral level in both the category and moved downward to the ineffective level of effectiveness. Very effective to effective upward and effective to ineffective downward was found in age groups 31 – 40 years and 60 above years in the male category, while in the female category, age group 31-40 years started from neutral level of effectiveness and age group 60 and above has peak started at effectiveness to upward and neutral to ineffective downward.

**Table 1: Chi-Square Tests between Age Groups and Effectiveness of New Media tools**

| | | | |
|---|---|---|---|
| **Pearson Chi-Square** | 112.976[a] | 20 | .000 |
| **Likelihood Ratio** | 111.649 | 20 | .000 |
| **N of Valid Cases** | 424 | | |

Table 1 shows the chi-square result of the cross-tabulation between the different age groups of the respondents and the effectiveness of the new media tools. The chi-square table showed that the P value of Pearson Chi-Square is less than 0.05, meaning no significant difference was found between effectiveness level and different age groups.

**Table 2: Chi-Square Tests between Gender and Effectiveness of New Media tools**

|  |  |  |  |
|---|---|---|---|
| **Pearson Chi-Square** | 11.613[a] | 4 | .020 |
| **Likelihood Ratio** | 11.900 | 4 | .018 |
| **Linear-by-Linear Association** | 6.186 | 1 | .013 |
| **N of Valid Cases** | 424 |  |  |

Table 2 shows the chi-square result of the cross-tabulation between the gender of the respondents and the effectiveness of the new media tools. The chi-square table showed that the P value of Pearson Chi-Square is less than 0.05 (P<0.05), which means no significant difference was found between effectiveness level and different age groups.
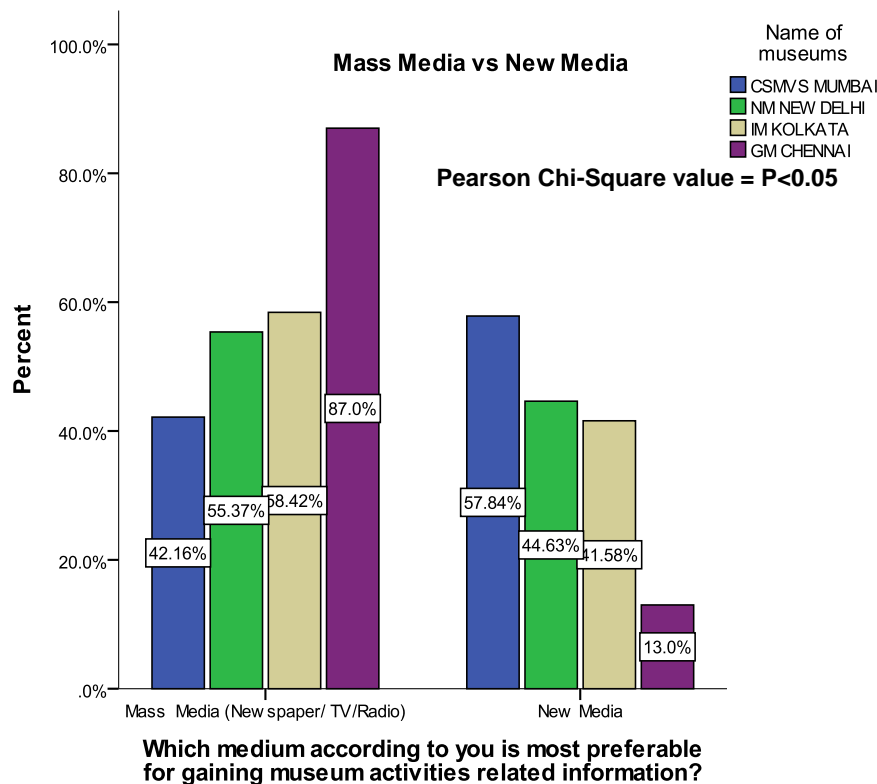


**FIGURE 2: RELATIONSHIP BETWEEN MASS MEDIA AND NEW MEDIA ON THE BASIS OF PREFERENCE BY THE RESPONDENTS**

Figure 2 illustrates the percentage of Mass Media and New Media cases simultaneously. The promotional activities information to the visitors by different media has been shown in the above table. The media and new media percentage of cases were shown in different selected museums. CSMVS, Mumbai has a maximum percentage in case of new media about the preferable tool for information to the visitors used for museum promotional activities. Only GM Chennai has a minimum percentage in the case of new media. But, after applying chi-square, it was found that there was no significant difference in the use of media to spread information among visitors (as shown in Table 3).

**Table 3: Chi-Square Tests between difference museums about use of different media**

| | | | |
|---|---|---|---|
| **Pearson Chi-Square** | 45.211[a] | 3 | .000 |
| **Likelihood Ratio** | 49.749 | 3 | .000 |
| **N of Valid Cases** | 424 | | |
| **a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 39.62.** | | | |

Table 3 reflects the result of the chi-square test. It showed no significant difference between the media used by different selected museums. The $P<0.05$ means there were no significant differences between the variables.

**Table 1: Information sources percentage used by different museums**
**Source of information regarding museum visit**

| S. No. | Museum | PR Activity | New Media | Mass Media | Word of Mouth |
|---|---|---|---|---|---|
| 1 | CSMVS, Mumbai | 26 | 40 | 30 | 6 |
| 2 | Government Museum, Chennai | 12 | 35 | 45 | 8 |
| 3 | Indian Museum, Kolkata | 15 | 40 | 42 | 4 |
| 4 | National Museum, New Delhi | 8 | 61 | 41 | 11 |
| 5 | Grand Total | 61 | 176 | 158 | 29 |
| 6 | Percentage | 14.39 | 41.51 | 37.26 | 6.84 |

Table 4 illustrates the data related to the percentage of different media uses and information sources for the visitors about their visit. The maximum aggregate percentage among all the media, like PR activities, New Media, Mass Media, and Word of Mouth, was found in New Media, which was 41.51 percent. In this case, the minimum percentage was found at the 'word of mouth' level. National Museum, New Delhi, has a maximum percentage at the individual level in the new media category.

**6.0 Findings and conclusion:**
It was found that museums adopt new media tools for their visitors. As shown in figure 2, the visitors found the new media as a preferable information tool. The inferential difference measured by the chi-square test was found with no significant difference between both media Mass Media and New Media, which means new media become a powerful tool for information spreading and promotion of the museums.
The effectiveness of New Media, as shown in Figure 1, explains the validation of new media effects among different age groups, male and female respondents. It was found that new media have an equal effect on the different age groups of males and females. The chi-square test illustrated that no significant difference was found in males and females of different age groups about the effectiveness of new media used by selected leading museums.
The information about the promotion of museums has been done by different media tools, as shown in Table 4, and it was found that new media have maximum use by the visitors to seek information about the museums. The use of new media in this category was 41.51% out of all 424 responses.

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