

**Pre And Post Covid-19 Transformation in The Financial and Marketing
Practices of Museums: An Analysis of The Government Museum Chennai, and
City Palace Museum, Udaipur.**

A THESIS

Submitted By

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Under the guidance of

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DECLARATION

I, hereby declare that the dissertation entitled “Pre and Post COVID-19 transformation in the Financial and Marketing practices of Museums: An analysis of the Government Museum Chennai, and City Palace Museum, Udaipur.” is written and submitted by me to Saurashtra University, Rajkot in fulfilment for the award of Degree of Master of Science in Heritage Conservation and Management. This is my original work and the conclusions drawn are based on the material collected by me.

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1 - Introduction

1.1. Topic and Context

The year 2020 brought about a sudden change in the lifestyle of the people. Governments worldwide were forced to shut operations and bring their nations to a standstill over a night's time. The COVID-19 pandemic stamped its influence on all sectors and economies. The museums were among the many sectors of the country that was forced to close their doors to the visitors. Museums faced a significant crisis due to the restrictions that came along with the pandemic. This research titled "Pre and Post COVID-19 transformation in the Financial and Marketing practices of Museums: An analysis of the Government Museum Chennai and City Palace Museum, Udaipur" to understand the transformation in the museums mentioned above.

"Museum" is a word derived from the Greek word "Mouseion", meaning the temple of nine muses, i.e., goddesses associated with learning of epic, music, love, poetry, oratory, history, tragedy, comedy, dance and astrology (Jeyaraj, 2005). The widely accepted definition of museums is given by the International Council Of Museums (ICOM). It defines a museum as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment". This definition was adopted on the 24th of August 2007 at the 22nd General Assembly held in Vienna, Austria.

Museums are an important and integral part of our country. Indian museums have and exhibit the rich heritage of our country and have largely been history museums from the age of its inception (Rama Lakshmi, 2012). A nation's past is reflected in a museum through its collections which are nothing but the silent witnesses of art, architecture, craftsmanship etc., representing the rich cultural heritage of the past. It is a repository of knowledge about what we were. A museum is a repository of authentic objects and is a special institution (Jeyaraj V., 2005).

Museums have come a long way from their humble beginnings as a storehouse of statues, biospecimens, princely collections, private museums to museums of partition, community museums and more. Museums have adopted the changes and grown along with the community and civilisations to be in the position where it is now (Jeyaraj, 2005). The genesis of the present-day museums in India goes back to the foundation of the Asiatic Society of Bengal in 1784. In 1796 it decided to open its collection to the public and hence established the Indian Museum, Kolkata 1814, under the Curatorship of Dr Nathaniel Wallich. The Indian Museum Kolkata inspired another presidency under British rule to come up with a museum. The Madras Literary Society came up with the idea of opening a Museum of Economic Geology in Chennai in 1828. This idea bore fruits in 1851, with Edward Green Balfour taking charge of the museum in Chennai. Dr Balfour wanted to start provincial museums at Bangalore, Bellary, Coimbatore, Cuddalore, Ooty, Secundrabad, Mangalore and Trichy. Out of these eight, only six provincial museums could be established. It was a period of great incentive for the growth of museums in other parts of the country. Museums such as Victoria Museum, Karachi in 1851, The Prince of Wales Museum in 1853 and

Trivandrum Natural History Museum and Baroda Museum in 1857 came up in India. By the year 1857, there were twelve museums in India.

The growth of museums continued, and today India has an incredible number of museums that contribute to the public. Over these years, museums have undergone significant stages wherein they were forced to change their method of knowledge dissemination to keep the visitors engaged and attractive. The sudden onset of the pandemic in the year 2020 forced museums to close their doors to the general public and also the staff for many months. With the resurgence of the virus affecting scores of people over a continued period of time, the museums were forced to shut their institutions again to curb the spread of the virus during the second wave of the infection. More than a year has passed off with lockdown and restrictions in place for the museums. Museums have begun to adapt to this situation as it is the only means of keeping the institutions running and alive among the public.

The museums are exploring new avenues for connecting with the public and visitors. The idea of disseminating knowledge to the people is being transformed as artefacts alone cannot become the point of knowledge dissemination in the other avenues such as the virtual medium. The marketing strategy of the museums has expanded to include online visitors as an important part of their targeted audiences. Visitors have gained the ability to access resources remotely from more than one museum. Though many museums were engaging with visitors in the digital platform before, the pandemic increased the content being available to the public and accelerated the growth of the importance of the virtual medium.

The pandemic brought on with it more than just medical problems and issues. The pace at which the virus was spreading and the unfathomable consequences of it on the human body made it impossible for people around the globe to carry their work as usual. COVID-19 forced the governments to shut almost all the operations and businesses to save the lives of its people. This move pushed people into their homes. All workers and activities came to a standstill. People started losing jobs, and companies and organisations were forced to cut their expenses. Funds and projects were stopped and put on hold. As the virus started blaring its fangs with more severity, all institutions were faced with the question of how to manage the funds. Funds started running low. Opportunities to create funds also became a problem as the people worldwide were confined to their homes. The museums also faced a similar problem. Many museums even feared the complete closure of their institutions because of a lack of funds and means in the pandemic.

1.2.Focus and Scope

The research focuses on the effect of the pandemic on the museum. The two main areas of focus are marketing and finance management of the museums with the case study of the Government Museum Chennai and the City Palace Museum, Udaipur. All three museums are known for the antiquity of their collections, the history of the buildings which house these collections and the architecture of the building. The Government Museum, Chennai, is a museum run by the Government, while the City Palace Museum, Udaipur is a Non- profit Organisation run by a public charitable trust. The research will look at the marketing and the funding transformation in the museum

because of the COVID-19 pandemic. The selection of Government Museum Chennai, the City Palace Museum Udaipur and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai gives the research a comparison between museums that differ in ownership, funding and location. All the above-mentioned museums are multipurpose museums that exhibit artefacts and collections on various subjects.

The American Marketing Association defines marketing as "the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large. (Approved 2017)". Another definition of marketing is given by Kotler and Armstrong (1999) states marketing as "a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others".

Marketing aims to satisfy consumer needs and wants while meeting the museum's objectives. Museums satisfy a visitor's wants by providing an array of experiences such as learning, sociability, celebration, recreation, and aesthetic experiences, among others. Museums design their programs and their exhibitions to cater to these wants and needs. These days, design them to be more interactive, immersive with narratives, themes, and chronology. Today, design exhibitions and programs that may be interactive and immersive can be organised through narrative, themes, and chronology. Museums have developed the skills of engaging a broad range of visitors who range from different ethnicities, languages, and age groups (Neil G. Kotler, 2008)

Museum marketing is an important aspect that is undergoing a significant change due to the crisis. Most of the museums have started viewing online content and online

promotion and marketing as a major medium of attracting visitors. It is used as a tool to disseminate knowledge. Museum marketing consists of a mix of different activities. The marketing activities, known as the 5Ps – Product, Promotion, Price, People and Place group the various activities of the museums and reflect the marketing mix.

- **Products** refer to the objects that consumers need or want. It generally comprises exhibitions, facilities and programs. The museums identify the customer satisfaction of these services through surveys, focus groups, and interviews.
- **Promotion** enables the museum to attract visitors. Promotions take the form of direct marketing, advertising and public relations. The digital medium to attract visitors is also focused on promotion.
- **Price** is the fees charged by the museum for the services it offers to the visitors. The admission fee, fees for availing of guided tours, audiovisual guides, etc., also fall under this category. The revenue generated from fees is an important source of income for many museums. Pricing is also used as a tool to attract different target groups. Admission fees differ depending on the types of visitors.
- **People** are the museum staff members who serve visitors and interact with various stakeholders in a variety of contexts. A museum's staff can either enhance a visitor's value or diminish it based on their behaviour. It is essential in a museum for staff to be welcoming, courteous, and informative.

- **Place** refers to distribution channels that enable consumers to experience a museum's products and services either on-site or off-site. The Internet and airport shops are two examples of off-site distribution.

The product is viewed at three different levels: core product, actual product, and augmented product. The core product is the needs and benefits that a customer expects. These may vary from customer to customer. Some seek education, others recreation, and others sociability. The actual products are the tangible features and characteristics of the museum. It includes the collections and other offerings. This may include the building's architecture; the appearance of the entrance, restaurants, and shops; and exhibitions and educational programs. Augmented products represent additional benefits that a museum offers, such as membership, behind-the-scenes tours, or visits with museum directors (Neil G. Kotler, 2008).

These marketing practices and activities changed during the pandemic as the visitors could not visit the museums in this period. Agostino, Arnaboldi, Lampis (2020) have studied the 100 largest museums in the state of Italy during the lockdown to see their online openness and content transmission through social media platforms. The study reveals that the museums have upscaled their online initiatives by more than 50% of the pre-COVID-19 levels. Potts (2020), the director of the Getty Museum in his paper, states that the COVID-19 crisis has pushed them to become more active on the online platform than ever before. He also feels that the digital representation of their collections and their presence will improve and reach out to more audiences than the earlier times. This has been a necessary and important change that museums worldwide have been forced to make with the onset of the COVID-19 pandemic.

Financial resources form another important part of the museums. Most of the museums face major financial and economic challenges. Many leaders believe that the financial and economic challenges faced by the museums are directly linked to the larger business and economic cycle of the region and the country at large. The economic cycles and business trends affect the government sponsor, investment income, endowment income, philanthropic activities and earned income of the museums. Some people believe that the financial pressures surrounding museums are structural and endemic. Funding for museums come from four main categories of support: (1) government, (2) earned income, (3) private or donor giving, and (4) investment income (Neil G. Kotler, 2008). Many museums have more than one source of funding. The percentage of funding received from each source varies for different museums.

The COVID-19 pandemic affected the entire population of the earth in all the areas. The pandemic shook the economic stability of the world's countries. Governments around the world diverted funds from different sectors to the health sector to cater to the growing demands. Cultural industries faced a significant challenge as funds from the sector were transferred to tackle the medical condition of the people. Museums were affected financially during the pandemic. The museums have also been forced to permanently reduce their staff size and the activities of their institutions because of the pandemic.

The International Council of Museums (ICOM) undertook two surveys and published a detailed report on the status of museums and museums professionals during the period of the COVID-19 pandemic and what effect it has had on them. The report focuses on five key themes: the current situation of museums and staff, the economic

impact on the museums and the people associated with this industry, use of digital resources for communication and dissemination of knowledge, security, and conservation of the museum collections the freelance museum professionals. The first survey was conducted in five continents with nearly 1600 museum participants between the month of April and May. The second survey was done in the months of September and October as a follow-up to the first survey.

The first survey results revealed that a majority of the museum professionals worked remotely from their residences in this period, with only the essential staff for the maintenance and security of the collections, and the museum was placed on site. The conservation and security of museums were never let down and, in some cases, was even enhanced to account for the reduced staff and crisis situation. Some of the main results of the survey show how the museum industry is undergoing a significant change in its economic and marketing strategies because of the lockdown. Nearly 10 per cent of the museums fear closure of their institution, while almost all the institutions have downscaled their activities due to the pandemic. To promote and keep the cultural knowledge dissemination process of the museums alive, more than half of the museums have increased their online activities and participation of the audiences from the leisure of their homes.

This follow-up survey showed that more than 50% of the museums still focused on enhancing their digital activities and outreach programs on online mediums. Economic impact on the museums has forced the museums to lay off or grant temporary leave to nearly 16% of their employee. The paper "Corporate sponsorship for museums in times of crisis" by Biraglia and Gerrat (2020) discusses people's perception of

corporate sponsorship to museums during a crisis and how they view the different sponsorships. The perception of loss of authenticity and willingness to pay increases when the sponsorship is acquired during times of crisis than on a normal time period. The need for this sponsorship and improved and new funding sources indicates the changing economic fronts of museums. These reports show the rapid transformation and adaptation that is taking place in the field of museums due to the influence of COVID-19.

1.3. Research Questions and Objectives

In a country filled with legacy and history, the museums play an essential role in preserving and passing on this legacy to the coming generations. India is a land of many great inventions. The history of India is comprehensive and treasured. The duty of passing on this history to the next generations falls on the museums. However, research on museums in India is minimal and few in numbers. The research papers mostly focus on the collections and the architecture of the museums. The research on the other aspects of the museums is often missing in the Indian context. Therefore, studies on museums are vital.

The research aims to understand the transformation in the financial and marketing sectors of the museums by taking the case of the Government Museum Chennai, the City Palace Museum Udaipur and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Mumbai. The marketing and financial transformation will be analysed through the following objectives.

- To examine the transition in the marketing strategies of museums
- To analyse visitor perceptions on outreach activities of the museum
- To evaluate income variations in museums in the Pre and Post COVID-19 scenario
- To assess the Expenditures of the museum in the Pre and the Post COVID-19 scenario

The following questions will help in fulfilling the objectives of the research. What are the established marketing strategies in the museums? What are the enhanced or innovative marketing strategies implemented by the museums after the COVID-19 pandemic? What is the response of the visitors to the enhanced or innovative marketing strategies implemented by the museum? What are the needs of the visitors that are unrealised in the improved marketing strategy? What are the income sources in a museum? Have they changed after the COVID-19 pandemic? Has there been a reduction in revenue after the COVID-19 pandemic? What are the expenditures for a museum? Has there been a decline in expenditures after the COVID-19 pandemic?

2 - Literature Review

2.1. COVID-19 and Museums

Museums are an integral part of the identity of people and nations. Museums are an essential element of the people and their communities as they form the tool for knowledge dissemination and drivers of local development. The International Council of Museums surveyed (ICOM) nearly 1600 responses from the museums and museums professionals from 107 countries across five continents immediately after COVID-19 was declared a pandemic. The survey gives a detailed report on the status of museums and museums professionals during the period of the COVID-19 pandemic and what effect it has had on them. This report focuses on five main themes that include some critical areas such as the current situation for museums and staff, the economic impact on the museums and the people associated with this industry, use of digital resources for communication and dissemination of knowledge, security and conservation of the museum collections and the freelance museum professionals.

During the period of the survey, nearly all the museums were shut down due to the pandemic. Closure of museums forced the museum professionals to work remotely from their residences during this period, with only the essential staff working in the physical site to maintain and secure the collections and the museum. The conservation and security of museums were enhanced to compensate for reduced staff and visitors due to the crisis. The main results of the survey show how the museum industry is undergoing a significant change in its economic and marketing strategies because of

the lockdown. One-third of the museums around the world downsized their activities for a significant period of time. Furthermore, all the museums closed their doors to the public, resulting in nearly 10 per cent of the museums fearing complete closure of their institutions in the aftermath of the pandemic. The major regions that are to be affected by the closure and downsizing activities are the African, Arab and Asian countries in the ratio of 24%, 39% and 27%, respectively.

The museums were faced with problems from many fronts with the restrictions coming into place. Finance was one of the major problems that many museums faced in this period. 14% of the respondents to the survey revealed that at least a few of their coworkers were furloughed, and 6% of them were laid-off because of the crisis. The economic impact of the crisis was witnessed in various forms, such as loss of public funding, closure of the institution, reduced programs, downsizing of museum staff and loss of private funding. The report states that “The anticipated reduction or loss of public and/or private funding, depending on museum funding structures, varies considerably but will potentially impact cultural institutions worldwide. Whether their revenues come from public funding, private donors or ticketing, the resources of all museums are likely to be affected by the COVID-19 pandemic.”

The need to promote and keep the cultural knowledge dissemination process of museums alive paved the way for the museums to increase their online activities and communications significantly. Nearly 15% of the museums have begun their online activities after the lockdown came into place. Half of the respondent’s social media interaction with the visitors increased after the crisis as it provided the audiences to learn and participate from the leisure of their homes. The increasing reliance on

technology for information and knowledge has led to the spread of false information and fake news. However, the authenticity of the collections serving as the salient point for the propagation of knowledge in museums has helped it create reliable social value by catering to its users' spiritual, cognitive and emotional development (Tully, 2020).

ICOM conducted a follow-up survey on the museums in the month of September and October 2020. By the month of September and October, a little more than half of the museums across the world opened their doors with considerable restrictions in place. This allowed only a part of their staff and workers to begin their work in the physical sites. Less than 50% of the workers were allowed to come to the museum to carry out their tasks even after opening their doors. Nearly 80% of the respondents stated that at least one personnel or more were furloughed or laid-off during the crisis. And this tally rises to 50% of their personnel being laid-off for 10% of the respondents.

The economic impact on the institutions assessed by the survey takes into picture the geographical region of the museum, the funding structures and the access to financial support. Public funds served as one of the major sources of income for a majority of the museums. But the revenue from sales also formed an important part of their income for nearly one-third of the museums. Ticketing revenue forms a key part of the museum's revenues. With the physical sites closing their doors for more than four to five months in many parts of the world, the revenue from this key aspect of the income is lost to the museums. 30% of the respondents of the survey state that their institution would lose at least half of their annual revenue to the pandemic. Another significant population of 49.6% of respondents guarantee a loss of one-fourth of their revenue for the year.

The temporary closure of the museum opened new avenues of communication and knowledge transmission through the virtual medium. In comparison with the results from the survey conducted in the month of April, the online activities of the museums have increased over time. However, the museums have not been able to equip themselves with the required additional resources and skills to make full use of the virtual medium to connect with the visitors more actively. The crisis has certainly shown the importance of the digital world and accelerated the process of expanding the museum's hold on the online medium. However, the need for human resources and finance for executing the same forms a barrier in their way towards achieving the same.

The development of new museums is often supported by digital tools such as virtual reality, alternate reality, artificial intelligence and gaming, responsive or interactive websites, virtual retail stores, social media platforms and online collection and administration management systems (Tully, 2020). Though virtual tours and digitised museum collections were available to the larger public much before the pandemic struck the world, the restrictions on movement and gathering of people to stop the spread of the disease leading to the closure of the physical site to the public pushed visitors to experience the museums exclusively through the online medium. Burke et.al (2020), in their paper Museums at home: Digital initiatives in response to COVID-19, explained some of the interesting shifts in the museums approach to keep their work going through the pandemic. The Google Arts and Culture platform, a widely used non-profit initiative, partnered with cultural institutions to make the virtual tour of museums possible. It allows museums to upload a virtual tour, enabling

digital visitors to walk through their chosen area or collection with a 360-degree view using Google's Street View technology.

"In the Clouds" project, which was supposed to open physically at the Stavanger Art Museum in March 2020, was opened as an online live event on Facebook. The project suddenly stopped due to the pandemic and forced the museum to halt the installation and preparation. It paved the way for the museum to show the backstage processes of a museum in hosting any exhibition. The live streaming had nearly 400 visitors going through the installation process with the museum's director and curator. The new exhibition of the Getty Paul Museum, "Michelangelo: Mind of the Master", was converted into object focussed videos, while "Painted Prophecy: The Hebrew Bible through Christian Eyes" became a curator-led online tour exhibition (Potts, 2020). "The stormy weather: Lore to Science" exhibition at the Royal Society in London with a collaboration with the Met office was taken down halfway through the installation process to replace it with a digital version of the same. The online medium allowed the museum to expand and explore the limitations by mixing elements and incorporating materials of other contributors that did not fit the original physical exhibition (Burke, 2020).

2.2. The Future of Museums

The museum sector plunged into forecasting and backcasting only in the near future of the 21st century. The 21st century brought the boom in the technological world, forcing museums to look for opportunities and uncertainties that the digital age carried with it. The use of digital tools has led to the museums opening its door to public

participation in their various activities. The freedom of choice has increased with the new venture, giving the museums more social value and importance. The digital age ushered in new meanings to museums. It opened the avenue for sharing information from people in its online and offline activities. (Tully, 2020)

Forecasting is a top-down approach that aims at managing the outcomes of the future at its best by engaging in a continuous evaluation and adaptation of the correct business models to maximise the sustainability of its business. It is led by experts using quantitative social, political and economic data to obtain the most likely future trends.

Backcasting is a bottom-up approach that focuses on creating a favourable future with the resources present at hand at any given point in time. Backcasting follows the idea that the future is too unpredictable, and the trends forecasted for the future may not be necessarily profitable for the business. It, therefore, creates a profitable and desired result towards which the business's policies, strategies and goals are oriented. (Tully, 2020)

The process of forecasting and backcasting is probably still redundant in most Indian museums. The museums in India fail to recognise it as an essential tool for communicating social values and knowledge. The Indian museums fall behind in keeping up with the trend of updating and reviving their collections and visitor engagement practices regularly. The lack in the use of digital tools and opportunities of the current world makes these institutions a mere storehouse of artefacts and information that is in want of proper interpretation from its curators.

The unexpected lockdown of cities and towns led to an unprecedented rush to the online websites and virtual access to the museum's online collections and services

(Tully, 2020). The conventional idea of bringing the masses to the onsite museum for a visit was changed to cater to the audiences in their respective places because of the lockdown (Potts, 2020). The British museum witnessed the traffic to its site double in the first two weeks of March 2020. The enthusiasm and need for the museum's service during the pandemic pushed the institutions to improve virtual services and experiences rapidly. Museum professionals had to adapt to this sudden change in working methods with the onset of the pandemic. The need of the consumers led to the British museum giving open access to nearly 4.5 million objects and 1.9 million images under the Creative Commons License. Even small-scale museums have ramped up their online presence by bringing in live art classes, learning resources and curatorial insights to the play (Tully, 2020).

The study by Agostino (2020), on the 100 largest Italian museums, during the lockdown, shows that the museum's cultural activities increased twofold in the virtual medium. The sharp rise in the use of digital content is visible in the social media handles of the museums. Social media has transformed and, over the years, has become more than just a medium of communication to a tool of knowledge dissemination and marketing space. Research shows that more than 45% of people around the world possess a social media account. Museums have also caught up with this trend of using social media to attain a more comprehensive online public network for posting digital tours, interviews with their administrators and descriptions of artwork and engaging the visitors with newer games and information.

In the paper, The J. Paul Getty Museum during the coronavirus crisis, Potts (2020) states how the pandemic forced the museum to improve and upscale the digital

presentations of its collection, exhibitions, and research to cater to more audiences in a very short time. The use of social media has played a significant role in engaging the people and the museums. The #MuseumsFromHomeMovement, #LocalMuseumUnite, #UffizDecameron and the call for collective sharing of experiences and artefacts from the pandemic are a few examples for the use of social media. The Getty Paul Museum converted its monthly newsletter, which focuses on promoting and marketing the museum to attract more visitors to the physical site, to a weekly message-based electronic newsletter. The weekly newsletter shifted its focus to the digital offerings of the museum that visitors can enjoy from the comfort of their homes (Potts, 2020; Tully, 2020).

Social media is utilised to create engaging and inspirational conversations that bring the community together even in times of distress and uncertainty (Potts, 2020). One of the activities initiated in the pandemic to bring the community together and make the museums' presence felt was the launch of the recreation of artworks using the items available at homes. This social media activity received a tremendous response. The virtual medium brought people and collections from different places together. The students of Kristianslyst middle school in Norway re-created famous works such as Da Vinci's Mona Lisa (Louvre) and Van Gogh's Self Portrait with a Straw Hat (Metropolitan Museum) for their assignments. The students connected collections from various museums bridging the gap of time and space through their assignments. The initiative of uploading photos from previous physical museum visits to unlock the closed museums is another instance of social media connecting people and institutions (Burke, 2020).

Special exhibitions are an integral part of many museums. The large and famous museums schedule and plan for special museums or exhibitions much before their actual date of commencement. Some of the exhibitions are planned years before their due date. Many factors such as the relationship with the partner institutions, patrons, lenders, staff allocation, financial resource management, and numerous other factors contribute to the special museums' planning and organisation. These various factors contribute to the exhibitions becoming a critical activity of the museums. Therefore, disruption in special museums has a significant effect on the museum for years together. The onset of the pandemic disrupted years of planning in a minute. All the museums had to face the question of how to adjust and replan these exhibitions (if at all it was possible). Some of the questions that all the museums face in this context are, will funding expectations be met? Can they continue forward with expensive multi-lender exhibitions at the same pace in light of unpredictable museum attendance? Can the artefacts and artworks be shipped and transported safely? (Potts, 2020)

Though museums will continue to prioritise the attraction of visitors to the physical museum, the bloom of the online medium of services will continue to play an essential part in the future of the museum sectors. At least a part of the museums' resources will now be used to improve and maintain the virtual services and audiences (Potts, 2020) (Tully, 2020). The improved attention towards the museums has led to aspirations of finding people rushing to the onsite museums to consolidate the virtual experience. This is considered a welcome move as it is difficult to imagine a "pre corona normal" for the future of the museums (Tully, 2020).

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2.3. Funding in Museums

The ease of finding donors for the special museums and capital projects lies in stark contrast to the difficulty in sourcing funds for the museum's operating budget. These require a continuous and stable source of income as works under the operating budget is recurring in nature. To cater to these requirements, the museums have utilised the buildings and their collections in a commercially profitable manner. Cafes, restaurants, souvenir shops, book shops, fund-raising activities, packaged art tours, and art classes are some of the activities museums engage in to generate revenue. Collection of admission fees and membership fees is also an additional source of income that contributes nearly 10% to the annual budget of the museum (Alexander, 1999).

The government-based funding for European museums is rapidly changing in the 21st century. The increasing attention to the development and growth-based sectors has resulted in the reduced budget sanction for the cultural industry. It has resulted in the search for more diversified funding sources. The European museums are steadily approaching the market-based management of museums, following the American museums' path. Special exhibitions are mostly funded and maintained by funds from external sources such as corporates, government grants and business firms. The government grants often support scholarly exhibitions, while the corporates funding supports large audience drawing exhibitions that increase their advertising potential (Alexander, 1999).

The sources of funds in a museum are always of great importance to the public and the museums. The public takes a very keen interest in knowing the funds behind a

project or any other activity of the museum, as it is perceived to bear on the authenticity and credibility of the museum directly. Therefore, it becomes crucial for the museums to choose their funding partners carefully and wisely. Contributions from large corporations and the private sector are scrutinised severely due to their social, environmental, and ethical concerns. Small companies and local sponsors are perceived to be supportive of the local communities and, therefore, reinforce the museum's authenticity. The small organisations are more dedicated and put greater effort into their cause-related activities, making them more sincere towards their sponsorship (Biraglia, 2020).

During a crisis such as the COVID-19 outbreak, the visitors' perception about the sources of funds changes and become more welcoming towards the corporate and private sector funding. Corporate sponsorship is well received when the funding is sourced from more than one or two small companies rather than one company. This helps the museum become more authentic and encourages the visitors to pay for the entrance fees of the museum and its exhibitions (Biraglia, 2020).

The National Trust, a UK organisation that manages collections of nearly 300 ancient houses, has forecast a loss of 200 million GBP for the year 2020. Museums in the US have resorted to downsizing of staff to reduce the loss plaguing the institutions. Many organisations were also reduced to the condition of closing their doors permanently in the wake of the financial difficulty faced due to the pandemic. The iconic Museum of Bags and Purses, located in the Amsterdam Canal Ring, became the first museum to announce permanent closure. The visitor services and industries being the first line to be affected by the lockdown shows a high likelihood for many institutions to follow

the same course of action. This course of action has a significant effect on the future of tourism engagement opportunities.

Some other steps taken by the museums worldwide to tackle the financial burden were to divert funds from other sources and relax its guidelines and rules to benefit the institutions. The Association of Art Museum Directors (AAMD) allowed the use of the endowment funds and relaxed its deaccessioning rules. This step paved the way for the North American Museums to sell items from their collections. Museums also took to independent income generation to surf through the turbulent waters created by the pandemic. It is vital to keep the museums alive and running to prove the utility and need of the museums. The generation of income during the testing times is associated with social value and the innovative strategies the museum employs to cater to the people (Tully, 2020).

2.4. Visitor Experience and Expectation in Museum

Visitor experience plays a significant role in making the online venture of the museums a success. Analysing and providing content to interest the public in a domain filled with information and entertainment of various kinds is a difficult task. The museums have come with activities such as virtual tours and games to engage the online community. Most of the museums have focused on replicating their offline collections and ideas to the virtual arena. However, visitors to the virtual tours and digital spaces of the museum appreciate efforts of those museums that diverge from the need to provide a replacement for the physical museum visit with content that is

otherwise deemed to be too costly, fantastical or divergent in real-time because of space and budget, and overarching themes or chronological displays of national collections (Burke, 2020).

Some of the examples. The Natural History Museum (London) showcases the biodiversity and architecture, women in science and tours on the hidden spaces in the museum as slideshows on Google Arts and Culture platform. At the same time, Smithsonian has made a 360-degree virtual tour of their past exhibitions, thereby enabling a wide variety of visitors to travel through space and time through this medium (Burke, 2020).

The necessity to make the virtual medium more enjoyable for the visitors should not take away the focus from making sure that their heritage is taken back as learning. Many museums have invested in the digital engagement of their audiences even before the pandemic. The digital engagement paves the way for the visitors to seek out the physical site for its experience and enjoyment. However, the lockdown and the pandemic has forced visitors and museums to engage with each other for more purposes than just the prospect of visiting the physical site. The virtual medium has broken the barrier of place and democratised the heritage. The museums are witnessing a sudden growth of access to heritage through time and space. Visitors have moved away from the restriction of moving through crowds and adhering to the museums opening and closing timings in the digital space. The ability to access the content of museums far away from their location is an added advantage to the visitors. Therefore, it has become the museum staff's duty to remember the online visitors even after opening the doors to the public (Burke, 2020).

While the restriction of time and space is outgrown, language as a hurdle must still be overcome to reach everyone through this medium. While virtual tours are essential to reach out to a broader public and become more accessible, access to the internet, speed of internet, quality devices to explore the wide range of facilities provided by the museums, understanding the navigation systems of different websites, prove that not all have equal access to the content available in this medium.

3 - Research Methodology

3.1. Introduction

This chapter describes the research methodology employed in the study. The research methodology includes the research design, research approach, sources and tools of data collection, data collection and analysis and limitations.

3.2. Research Design

A research design is defined as the basic plan which guides the data collection and analysis phase of the research project. It is the framework that specifies the type of information to be collected, the source of data and the data collection procedure (Kinner and Taylor). Research design helps in creating the roadmap to the successful completion of the research by employing the required methods of data collection and analysis.

3.2.1. *Descriptive Research Design*

Descriptive research refers to research studies that have as their main objective the accurate portrayal of the characteristics of persons, situations or groups (Polit & Hungler, 2004). The researcher has used descriptive research design because it is a scientific method that involves observing and describing the behaviour of the subject

without influencing it in any way. Descriptive research design describes all the facts and information pertaining to the subject.

3.3. Research Approach

The research uses a combination of quantitative and qualitative research techniques. The quantitative research method uses numerical data to analyse and report the findings of the study. It is used to draw logical conclusions from the numerical data expressed in graphs and other statistical methods. Qualitative research relies on concepts and ideas that are expressed verbally or written down. Quantitative research aims at gaining an in-depth understanding of the research subject. Qualitative research deals with the non-numeric data available in the study. Using a combination of both quantitative research and qualitative research to analyse the data helps in drawing conclusions from different types of data for the study.

3.4. Source and Tools of Data Collection

There are two sources of data collection: primary and secondary. Primary sources of data collection refer to collection of data from the primary sources. Secondary sources of data collection refer to collection of data from pre-recorded sources. The main method of data collection was primary data collection through interview schedule, questionnaire and content analysis. The secondary data collection was done by reviewing the published data sets such as the government publications, financial reports and social media handles.

3.5. Data Collection and Analysis

The researcher used questionnaire to survey the visitors of the Government Museum Chennai, and the City Palace Museum, Udaipur. Questionnaire is an easy-to-use tool for collecting data from a large group of people. Questionnaires help the researcher to gather required data in a shorter span of time. The researcher employed convenient sampling technique to sample the visitors at the museums. Convenient sampling refers to selection of samples on the basis of convenience of the researcher because if otherwise rigid sampling procedures are followed, the researcher may find it difficult to collect data from all the due to lack of manpower and time at hand. 150 samples were collected from the Government Museum, Chennai, and the City Palace Museum, Udaipur, respectively, to analyse the perception of the visitors.

The researcher used an interview schedule to collect data from the museum management. The interview schedule helped the researcher to collect the data about the museum's overall management, marketing strategies, workshops and seminars, visitor data, museum's collection and digitisation data, etc. the interview schedule was used to understand the museum's pre-COVID-19 and the post-COVID-19 position. The different social media handles of the Government Museum, Chennai and the City Palace Museum, Udaipur, was analysed by the researcher. The data from the museum management, financial records and the total visitor count during different years were used to analyse the financial position of the museum in the pre and post COVID-19 scenario. The analyse of the museum's social media pages, and the information collected from the museum management was used to draw inferences on museum's marketing. These were the tools and processes used by the researcher in this study.

3.6. Limitations

The data collection from the museums were challenging and time-consuming. The sudden increase in the number of COVID-19 cases in the months during data collection led to the closure of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai. This forced the researcher to remove the site from the study. The number of visitors to the museum had reduced significantly during the data collection time; therefore, the researcher had to spend more time collecting the visitor perception data. Permission to analyse the financial account of the museums were not given to the researcher at the City Palace Museum, Udaipur. Hence, the financial position of the museum could be determined only through the assessment of the revenue from ticket sales.

4 - Study Area

4.1. Government Museum, Chennai

Every great thing once had a humble beginning. India's second-largest museum, the Government Museum, Chennai, first came into being in the year 1851 as a museum of Practical Geology. Known as the Madras Central Museum then, the museum has grown and has secured itself a place among the museums of India. A green and culturally significant area in the prime location of the capital of Tamil Nadu, the Government Museum, Chennai, is located in Pantheon Road, Egmore. The 16.25 acres of land belonging to the museum is one of the city's top hotspots for learning and education. The Government Museum Complex also houses the famous Connemara Public Library. Connemara Public Library is among the oldest libraries in the country. Receiving a copy of all the books, journals, newspapers, and periodicals published in India serves as one of the National Depository Library.

With six main buildings, the Government Museum, Chennai is a multipurpose museum housing 48 galleries within its confines. The 48 galleries fall under nine significant sections, Art, Archaeology, Anthropology, Numismatics, Philately, Geology, Botany, Zoology and Children's Museum. The Art section has five galleries, The Rock and Cave Art Gallery, Holography Gallery, Industrial Art Gallery, Miniature Paintings Gallery and Contemporary Art gallery. The various painting galleries depict the changing trends of painting from the Mughals, the Western oil on canvas painting technique, Raja Ravi Varma paintings to the present-day artworks.

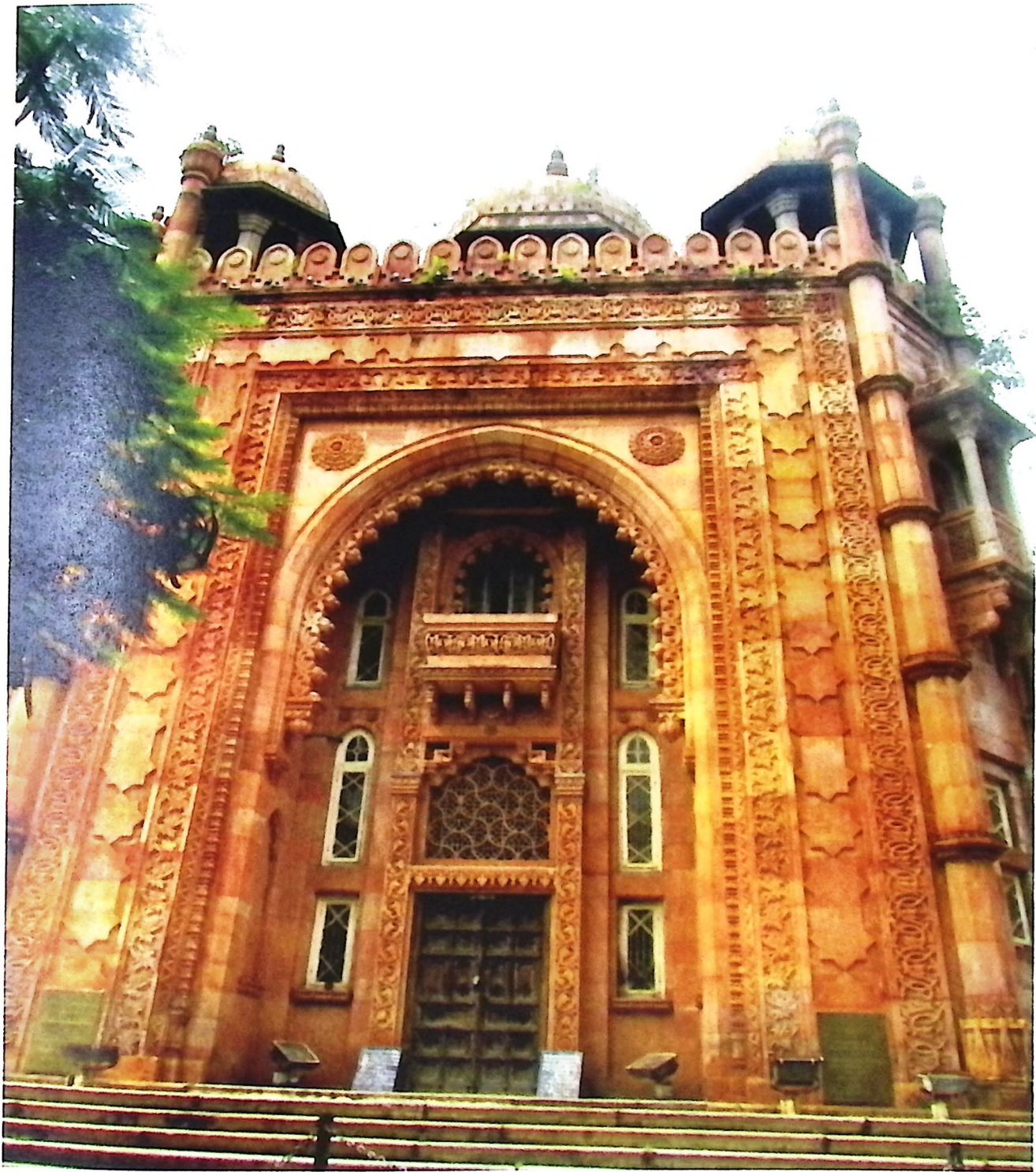


Figure 1: Egmore Museum

Picture Courtesy: Wordpress

There are Fifteen original paintings of Raja Ravi Varma on display. These are national treasures of India. The Rock and Cave art, Holography and Industrial Art Galleries form the rest of the Art section of the museum. The Holography Gallery is among the first of its kind gallery in India. The Industrial Art gallery showcases the growth of

Tamil Nadu from the industrial revolution to the information and biotechnology era as the foremost developed state.

The Archaeology section is the museum's crowning gem and proudly boasts of its expansive and treasured artefacts. The main aim of the sections remains to be the acquisition, preservation and display of the antiquities and allied objects of South Indian history. Collection in the archaeology section can be grouped into four categories, Bronzes, Specimens of sculpture and architectural pieces, inscriptions and industrial art objects. These consist of architectural fragments, sculptures, inscriptions,



Figure 2: Stone sculpture in Egmore museum

statutes, ivory work, metalware, wood carvings, among the other things in its collection. A major attraction to the museum, the bronze gallery boasts of holding more than 1500 metal figures from the early third century to the present. Holding the most extensive collection of copper plate inscriptions in India, the copper plate grants and inscriptions gallery

has provided the basis for formulating the history of the state and the country by throwing light on the taxation, administration, economic condition of the people and the commerce and conditions of the mercantile community.

The Government Museum, Chennai, is marked as the “Cradle of Anthropology” of the Indian sub-continent since anthropology was introduced and nurtured exclusively at this museum. In 1878, Surgeon General G. Biddie, the then Superintendent of the Museum, made Ethnology a subject of museum and gathered world-famous collections of stone tools, ancient pottery, implements, weapons, and ornaments to throw light on the origin of human culture in South India and the customs and manners of South Indian tribes and its evolution into the present stylised forms. The anthropology galleries such as Prehistory, Indus Valley Civilization, Physical Anthropology, Ethnology, Folk Religions, Folk Arts, Puppetry, Musical instruments and Arms display tangible objects of culture.



Figure 3: Pottery retrieved from excavation site

Coins have played an essential role in scripting the history of humanity. The political and economic history of a country is constructed or rejected by numismatics. The

Government Museum, Chennai's numismatic collection comprises the ancient, medieval and modern Indian coins of gold, silver, copper, lead, potin and bullion. It also holds a sizeable collection of foreign coinage. The Numismatic and Philately section of the museum contributes to history by giving details about India's culture, history, technology, and alliance with the outside world.

The beginning of the museum lies in the Geology section. In 1851, The Madras Literary Society started collecting geological specimens to be a practical geology museum. Later the scope of the museum expanded to cover the allied fields such as General Geology, Petrology, Mineralogy, Palaeontology and Economic Geology. This section remains a veritable treasure house of Indian minerals and has been reorganised and modified over the years to present a complete picture of stratigraphy and the range and variety of mineral wealth of the country to the visitors. Gold ores, building stones, meteorites, stones and gigantic fossils are of particular interest.

The Botany Section exhibits its collection in two galleries, The Systemic Botany Gallery and The Economic Botany Gallery. The existing flora of South India with a special emphasis on commercial botany. In Systemic Botany Gallery, the exhibits are displayed in their evolutionary order starting with primitive Cryptogams, the Algae and Fungi. The cross-section of the 500-year-old teakwood showing the Dendrochronology, along with historical events depicted on it, the cross-section of Rosewood and collection of South Indian Timbers are impressive specimens of the Section. The exhibits in the Economic Botany Gallery depict the myriad ways in which plants are helpful to man. The sandalwood skeleton, bamboo specimens, gums and

resins, textile blocks showing the floral depictions are noteworthy and exciting exhibits in the gallery.

The largest section of the Government Museum, Chennai, is a section filled with stuffed birds and animals in well-designed dioramas. With a collection of more than 3,000 wet and dry specimens ranging from lower invertebrates to advanced chordates, it helps visitors compare and study South Indian fauna with those of other countries. The Zoology Section has 12 Galleries situated in a nearly 25,000 square feet area. The Children's Museum allows children to explore new horizons with its 720 exhibits thematically displayed in seven galleries apart from 16 semi-diorama display arrangements for showcasing various civilizations of the world in chronological order. It directs the children into constructive and worthwhile pastimes. Children are allowed to touch and feel the exhibits to spark their interest.



Figure 5: Natural history gallery of Egmore museum



Figure 4: Specimen stored in the Egmore museum

4.2. City Palace Museum Udaipur

Palaces are residences of the royal families of the place. These are generally passed on to the next generation for care and upkeep over the years of its construction. The kingdom of Mewar is the oldest and the longest-serving and unbroken custodianship in the world. The current serving family member of the royal family, Shri Arvind Singh Mewar, is the 76th custodian of the great lineage of Mewar. The people of the royal family are referred to as the custodians of the Palace and the subjects, as the deity Parameshwaraji Maharaj Shree Eklingnath Ji is considered the ruler. The custodians act on behalf of the ruling deity to fulfil their duty towards their subjects. The oath of becoming a true custodian of the deity, first administered to Bappa Rawal in the year 734 CE, has been kept alive for the past 1300 years. For the past 13 centuries, the Mewar family has adhered to this form of governance in all matters about their subject's well-being.



Figure 6: City Palace Museum

The City Palace Museum, Udaipur, became an area of interest for the public after the custodian, Maharana Bhagawat Singh Mewar, took steps to promote tourism by converting the heritage Palaces into hotels and the City Palace into a museum. This step gave a significant boost to the economy of Udaipur and also helped the royal family spread awareness about their rich and vibrant culture to the world. This initiative of Maharana Bhagawat Singh Mewar was further broadened and carried ahead by the present custodian (his son) Shriji Arvind Singh Mewar by employing hundreds of people in tourism and ancillary fields.

When India attained its independence in the year 1947, all the erstwhile rulers of the countries different regions were asked to merge and become a single independent and democratic nation. The abolition of titles and merging of the states led to the rulers losing their sources of revenue to maintain the vast and beautiful structures of their lineage. The primary solution to this problem was seen as tourism that appreciated the beauty and the magnificence of the places without compromising on the ownership of the structure. So, the heritage Palaces and private residences in the palaces were converted into heritage hotels and museums to create a source of income that would help maintain the structures. This led to the Palace at Udaipur becoming the City Palace Museum Udaipur.

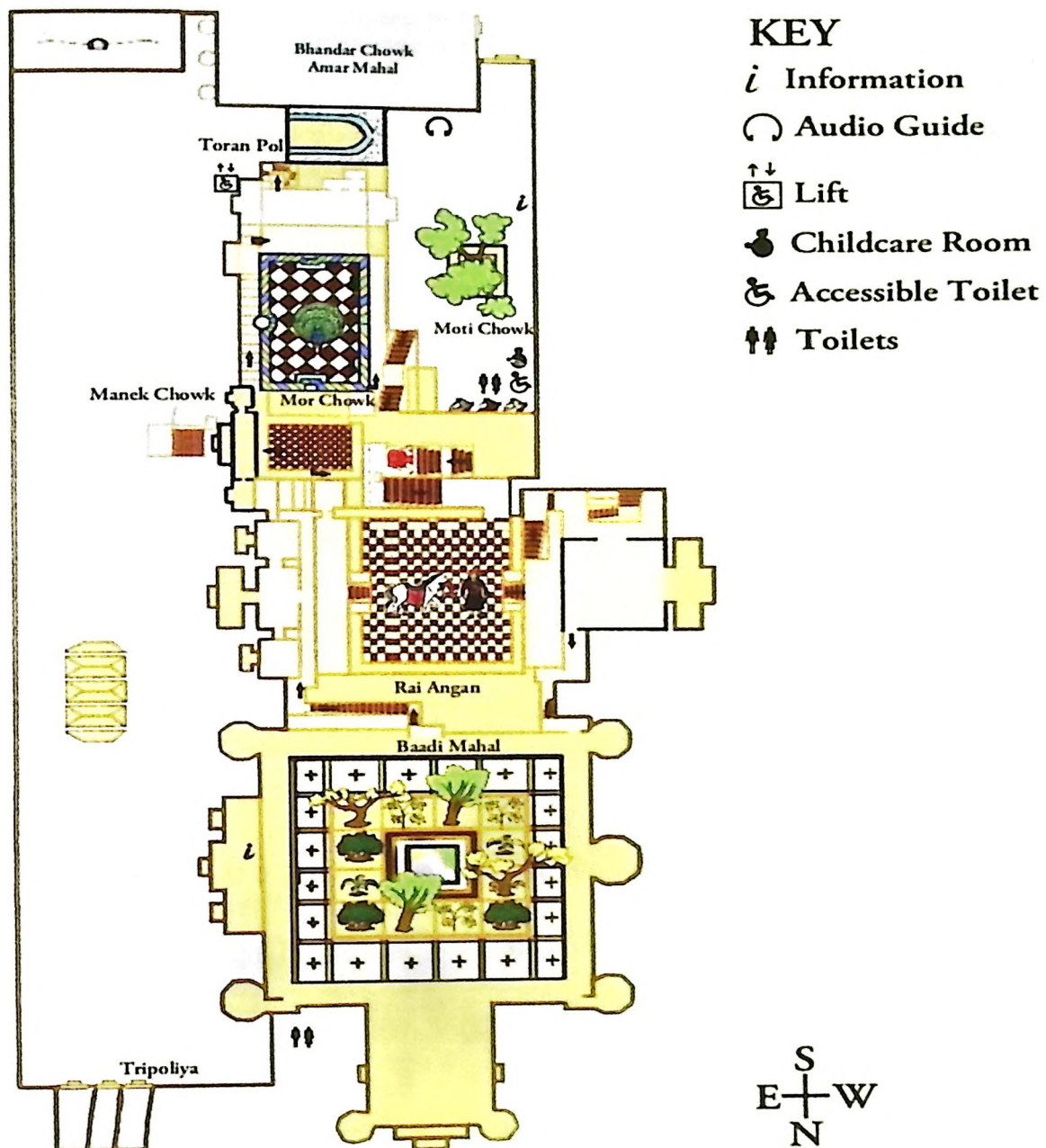


Figure 7: Pictorial map of the museum

Picture Courtesy: City palace museum

The City Palace Museum, Udaipur, became a public museum in the year 1969. During that period, the custodian of the Palace was Maharana Bhagwat Singh of Mewar (r. 1955-1984 CE). The *Mardana* and *Zenana* Mahal of the City Palace were bequeathed to the Maharana Mewar Charitable Foundation (MMCF) before throwing open the gates of the Palace to the public. The MMCF manages the Museum. The City Palace

Museum is known for more than just its artefacts and prized possessions of the royal family. The Royal Palace that houses the collections is one of the major attractions to the tourists. The museum complex is nearly 450 years old and was once used by the royal family for their day-to-day activities. The fascination and experience of being a part of the Royal Palace and experiencing the life lived by the royalty is a focal point for visitor attraction.

The City Palace Museum, Udaipur, is broadly divided into two parts. The *Mardana* Mahal and *Zennana* Mahal. These two broad categories refer to the use of the Palace complex by the male and the female royal family members respectively in the olden days. The difference in the utility of spaces in these two areas of the Palace is fascinating to see and experience. Within these two areas, eight galleries display the vast collection of native and royal artefacts. The collections in these galleries showcase the history of Southern Rajasthan from the 6th Century to the 20th Century. The museum complex houses more than 35000 objects in its collections and storehouse.

The Fateh Niwas Gallery gives us a glimpse into the transformation of photography in the kingdom of Mewar. The initial connections with the camera came during the interaction of Kanwar Amar Singh, son of Maharana Bheem Singh (r. 1778-1828 CE), with the British Political Agent of Udaipur Col. James Tod. The connection established with camera and photography continued for a long time among the royal family members. It also spread and reached out to the local communities and resulted in an array of beautiful and important moments being captured in the papers. The gallery also houses a separate area showcasing the painted photography of the

miniature artist of the royal family. This method involved the hand painting of photographs during the growing popularity of photographs in the region.

Royal courts have always had their own artists and performers from the beginning. The Maharanas of Mewar were known for their love towards art and artists and therefore made sure to appreciate and employ them in the service of the court and the royal family. The artisans of the court of Mewar, specialised in the Mewar School of Painting that uses rich and vibrant colours in its depiction of the royal processions, rituals, celebrations, hunts, temples and other activities of the Mewar family. The Bhagwat Prakash Gallery showcases these paintings of the Mewar School of Painting, giving an idea about the lifestyle of the Maharanas. The oldest painting in the gallery dates back to the early 18th century.

The only gallery in Asia to display silver artefacts alone is the silver gallery of the City Palace Museum, Udaipur. Beautifully curated in the Amar mahal, the gallery came to public view on the 3rd of March 2013. The collection in the gallery dates back to the late 18th century. It showcases the variety of craftsmanship



Figure 8: Silver ornaments on the horse

such as Rajasthani, Kutch, Islamic in the galleries. The artefacts displayed were used by the royal family during the different occasions related to them. The artefacts on display exhibit a wide range of objects from items of religious significance, leisure and entertainment, personal items, utensils, horse and elephant ornaments and items used in transportation, among other objects. The Gokul Niwas Gallery displays the various textiles of the royal family. The gallery shows the transition in the use of fabrics and designs in the royal family's wardrobe. It gives a glimpse into the traditional outfits worn by the royal family during festivals and other important events. The different types of textile works on display are the traditional outfits for men, Angrakha and Choga, the finely woven Ghagra and Choli, sarees and shawls with details for women and the royal children's apparel and caps. The collection also exhibits other works such as the silk covers of chairs, palanquins, embroidered carpets, door hangings, etc.

The Saraswati Vilas Gallery showcasing the collection of Royal Musical Instruments and the Raj Niwas Gallery displaying the regal mode of transport are two other galleries in the museum. The Saraswati Vilas Gallery displays a wide range of musical instruments used by the royal family and the artisans in the royal court. The love for arts has inspired the *Maharanas* to take up performing arts as a passion and show particular interest in them. Some of the instruments on display are Pakhavaj, Piano, Harmonium, Kamayacha, a traditional Mewari instrument, Violin, Taus, Sitar, Tabla, Tanpura, and Gramophones among other instruments. Many of the instruments have been passed down over the generations and are nearly two centuries old. The Raj Niwas Gallery brings to life the scenes from movies and fairy tales alive by

showcasing the different modes of transport in the olden days. The royal family's women travelled in palanquins that were closed and lavishly decorated, while the men travelled in different modes such as *howdahs* and *pharkies*. All the different modes of transport were made to showcase the royal grandeur.

Som Niwas Gallery, also known as the Divine Gesture gallery, exhibits the stone sculptures from the *Gurjara-Pratihara* style of architecture. The stone sculptures are

sourced from the vicinity of the *Shree Eklingnath Ji* temple, Kailashpuri. The collection can be broadly classified into four sections.: *Surasundaris*, Gods, Goddesses and Animal motifs / Memorial stones. With 105 stone sculptures on display, the gallery showcases the beautiful craftsmanship of the region's artisans. Located before the sculpture gallery is the Jas Prakash Gallery. It showcases the temple architecture of Mewar from the 10th



Figure 9: Geometry and patterns inside the City Place Museum

century CE. The gallery provides an insight into the construction of the different areas of the Palace and the surrounding structures of the area from the 16th century to the 19th century.

5 - Results and Discussion

5.1. Museum Marketing

Most of the museums in India limit their concept of marketing to that of publicity or public relations. However, the concept of museum is much broader and aims to link the product of the museum to the intended audiences (visitors) to understand the use of the product to the consumers. The product here refers to the displays in the galleries, temporary exhibitions, outreach programs, educational programs, publications, guides, audio & video services, catalogues, brochures and any other services that the museum offers. The consumers are the visitors, who vary from children to senior citizens, local inhabitants to international tourists, first-time visitors to research scholars and any other people who aim to avail the museum's services.

5.1.1. Government Museum, Chennai

The Government Museum Chennai, established in the year 1851, is a landmark of Tamilnadu. The building complex holds more than six buildings inside its premises. These six buildings house the prized possessions of the century-old museum. It also houses the famous Connemara library. This public library was started in 1853 AD and opened to the public in the June of 1862. Captain Mitchell, the Superintendent, is regarded as the originator of the Connemara Library. The full-fledged functioning of the museum began on December 5, 1896. It is named after the then Governor of Madras, Lord Connemara. The custody of the library was transferred from the Director

of the Museum to the Director of Public Instructions. Many other libraries of the city also functioned from the confines of the library for want of space and facilities in earlier days.

After the Museum celebrated its Centenary on November 27, 1951, a separate building was constructed to showcase the rich bronze collections of the museum. In 1963, a new building came up to cope with the Chemical Conservation work of the artefacts in the museum. The National Art Gallery situated in the complex was initially known as the Victoria Technical Building. This is one of the prominent buildings of the complex. The building for the Contemporary art and the Children's Museum was opened to the public in 1984 and 1988, respectively. The most noted collections of the museum include the famous Raja Ravi Varma paintings, the world-famous South Indian bronzes, Tanjore (Thanjavur) armoury, Amaravati sculptures, inscriptions on stones and copper plates, the gold coins of Raja Raja I and Kulothunga I from Dowleshwaram, the copper coins of Chengam, the Adichanallur artefacts, the collection of prehistoric stone implements, the Arikamedu Roman artefacts, the complete skeleton of the whale obtained on the shores of Mangalore and the crystal reliquaries of Bhattiprolu Stupa.

The Department of Museums is the governing authority of the Government Museum, Chennai, and other district museums in the state of Tamilnadu. All the district museums in the state fall under the preview of the Government Museum Chennai. There are twenty district museums which are all multipurpose museums. They are established to preserve the artistic, cultural, natural and scientific objects in different regions for the benefit of the public. The district museums are closed on Fridays and

all national holidays. The twenty-district museum is located in: Coimbatore, Cuddalore, Erode, Kanchipuram, Kanyakumari, Karur, Krishnagiri, Madurai, Nagapattinam, Ooty, Palani, Pudukkottai, Ramanathapuram, Salem, Sivagangai, Tiruchirappalli, Tirunelveli, Tiruvarur, Vellore and Virudhunagar.

The Head of the Department of Museums is the Director of Museums. The Director of Museums wields administrative control over the staff of the Government Museum, Chennai, and the district museums. The Director of Museums oversees all the activities of the museum. The organisational structure of the museum functions with the Director of Museums as its topmost authority.

The Director of Museums is the head of the Department of Museums for the Government of Tamil Nadu. The Director of Museums is authorised to take decisions on subject matters of planning activities related to the Department of Museums, obtaining funds for various schemes through the government of Tamilnadu, allocating the funds received from the state to the various district museums, approving the schemes related to the district museums and the Government Museum, Chennai and the execution of the schemes and projects approved by the government of Tamilnadu.

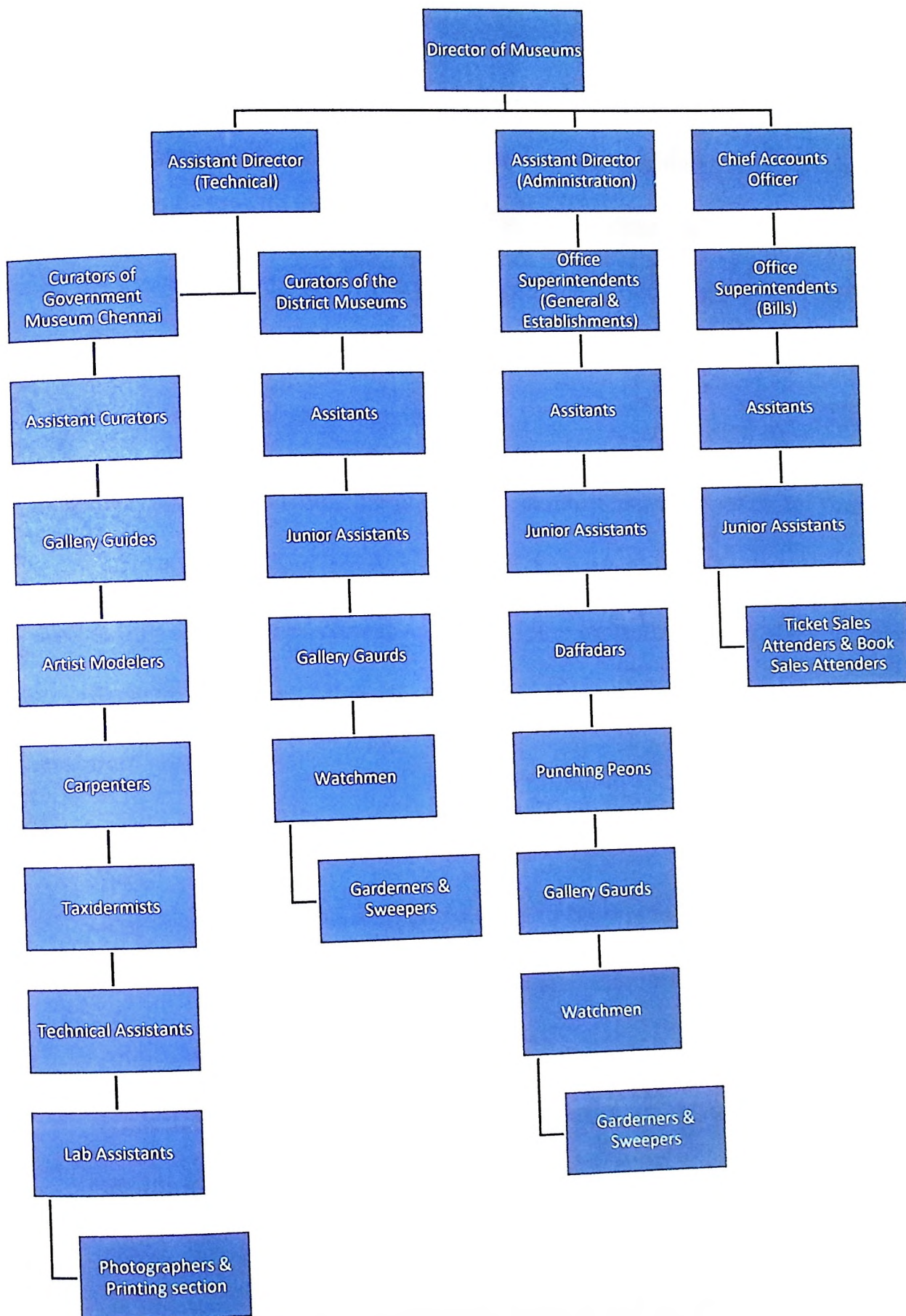


Figure 10: Organisational Structure of the Department of Museums

The assistant director (Technical) is responsible for organising and supervising the activities of the Government Museum Chennai and the district Museums. The assistant director (Administration) is in charge of all the administrative works of the Department of Museums. He manages and supervises the staff and the management of all the museums in the state. The Chief Accounts Officer takes care of the financial matters of the museums. He handles the budget expenses of the Government Museum, Chennai and the 20 district museums.

The Department of Museums maintains and administers the government museums in the state to seek education and recreation for the common public. It creates the right platform for education and recreation by providing examples and illustrations with the real objects in the form of artefacts in its galleries. The major objectives of the department are:

- Collection and Preservation of artefacts & specimens
- Scientific storage and aesthetic display of objects for visitors
- Documenting the collections, including cataloguing, publishing of printed catalogues, books, journals, etc.
- Undertaking Research Activities individually or in association with other Institutions, Universities and facilitate the research scholars and students by giving access to the collections and information
- Conducting periodical exhibitions, lectures and programmes as part of the educational activities
- Conservation and restoration of museum objects through chemical conservation

The department of Museums with the objectives mentioned above aims to fulfil the needs of the people coming to visit the government museums from near and far places. The visitors are expected to make full use of the facilities and the services offered by the museums in different parts of the state.

The Government Museum, Chennai, came on the platform of Facebook in the year 2017. The Department of Museums page handles the posts of the Government Museum, Chennai and the other 20 district museums of the state. The museum and the public can post the posts on the museum page—the Museum posts about the various activities that the museum organises. The museum's presence on YouTube has started only after the COVID-19 pandemic. The Government Museum, Chennai, uses YouTube as a medium of telecasting the workshops and seminars conducted by them. The Government Museum, Chennai, has conducted four workshops from October 2020 to March 2020. the workshops are conducted on online meeting platforms. All the workshops conducted by the museum are free of cost and accessible to the public at large. The museum uploads the workshops and seminars on the YouTube channel for the benefit of the common public. The YouTube channel of the museum has 966 subscribers. The use of the virtual medium to conduct such workshops and seminars have come to the fore in the museum only after the pandemic. The museum conducts various seminars and workshops on a regular basis, but the change to the online mode is attributed to the conditions created by the pandemic. In the pre-COVID-19 conditions, the workshops and lectures were conducted inside the museum's campus, in the museum theatre.

5.1.2. City Palace Museum Udaipur

The onset of the pandemic ushered in new ways to engage with the people around the world. Necessity pushed people to explore and take advantage of all the resources provided to them. Social media is one platform that has helped people to keep themselves updated during the pandemic. The platform has also been used as a tool to spread and keep the sector of heritage alive during the crisis. Museums have utilised the platform to their advantage and have kept their audiences engaged and active in the pandemic. The new and innovative methods used by the museums have also brought in many more visitors to the virtual platform, who are here to stay much after the return of normalcy.

The City Palace Museum has organised seven workshops after the pandemic. The first online workshop conducted by the museum was "Concertina: A hands-on interactive workshop" in the month of August. In the same month, it conducted two other workshops, "*Araish*: A lime finishing technique from ages" and "Scrolls – A hands-on, interactive workshop on the cloth-based *Phad* Paintings". Both the workshops together garnered a response of 51 participants in total. The month of October brought in three more online workshops to the audiences. For 49 interactive participants, the museum organised "*Astra Shahtra*: An exploration of the Arms of Mewar, from Survival to Combat", "*Shastra Parirakshan*: An Arms and Armour Conservation Project" and "Lime Plaster – A traditional material and technique for historical structures" online sessions. In November, the museum engaged with an audience of six people through an online session on the visual narratives of the paintings in the *Chitram ki Burj* complex.

Twitter

The presence of the museum on the Twitter platform has increased after the pandemic. The Twitter handle of the City Palace Museum was started in January 2017. The museum had posted 529 tweets from the date of joining Twitter until the end of May 2021.

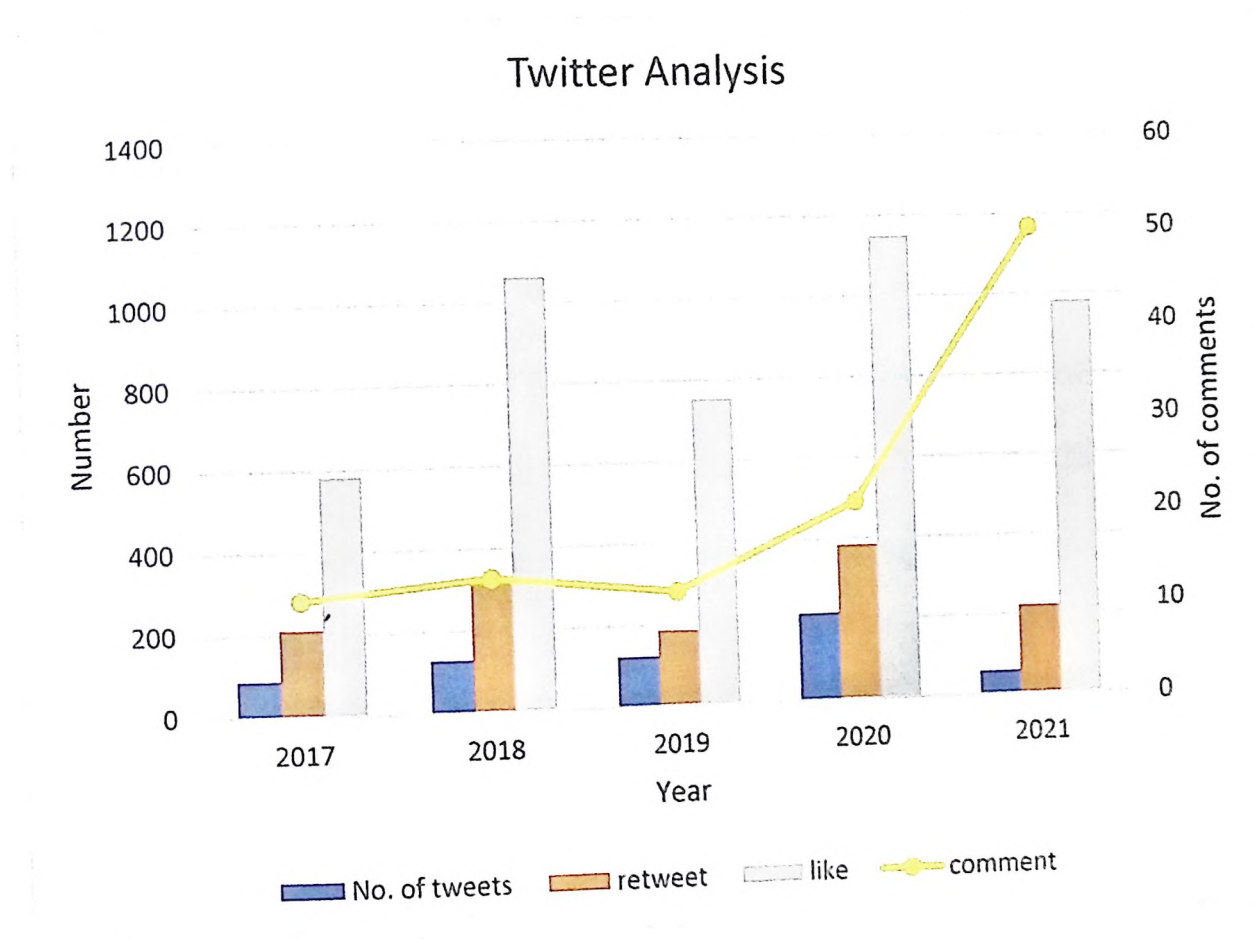


Figure 11: Total analysis of the tweets and engagement on the Twitter platform

The total number of tweets on Twitter has seen an increase after the lockdown came into force in March 2020. The first two months of its presence on the platform saw the museum engaging very actively with the online audiences. In January and February 2017, the City Palace Museum, Udaipur posted 27 and 22 posts, respectively. This engagement with the audience came down drastically, and in the months from June to October 2017, the museum posted no tweets on the platform. The museum increased

its engagement with the audiences after this and had an average of nine posts per month until 2019. Figure 3, shows the variation in the number of tweets the museum has posted in the different months from 2017 to 2021.

The highest number of tweets posted by the museum is seen in May and June of 2020. This is the period corresponding to the National lockdown imposed in the wake of the pandemic. The museum had to rely completely on the virtual medium to engage with the audiences. The peak experienced in the months of May and June sees a decrease in July. The dipping activity on the platform can be attributed to the need to do preparations for the opening of the museum to the public. After reopening the museums to offline visitors, the museum witnessed a reduced online presence, but the engagement of the museum with the online audiences still remained higher than in the pre-COVID-19 period. The museum has constantly engaged with online visitors even after reopening its site.

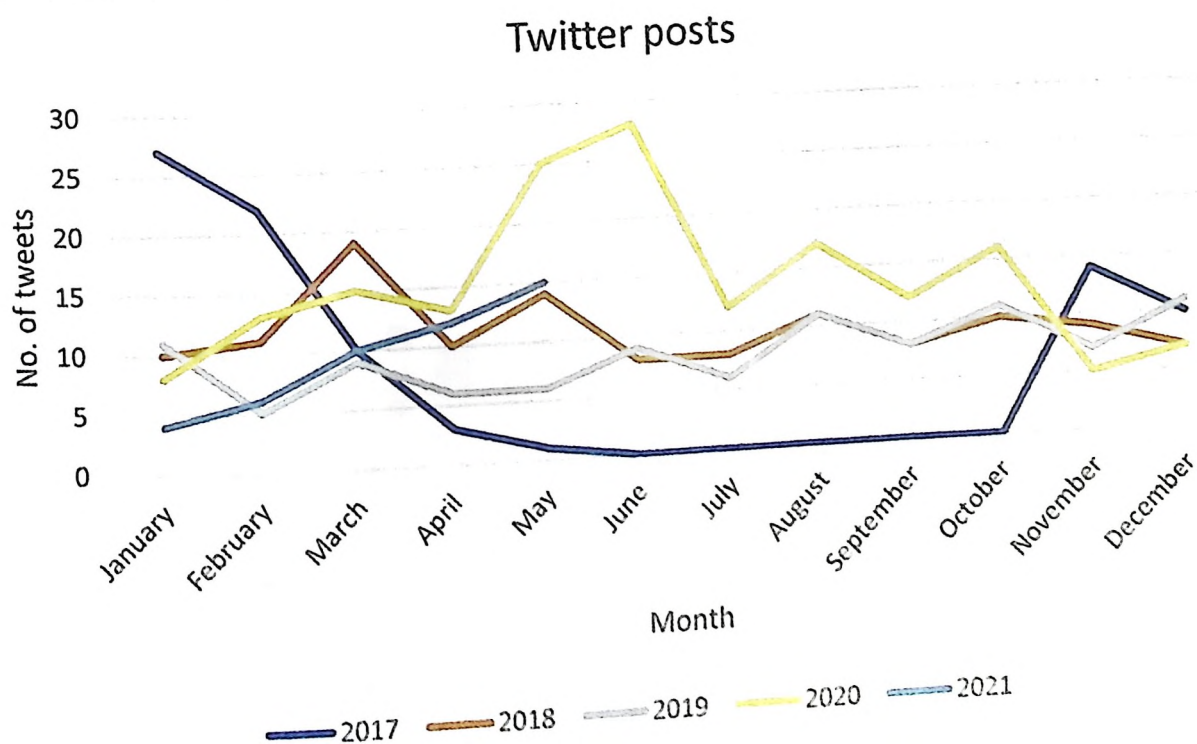


Figure 12: Number of tweets during different months

The analysis of the tweets through the years shows that there has been a continuous increase in the number of tweets over the years. However, the percentage increase in the total number of posts is seen a drastic rise in the year 2020. The increase in the tweets from 2019 to the year 2020 is 171%. This is comparatively higher than the next highest change in the number of tweets seen in the year 2017 to 2018 (154%). This increase in engagement with the community can be attributed to the initial phase of being present on the platform. Also, the museum was inactive on the platform during June, July, August, September and October 2017.

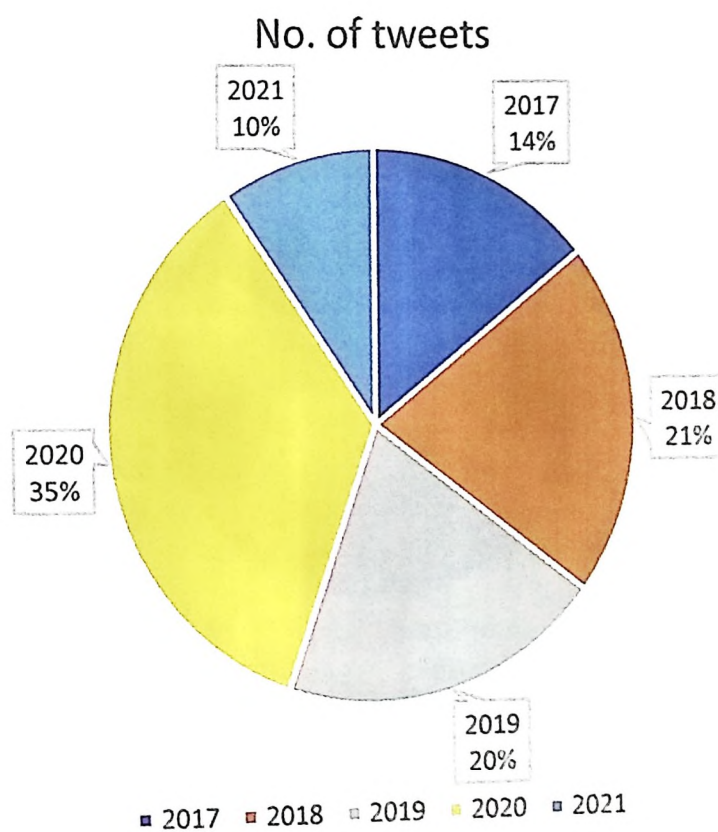


Figure 13: Percentage of tweets in different years

The retweets, likes and comments are the ways of looking at the engagement of the audience with the tweets posted by the City Palace Museum Udaipur. Online visitors engage with content posted on the platform by the museum through liking, retweeting

or commenting on the tweet. The engagement of the audience with the tweets of the museum sees an increase in the post-COVID-19 pandemic. The average retweets after the pandemic are 35, while the average retweets for the previous two years are only 20. The total number of tweets by the museum in the 38 months before the pandemic stands at 333, while in the lasts 14 months after the pandemic, the museum's tweets have been retweeted 197 times. The engagement of the audience during this period also improved from 778 retweets before the pandemic to 533 retweets in the post-pandemic period.

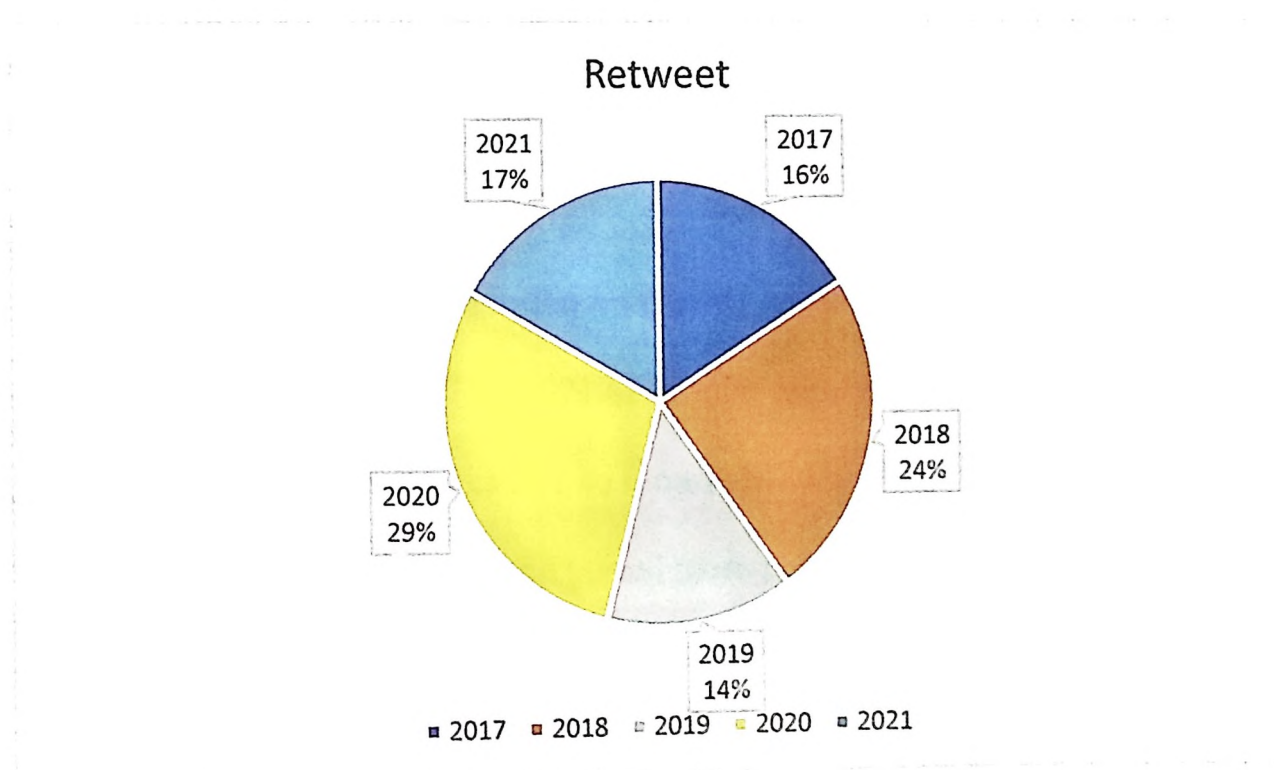


Figure 14: Percentage of retweets in different years

The likes and comments on the tweets also show a similar trend of increasing after the pandemic. The percentage of comments on the tweets of the various years stand as 11.01%, 12.84%, 11.01%, 19.27% and 45.87% for the years 2017 to 2021, respectively. The percentage of likes on the tweets of the various years stand as

12.85%, 23.48%, 16.63%, 25.38% and 21.67% for the years 2017 to 2021, respectively. The percentage of likes and comments on the tweets have become more significant in the year 2021. This shows that the museum has improved its engagement with the audiences after the pandemic.

Instagram

The presence of the museum on Instagram has increased after the pandemic. The Instagram handle of the City Palace Museum was started in January 2017. The museum had posted 637 posts from the date of joining Instagram until the end of May 2021.

Figure 6, shows the variation in the number of posts the museum has posted in the different months from 2017 to 2021. The total number of posts on Instagram has increased after the lockdown came into force in March 2020. When the museum came into the platform, it was active and posted more in the first few months of 2017. The number of posts on Instagram kept decreasing and reached zero in the month of May. The museum was inactive on the platform from May until October 2017 and became active again on the platform. The museum increased its engagement with the audiences after this and had an average of nine posts per month until 2019.

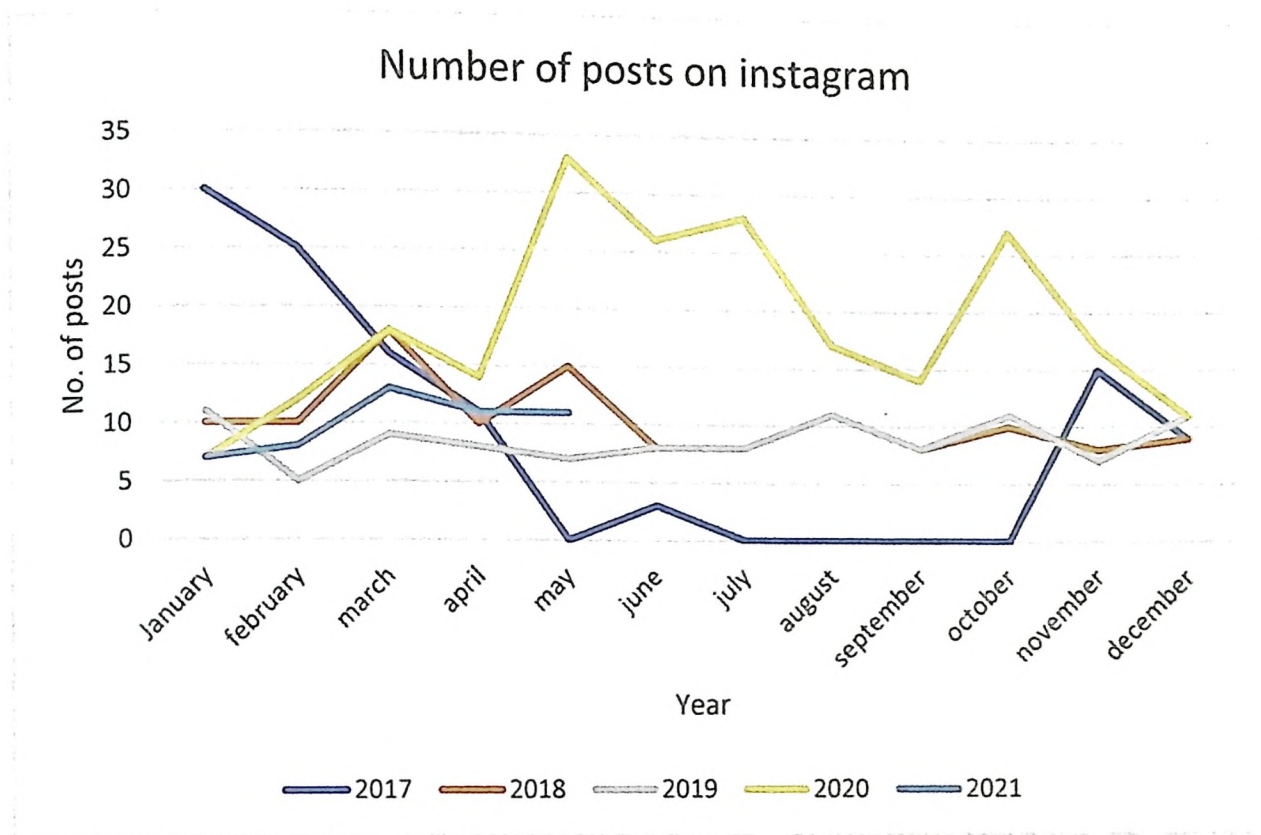


Figure 15: Number of posts during different months

The highest number of tweets posted by the museum is seen in the months of May, June and July of 2020. This is the period corresponding to the National lockdown imposed in the wake of the pandemic. The museum had to rely completely on the virtual medium to engage with the audiences. The peak experienced in the months of May, June and July, sees a decrease in August and September. The dip in activity on the platform can be attributed to the need to do preparations for the opening of the museum to the public. After reopening the museums to offline visitors, the museum witnessed a reduced online presence, but the engagement of the museum with the online audiences still remained higher than in the pre-COVID-19 period. The museum has constantly engaged with online visitors even after reopening its site.

The analysis of the posts through the years shows that there has been a continuous increase in the number of posts over the years. However, the percentage increase in the total number of posts is seen a drastic rise in the year 2020. The increase in the tweets from 2019 to the year 2020 is 177%. This is comparatively higher than the next highest change in the number of tweets seen in the year 2017 to 2018 (112%). This increase in the engagement with the community in the year 2017 to 2018 can be attributed to the initial phase of being present on the platform. Also, the museum was inactive on the platform during the months of June, July, August, September and October 2017.

The likes and comments on the posts are ways of looking at the engagement of the audience with the posts posted by the City Palace Museum Udaipur. Online visitors engage with content posted on the platform, liking or commenting on the post. The engagement of the audience with the tweets of the museum sees an increase in the post-COVID-19 pandemic. The total number of posts by the museum in the 38 months before the pandemic stands at 357, while in the lasts 14 months after the pandemic, the museum has posted 255 posts.

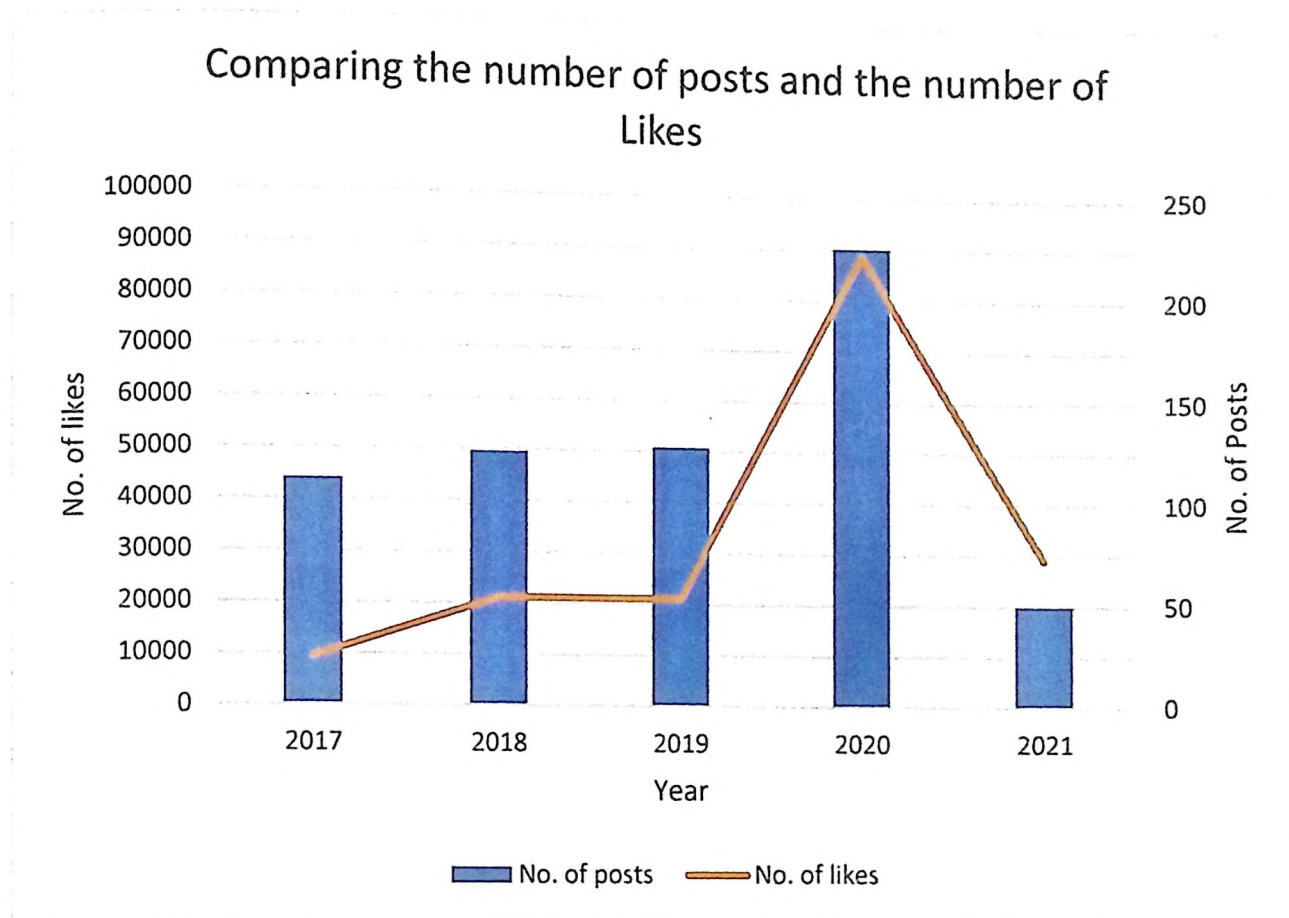


Figure 16: Comparing the number of posts and the number of Likes

The engagement of the audience during the period improved and showed a significant rise as likes and comments on the posts show a similar trend of increasing after the pandemic. The percentage of comments on the posts of various years stand as 12.47%, 16.67%, 16.67%, 39.97% and 14.23% for the years 2017 to 2021, respectively. The percentage of likes on the posts of various years stand as 5.51%, 12.45%, 12.45%, 52.43% and 17.15% for the years 2017 to 2021, respectively. The percentage of likes and comments on the posts have become more significant in the year 2021. This shows that the museum has improved its engagement with the audiences after the pandemic.

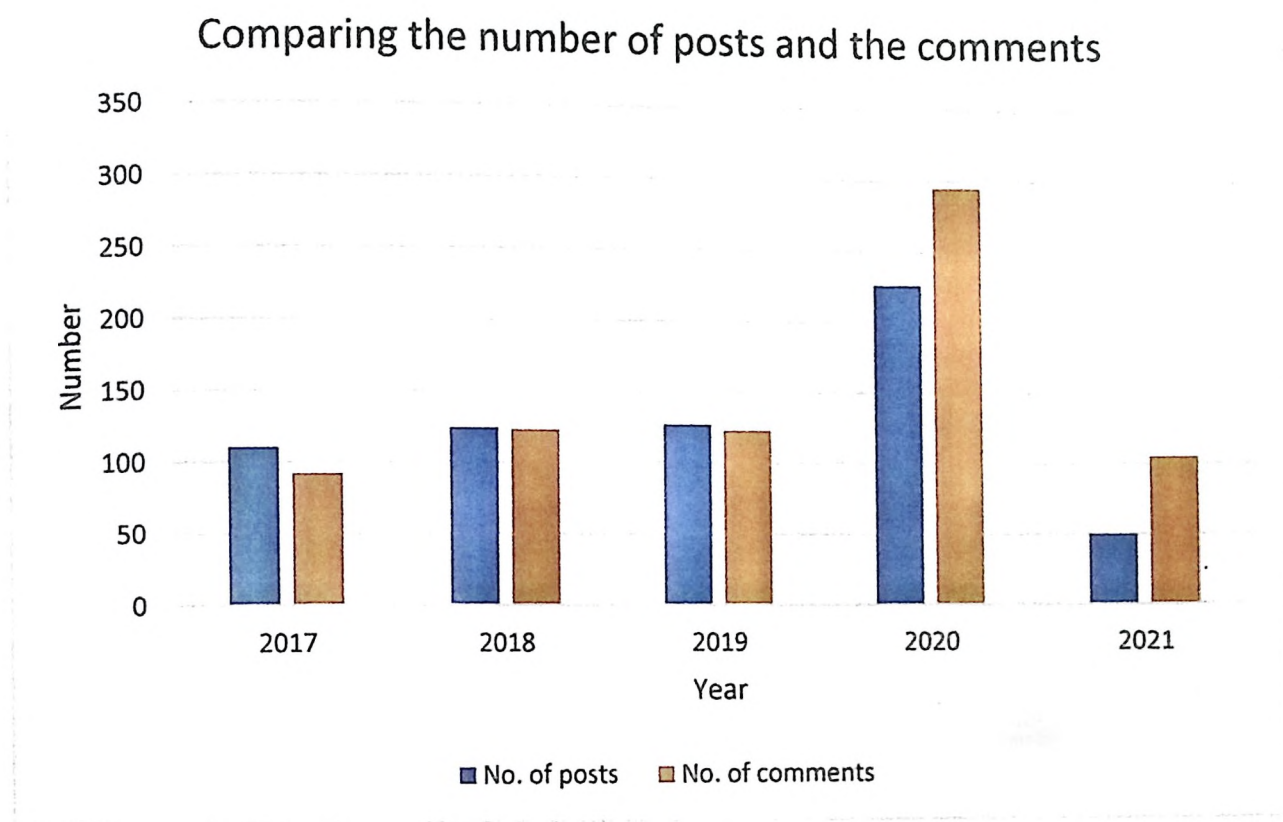


Figure 17: Comparing the number of posts and the number of likes

Facebook

The presence of the museum on Facebook has increased after the pandemic. The Facebook handle of the City Palace Museum was started in January 2017. The museum had posted 594 posts from the date of joining Facebook until the end of May 2021. Figure 10, shows the variation in the no of tweets the museum has posted during the different months from the year 2017 to 2021. The total number of posts on Facebook has increased after the lockdown came into force in March 2020. When the museum came into the platform, it was active and posted more in the first few months of 2017.

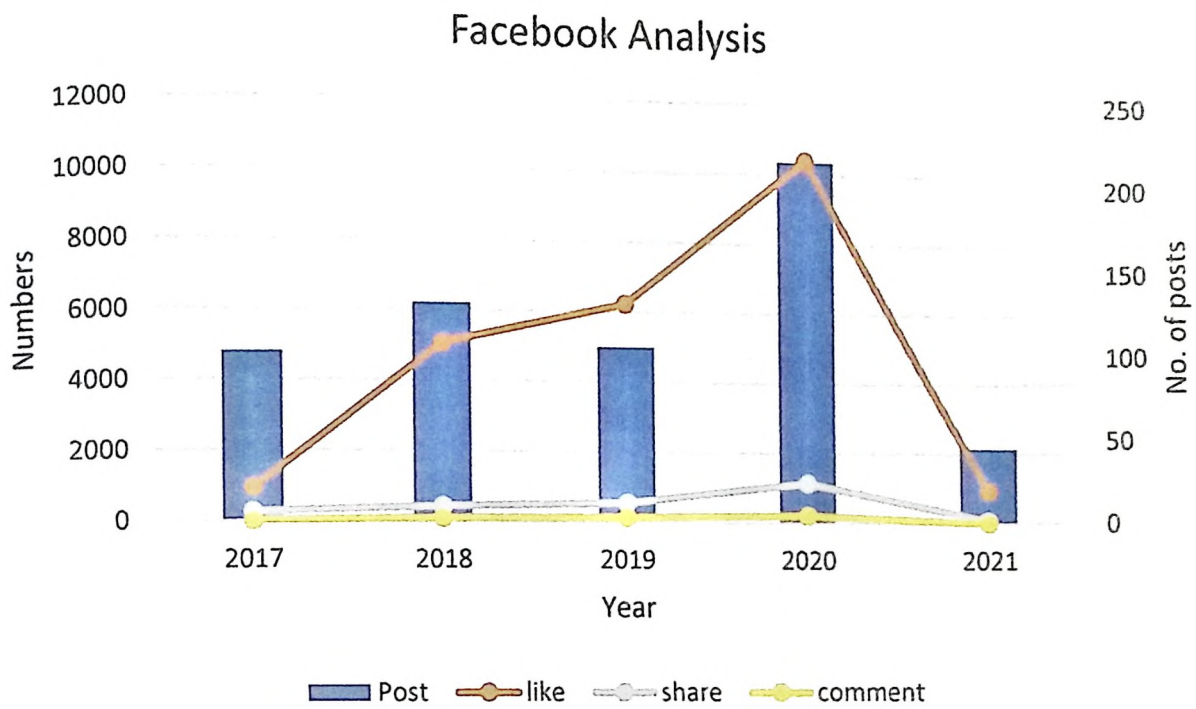


Figure 18: Total analysis of the posts and engagement on Facebook

The number of posts on Facebook kept decreasing and reached zero in the month of May. The museum was inactive on the platform from May until August 2017 and became active again on the platform. The museum increased its engagement with the audiences after this and had an average of nine posts per month until 2019.

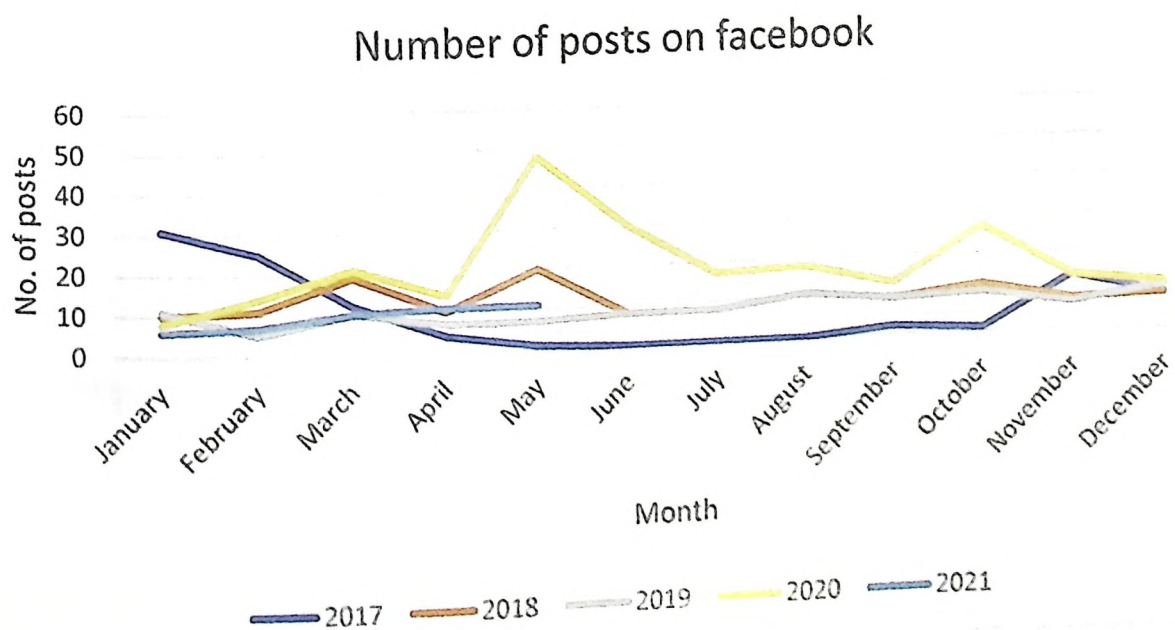


Figure 19: Number of posts during different months

The highest number of posts posted by the museum is seen in the months of May and June of 2020. This is the period corresponding to the National lockdown imposed in the wake of the pandemic. The museum had to rely completely on the virtual medium to engage with the audiences. The peak experienced in the months of May and June sees a decrease in July. The dip in activity on the platform can be attributed to the need for the reopening of the museum to the visitors. After reopening the museums to offline visitors, the museum witnessed a reduced online presence, but the engagement of the museum with the online audiences still remained higher than in the pre-COVID-19 period. The museum has constantly engaged with online visitors even after reopening its site.

The analysis of the posts through the years shows that there has been a continuous increase in the number of posts over the years. However, the percentage increase in the total number of posts is seen a drastic rise in the year 2020. The increase in the posts from 2019 to the year 2020 is 207%. This is much higher than the next highest change in the number of tweets seen in the year 2017 to 2018 (129%). This increase in the engagement with the community in the year 2017 to 2018 can be attributed to the initial phase of being present on the platform. Also, the museum was inactive on the platform during the months of June, July, August, September and October 2017. The number of posts on Facebook witnessed a decrease in the year 2018 to 2019 as only 104 posts were posted in 2019 compared to 129 posts in the year 2018.

The likes, shares and comments on the posts are ways of looking at the audience's engagement with the posts posted by the City Palace Museum Udaipur. Online visitors engage with content posted on the platform by liking, sharing or commenting on the

posts. The engagement of the audience with the posts of the museum sees an increase in the post-COVID-19 pandemic. The total number of posts by the museum in the 38 months before the pandemic stands at 360, while in the lasts 14 months after the pandemic, the museum has posted 261 posts.

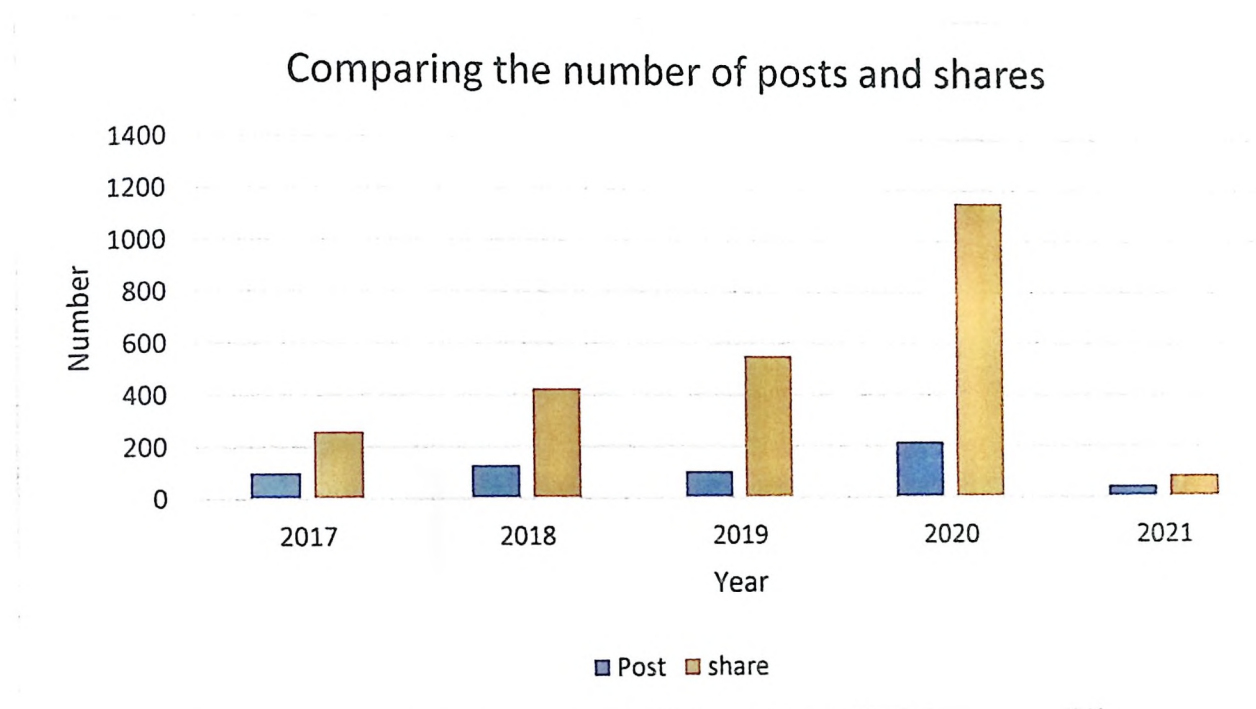


Figure 20: Comparing the number of posts and shares

The engagement of the audience during the period improved and showed a significant rise as likes, shares and comments on the posts show a similar trend of increasing after the pandemic. The percentage of shares on the posts of various years stand as 10.50%, 17.19%, 22.29%, 46.57% and 3.45% for the years 2017 to 2021, respectively. The percentage of comments on the posts of various years stand as 3.21%, 19.06%, 29.55%, 45.61% and 2.57% for the years 2017 to 2021, respectively. The percentage of likes on the posts of various years stand as 4.00%, 21.46%, 26.39%, 44.16% and 4.00% for the years 2017 to 2021, respectively. The percentage of likes and comments

on the posts have become more significant in the year 2021. This shows that the museum has improved its engagement with the audiences after the pandemic.

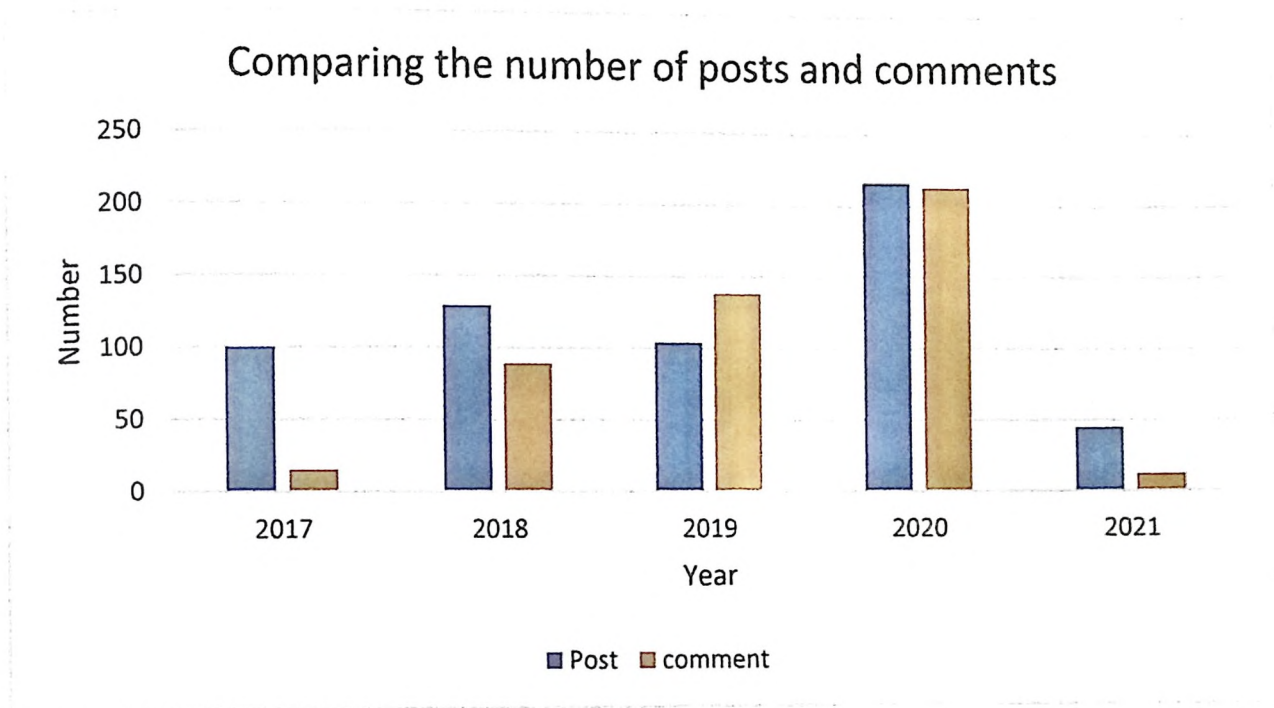


Figure 21: Comparing the number of posts and comments

5.2. Financial Position

One of the major sources of income for the City Palace Museum, Udaipur, is its revenue from the entrance tickets. Housed inside the Palace, there are separate charges for entry into the Palace and entry into the museum complex. The entrance ticket of the City Palace Museum is priced as follows:

	Fare
Adult	300/-
Children	100/-

Table 1: Entrance fee to the City Palace Museum Udaipur

Concessional tickets are provided at 100/- to students with ID cards and students accompanied by teachers as a part of their educational visit. Senior citizens, Defence, police and paramilitary forces are given a concessional ticket of 200/-. The museum allows and permits casual photography inside its complex. The ticket charges are inclusive of a photography permit. However, additional permission has to be obtained from concerned authorities before taking professional or commercial photographs inside the complex.

As the entrance tickets are the main source of income for the maintenance of the museum, the number of visitors to the museum plays an important role in the maintenance and upkeep of the museum. With a history of more than 1300 years to the credit of the royal family of Mewar, the city and the Palace is well known among national and international tourists alike. Both national and international visitors throng the complex to enjoy and savour a piece of the royal history.

The museum receives lakhs of visitors every year. The monthly visitor count of the museum generally varies from 50,000 to 1,50,000. Located in the deserts of Rajasthan, the climatic condition plays an important role in the number of visitors during the different months. The number of visitors to the museum complex increases in the pleasant winter months and sees a gradual decrease in the summer season. The months from October to January receives more than one lakh visitors. The total number of visitors visiting the museum from the year 2017 to 2020 is represented in the graph below. The number of visitors who visited the museum decreased sharply for the year 2020. The decrease in the number of visitors in the year 2020 can be attributed to the impact of COVID-19. The museum had to close the doors to the public from mid-

March to the end of June due to the nationwide lockdown. Even after the museum's reopening, the number of visitors to the museum was not equal to the pre-COVID condition. The restriction of foreign tourists into the country also played an important role in the reduction of visitors to the museum.

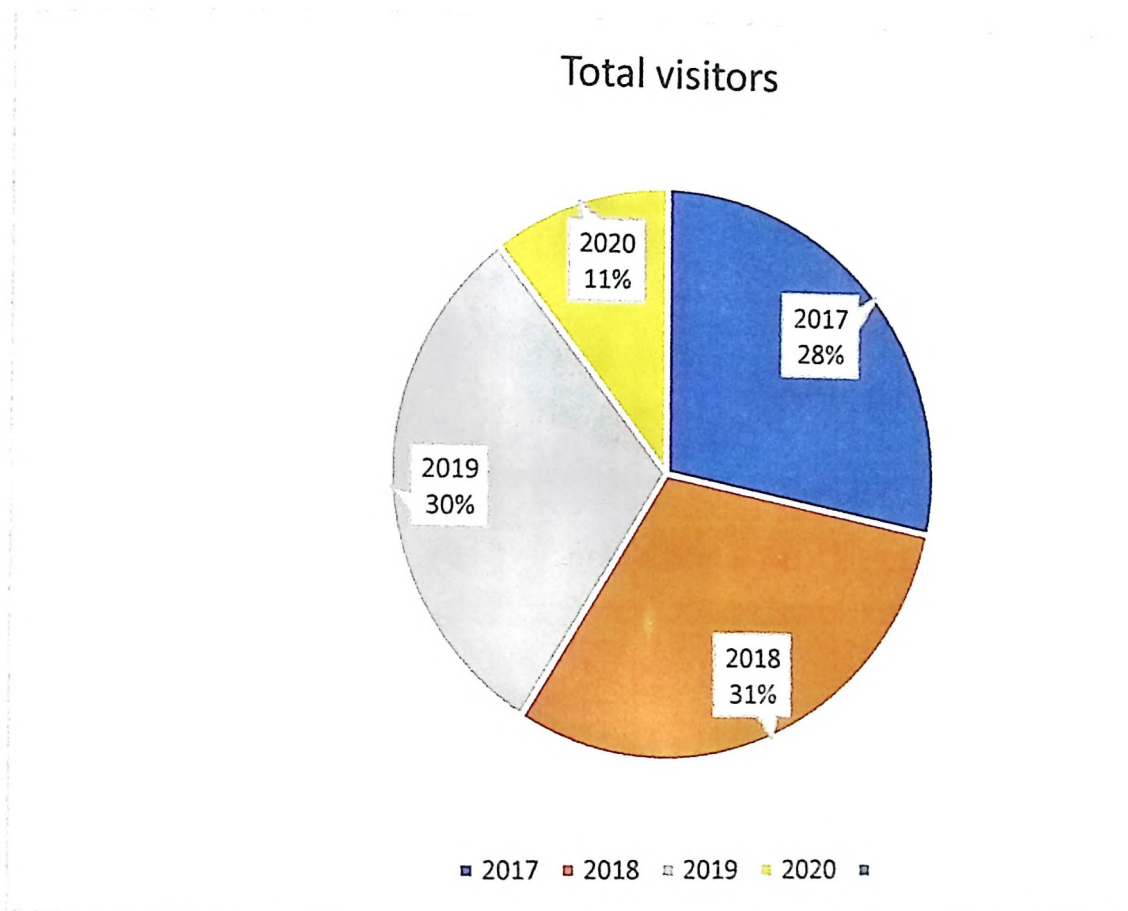


Figure 22: Percentage of visitors in different years

The reduction in the number of visitors to the museum affected the flow of funds to the museum. The revenue collected from the tickets dropped during the year 2020 due to the pandemic. The museum became out of bounds to the public for more than three and a half months. The revenue collected during this period through ticketing became zero. Even after reopening the museum, the number of visitors reduced due to the fear and restrictions in place. This reduced the revenue further. The total revenue received

from the tickets during the year 2020 comes as 35% when compared to the previous year data (2017-2019).

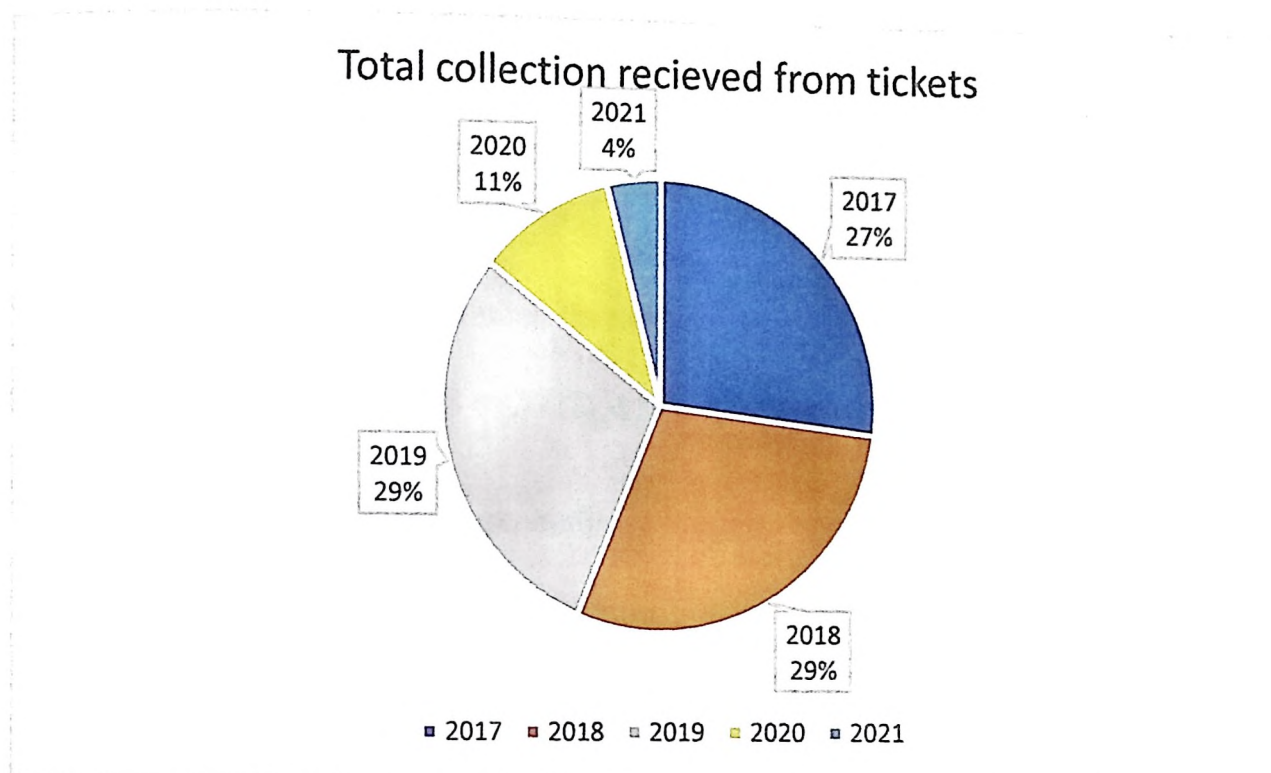


Figure 23: Total collection received from tickets

The Government Museum, Chennai, is funded by the Government of Tamilnadu. The Department of Museum comes under the Ministry of Tourism, Art and Culture in the state of Tamilnadu. The funds to the museum are allocated after the Department of Museums submits its proposed budget to the ministry. The minister in charge of the ministry then represents the proposed budget in the assembly to get the required grant from the state government. The Government of Tamilnadu allocates funds to the Government Museum Chennai and all the other district museums in the state. The advance budget for the museum is submitted two years in advance to the government. The funds to the museum for any financial year is approved in the preceding year's assembly session. The major sources of expenditure for the museum fall under three categories: Salary, Contracts, Rent and Maintenance.

- Salary: Includes pay and all other allowances provided to the employees
- Contracts: Includes payments made to non-permanent workers
- Rent and Maintenance: Includes rent, periodical maintenance, office maintenance and other maintenance charges incurred by the museum in a financial year.

The museum has variably reduced its expenditures when the estimated budgeted cost of four financial years (2018 to 2022) is taken into account.

The following compares the expenditure incurred by the museum under four major heads during four financial years.

S.No.	Particulars	Financial Year (FY)			Reasons for Increase/Decrease
		2018-2019 and 2019-2020	2019-2020 and 2020-2021	2020-2021 and 2021-2022	
1	Salary	-0.81%	5.52%	14.25%	An increase in percentage in FY 21-22 is due to an increase in the number of employees.

2	Professional and contract payments	32.99%	5.36%	0.00%	During FY 19-20, it has incurred more contract payments when compared to FY 18-19
3	Rent and Maintenance	7.71%	60.25%	2.83%	The reason for an increase of 60% is due to an increase in the machinery and equipment maintenance cost
4	Museum Improvement cost	No cost was incurred during the FY 18-19. But the museum has incurred improvement cost more than Rs. 80 lakhs during the year FY 19-20.	-39.17%	-80.00%	Major portion of the improvement cost has been incurred only during FY 18-19 and 19-20. Not many improvements were made during the other two years

Table 2: Comparison of the Government Museum Chennai's expenditure

For comparison purposes, the Final modification appropriation has been considered for the financial year 2020-2021 and 2021-2022. The analysis of the data reveals that salary and other allowances constitute more than 70% of the expenditure incurred by the museum. Rent and maintenance expenditure form more than 11% of the museum's expenditure. The payments made to contractors form 8% of the museum's expenditure. While all the other expenditures constitute 10% of the expenditure.

The Department of Museums, main aim lies in promoting the heritage of the country through education and awareness. All the steps it undertakes lies in the interest of serving the community. The educational programs, special lectures, and workshops conducted by the museums are a part of this endeavour to provide the people with means and access to information on the different areas. With the aim of catering to the public, the government museums charge a very nominal rate for entry into the museum. The price value for entry into the Government Museum, Chennai is as follows:

	Indian	Foreigners
Adult	15/-	250/-
Children	10/-	125/-
School Children	5/-	75/-

Table 3: Entrance fee to the Government Museum Chennai

The premises of the government museum can be accessed without paying any fees, as it is open to the public. The campus of the museum also houses the Connemara library. The entry fees charged are only for a visit to the galleries of the museum. The museum

does not charge the visitors for coming into the campus to enjoy the architectural beauty of the buildings that house these artefacts. However, a separate fee is charged for using the camera inside the galleries. Prior permission has to be obtained if one wishes to capture the artefacts and other information inside the museum complex. The rate for photography inside the Government Museum, Chennai, is the same for the Indian nationals and the foreign nationals.

Photography	Fare
Video	500/-
Camera	200/-

Table 4: Photography charges inside the Government Museum Chennai

The revenue collected from ticketing sales adds to the budget of the museum. Therefore, the number of visitors visiting the museum would directly impact the museum's budget. The museum receives an average of 25,000 visitors every month. The number of visitors to the museum reduced drastically after the pandemic. Museum remained closed to the public for nearly eight months in the year 2020. The revenue collected from the ticket sales for the year 2020 contributes only eight percent to the graph shown below. This shows the impact COVID-19 has had on the visitor rate and, in turn, on the revenue collected through these sales.

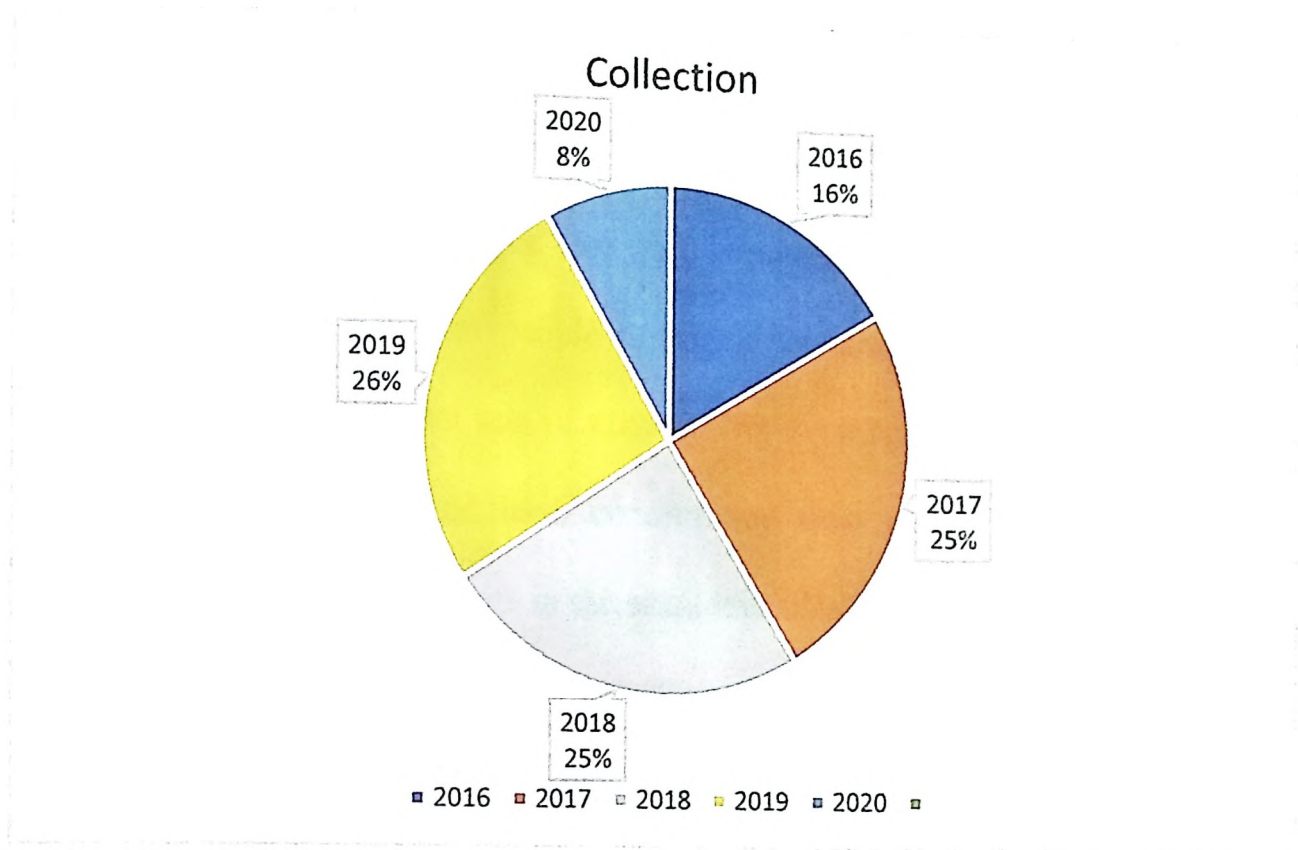


Figure 24: Percentage of revenue collected from ticket sales in the Government Museum Chennai

The cost of the entrance tickets to the district museums under the Department of Museums is as follows. The district museums do not charge for photography inside the museums. School children are given free access to the district museums to spread awareness among them and educate them.

	Indian	Foreigners
Adult	5/-	100/-
Children	3/-	100/-
School Children	Nil	100/-

Table 5: Entrance fee of District museums of Tamil Nadu

5.3. Visitor Perceptions

Museums have neglected their audience for long. Indian museums have treated visitors as a homogenous group of people who visit the museum with interchangeable needs. Visitors are the main set of people to whom the museum caters and is closely connected with the different sets of visitors. But for long, museums have neglected their main stakeholders and have concentrated their energy on conserving and displaying artefacts. The change in the museums' idea of going public and becoming more reliant on the funds received from the visitors and other sectors which focuses on visitors has made museums more concerned and attentive toward the visitors. Museums should engage in conducting more surveys from the visitors to analyse the need and requirements of the visitors to whom they cater. The surveys conducted in the two museums provide the following results.

5.3.1. City Palace Museum, Udaipur

The interview with the 150 visitors in the museum had 41 percent female respondents and 59 percent, male respondents, with 64 % of them falling in the age group of 19 to 30 years. 26% of the respondents were in the category of 31 to 60 years. The respondents interviewed were mostly working personnel and college students, with the former occupying 63% of the responses.

More than 3/4th of the visitors was visiting the museum for the first time, while the other 21% of the visitors who have visited the museum before were visiting the museum only for the second time. The museum visitors thronged the campus mainly

for the recreational services provided by the museum as 60% of the visitors contributed their visit to this category. Friends and family were the major sources for knowing about the museum and the Palace. In comparison, 30% of the visitors knew about the museum through social media accounts.

84% of the visitors showed interest in revisiting the museum in the future. Half the visitors to the museum were more than satisfied with the museum, while 3/4th of the visitors was also satisfied with the services offered by the museum. Only 7% of the visitors were dissatisfied with the museum, while 13% were dissatisfied with the services offered inside the museum. Nearly 15% of the visitors reported that their reason for dissatisfaction was the lack of adequate water points and washroom facility. Though the visitors were happy with the services of the museum, 94% of visitors made no purchases from the museum shops or cafeteria.

Online Activity

The museum has an online presence on various social media sites such as Twitter, Instagram, YouTube and Facebook. These social media handles offer the museum a platform to connect with visitors. The museum also maintains a separate website to give information about the museum and the services it offers. The survey on the awareness about the social media pages and the website revealed the following information. Nearly 40% of the visitors did not know about the museum's online website. 36% of the visitors came to know about the website after the COVID-19 induced lockdown while, while 21% of them knew about the museum even before the pandemic.

Only 23% of the visitors have gone through the museum's online website at least once. Out of these respondents, 80% of them feel the information provided on the website gives a complete view of the museum and the various services offered inside the complex. Some of the suggestions to improve the website mentioned the need for the museum's website to make it more prominent on the different search engines.

53% of the visitors to the museum were unaware of the museum's online presence. The most popular social media handle among the visitors was Instagram, followed by YouTube and Twitter. Only 20% of the visitors followed the museum on at least one of their social media accounts. Instagram and YouTube had the greatest number of followers, followed by Facebook. Only 11% of the visitors knew about the museum's online activities (workshops or webinars) post-COVID-19. 75% of the respondents who knew about the program found the content interesting and engaging.

Half of the respondents to the survey showed interest in willing to be a part of the museum's online activities in the future, while 30% of them were disinterested in joining the online activities. 75% of the respondents even wanted the museums to provide some of their services online. Among the 150 respondents to the survey, half of the respondents were satisfied, while 40% of the visitors were highly satisfied with the experience of the museum on the whole. The other 10% of the respondents shared their experience as being neutral and highly unsatisfactory as 8% and 2%, respectively.

5.3.2. Government Museum, Chennai

The interview with the 150 visitors in the museum had 47 percent female respondents and 53 percent, male respondents, with 53 % of them falling in the age group of 19 to 30 years. 28% of the respondents were in the category of 31 to 60 years. The respondents interviewed were mostly working personnel and college students, with the former occupying 54% of the responses and the latter occupying 30% of the responses.

80% of the visitors were visiting the museum for the first time, while the other 21% of the visitors who have visited the museum before were visiting the museum only for the second time. 32% of the museum visitors thronged the campus mainly for recreational services, while 10% of them came for educational purposes. The rest of the visitors varied between coming to the museum for other activities such as research, to view a particular gallery, to participate in an activity, etc. 63% of the survey attendees belonged to Chennai while the rest of them were tourists from other areas who had come to visit the museum. Friends and family were the sources of information and awareness among 50% of the respondents for knowing about the museum. While 28% of the visitors came to know about the museum through the internet.

The museum houses a small cafeteria run by the government milk supplying unit called Aavin. Nearly 90% of the respondents visited the cafeteria and purchased items from the shop. The museum visitors feel the entry ticket of the museum is nominal or even less. 90% of the visitors showed interest in visiting the museum again in the future, while 10% were indifferent to the idea. More than half the visitors to the museum were satisfied with the museum, while 80% of the visitors were also satisfied

with the services offered by the museum. 43% of the visitors were mentioned that the museum exceeded their expectations and was very happy with it.

Online Activity

The museum has an online presence on social media sites such as YouTube and Facebook. These social media handles offer the museum a platform to connect with visitors. The museum also maintains a separate website to give information about the museum and the services it offers. The survey on the awareness about the social media pages and the website revealed the following information. Nearly 34% of the visitors did not know about the museum's online website. 34% of the visitors came to know about the website after the COVID-19 induced lockdown while, while 31% of them knew about the museum even before the pandemic. Only 42% of the visitors have gone through the museum's online website at least once. Out of these respondents, nearly 50% of them feel the information provided on the website gives a complete view of the museum and the various services offered inside the complex.

65% of the visitors to the museum were unaware of the museum's online presence. Among the 45% of the respondents, the most popular social media handle was YouTube, and 58% of the respondents among them followed the museum's YouTube channel. Only 19% of the visitors knew about the museum's online activities (workshops or webinars) during the COVID-19. 82% of the respondents who knew about the program found the content interesting and engaging.

More than half of the respondents to the survey showed interest in being a part of the museum's online activities in the future, while 20% were disinterested in joining the online activities. 72% of the respondents even wanted the museums to provide some

of their services online. Among the 150 respondents to the survey, 61% of the respondents were satisfied, 25% of the visitors were highly satisfied while, 12% of the respondents were neither satisfied nor disappointed with the experience of the museum on the whole.

5.4. Discussions

The results of the study display that the City Palace Museum, Udaipur, has been able to significantly improve its online engagement after the COVID-19 pandemic. The museum has successfully conducted several online workshops after opening its doors to the public. The participation of the audiences with increasing numbers shows the need and desire of audiences to engage in online activities from the comfort of their home. The growth of online sessions by the museum shows the newly found opportunity to engage with the audiences through the online medium. COVID-19 pandemic brought in the increased need to connect through the virtual medium. The increased number of posts by the museum on its social media handles shows the museum's approach to expanding its communication and marketing ideas from the offline medium to the online medium. The engagement shown by the followers on the different social media pages has increased post-March 2020. The engagement of the followers is seen through the increased number of likes, shares, comments and retweets. The museum is most active on its Instagram handle, followed by Facebook and Twitter. The City Palace Museum, Udaipur, has improved its online marketing and promotion.

The Government Museum, Chennai, has begun utilising the virtual medium to promote and engage with visitors after the pandemic. The museum's presence on YouTube is evidence of this change. The Government Museum, Chennai, has been using Facebook since 2017 to promote the various activities of the museum. The museum can improve its engagement with the public by posting more posts related to the museum. The museum can focus on utilising the handle as a medium to share knowledge on the artefacts in the museum. This will increase the interest and awareness about the museum among the common public.

The Government Museum, Chennai, does not have any marketing team that focuses on promoting the museum and its services. The Government Museum, Chennai, has a huge potential to attract more crowds to the place and disseminate knowledge with the vast resourceful artefacts. The creation of a separate team for marketing will help the museum acquire more visitors and fulfil its objectives to its full potential.

The number of visitors has decreased in both the Government Museum, Chennai and the City Palace Museum, Udaipur. The reduction in the number of visitors has affected the City Palace Museum much more significantly than the Government Museum, Chennai, as the income from the sale of Tickets contributes largely to the revenue of the City Palace Museum Udaipur. The Government Museum, Chennai, is funded by the Government of Tamilnadu. Hence the impact of the pandemic on the financial stability of the museum is not visible profoundly. The City Palace Museum, Udaipur, being a trust-based museum, was also able to tackle the economic fund crunch brought in by the pandemic. Though the revenue of the museum had decreased, the museum had managed to cope up and function efficiently.

The survey of visitors to the Government Museum, Chennai and the City Palace Museum, Udaipur revealed that the primary purpose of the visit to both the museums was recreational in nature. The visitors to the museums were satisfied with the services offered by the museum. The Government Museum, Chennai and the City Palace Museum, Udaipur, can take more measures to promote and improve their online website. While nearly 35% of the visitors came to know about the websites only after the COVID-19 pandemic, more than 30% of the visitors did not know of the website. Both the museums can take steps to promote their respective social media handles.

6 - Conclusion

The study has analysed the marketing and financial position of the Government Museum Chennai and the City Palace Museum Udaipur in the pre and post COVID-19 scenario. The analyses of the City Palace Museum Udaipur's social media platforms shows that they have improved their online activities post-COVID-19. On Twitter, Instagram, Facebook and YouTube, the online content released by the museum increased after the pandemic struck the world. The post-pandemic feed in these social media platforms constitutes nearly half of the museum's total feeds from the inception of its journey in these platforms. The engagement of the audiences with the museum through its virtual medium has also increased after March 2020. The museum has three online exhibitions on its website, but the presence of museum's website on the internet is not known to the visitors of the physical site. The presence of the museum on the various social media platform is also known to only half of the visitors, while the number of visitors going back to engage with the museum through its online medium is only a fifth of the total visitors to the museum.

The museum has also started conducting workshops and seminars through the virtual medium after reopening the museum post lockdown. The need for creating online workshops was induced by the pandemic. The number of participants in these virtual sessions has been appreciable. The museum was also able to generate income through these online sessions by making them a paid content. City Palace Museum, Udaipur has engaged the audiences with both paid and freely accessible content on the virtual platform after COVID-19.

The Government Museum Chennai has also improved its online presence. The museum has organised seminars and workshops on virtual meet platforms. The museum has also started its own YouTube channel on which it posts the recorded webinars and workshops for the benefit of the public. The free to access sessions are given by scholars from the respective fields. The presence of a website for the museum can be improved among the visitors, though more than a quarter of the visitors have come to know about the website after the pandemic. The Government Museum Chennai can improve its online presence by engaging more actively and innovatively with the public on various social media platforms. The presence of the museum is not yet found on social media handles such as Instagram and Twitter. The museum can increase the visitor footfall to its physical site by attracting audiences on these social media platforms.

The scope for the museum to educate and attract visitors from within the city and other places can be improved by engaging the audiences in an improved and innovative manner. Creation of a separate team for marketing will help the museum to acquire more visitors and fulfil its objectives to its full potential. The wealth of knowledge, information and leisure that the museum can offer to the visitors through the artefacts, architecture and the campus can be utilised to a greater extent by improving the museum's engagement with the audiences. Visitor experience in the museum can be improved by employing trained guides to tour the complex. This will act as an additional source of income to the museum and will also create employment opportunities for the rising population of the country.

The financial condition of the Government Museum Chennai has not been affected greatly due to the pandemic. The Government Museum, Chennai, is funded by the Government of Tamilnadu. Hence the impact of the pandemic on the financial stability of the museum is not visible profoundly. However, the City Palace Museum Udaipur faced a fund crunch due to the loss of revenue from the sale of tickets. The museum has shown resilience towards the pandemic and will be able to recover from the financial crisis faced because of the pandemic. The museum is looking for ways to generate income from other sources to compensate for the loss in the sales of tickets. Gifts and souvenirs are a great source of joy to those interested and not interested in the museum. The Government Museum Chennai and the City Palace Museum Udaipur have great potential to make souvenirs and articles that are desired by the public at large. Creating portals on their respective websites for visitors to buy and ship souvenirs even through remote locations will create a steady source of income for the museum.

Government Museum Chennai and the City Palace Museum, Udaipur, should take steps to increase the awareness of their online activity among the physical visitors. Creating information pamphlets and brochures with QR codes that link the visitors to its websites and social media platforms can be taken up actively by the museums. This will also help the museums in engaging with its visitors over a sustained period of time and create frequent visitors to the museum.

With the growth of virtual tours and exhibitions, both the museum can engage with the audiences with more than just the artefacts and architecture of the complex. Similar to “In the Clouds” and “Michelangelo: Mind of the Master” exhibitions of the

Stavanger Art Museum and the Getty Paul Museum, Government Museum Chennai and the City Palace Museum, Udaipur can engage with their audience from the stage of inception of a project to its completion. The creation of the “Life in the *Zenana Mahal*” exhibition at the City Palace Museum Udaipur can be converted into mini-episodes showing the process and work undertaken behind the birth of a new gallery. Similarly, the ongoing work and renovation of the “Contemporary Art Gallery” at the Government Museum Chennai can also be filmed and published as mini-episodes. The creation of such new content will attract visitors to both the online and the offline museum platform. Engagement with the public during this process will also generate valuable suggestions and inputs to the museum.

The online marketing of both the museums has increased post-COVID-19. Though both the museum’s online presence has increased post-COVID-19, the awareness about the museum and their online activities are less among the visitors visiting the physical sites. Active promotion of the museum's services among the public will create more demand for the museum at large and will also create additional sources of income for the museum.

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Appendix - 1

Visitor Perception Questionnaire (City Palace Museum Udaipur)

Age: 0-18yrs 19-30yrs 31-60yrs 61yrs and above

Gender: Male Female

Occupation: School Student College student Working personnel Home maker Retired Others

Hometown: Udaipur Others (Please specify)

Have you visited The City Palace Museum, Udaipur before? Yes No

If YES, how often have you visited the museum? Once/twice Few times a year Weekly Monthly

What is your purpose for today's visit? Recreational purpose Educational View special exhibition Theatre Library Research To participate in an activity/competition Others

How did you get to know about the museum? Friends and family Newspaper Social media Internet Online webinar/seminar Workshop Brochure / pamphlet Books Others

What was your perception before visiting the museum?

Were your expectations about the museum met?

Exceeded my expectations Just as expected Not to my expectations

What aspect of the museum did not meet your expectation?

What changes do you wish to see in the museum to meet your expectations?

Have you purchased any item from the museum complex (souvenir shop, cafeteria, etc.) Yes No

If YES, what did you purchase and from where?

Are you happy with the services offered inside the museum (souvenir shop, cafeteria, etc.)? Yes No

If NO, what other services do you expect inside the museum?

Would you be like the museum to provide online services? Yes No

Would you like to visit the museum again? Yes No

Would you recommend the museum to your friends and families for a visit? Yes No

Have you gone through the museum's online website? Yes No

If YES, does the information on the website give a complete idea about the museum? Yes No

When did you come to know about the museum website? Before the lockdown
 After the lockdown

Do you have any suggestions for improving the website?

Do you know about the museum's presence on different social media platforms? Yes No

If YES, on which social media platforms have you seen the museum's presence?
 YouTube Twitter Facebook Instagram WhatsApp Others

Do you follow its pages/handles on any of these platforms? Yes No

If YES, which platforms? YouTube Twitter Facebook Instagram WhatsApp Others

Are you aware of any events/activities of the museum on their online platforms in the last one year? Yes No

If YES, have you participated in any of the events/activities? Please mention their name:

Did you find the event/activity interesting and informative? Yes No

How would you rate the event/activity?

Highly satisfactory Quite satisfactory Satisfactory Somewhat satisfactory Not satisfactory

Would you be interested to participate in the online activities of the museum?

Yes No

If there are more outreach activities for family/children, will you visit the museum more often?

Yes No

Do you have any suggestions for improving the visitor attraction to the museum?

Rate your satisfaction with the museum as a whole:

Highly satisfied Satisfied Neutral Unsatisfied Highly unsatisfied

Appendix – 2

Visitor Perception Questionnaire (Government Museum Chennai)

Age: 0-18yrs 19-30yrs 31-60yrs 61yrs and above

Gender: Male Female

Occupation: School Student College student Working personnel Home maker Retired Others

Hometown: Udaipur Others (Please specify)

Have you visited The City Palace Museum, Chennai before? Yes No

If YES, how often have you visited the museum? Once/twice Few times a year Weekly Monthly

What is your purpose for today's visit? Recreational purpose Educational View special exhibition Theatre Library Research To participate in an activity/competition Others

How did you get to know about the museum? Friends and family Newspaper Social media Internet Online webinar/seminar Workshop Brochure / pamphlet Books Others

Do you think the entry fee of the museum is more/less? Yes No

Do you think more visitors would come if the entry fee is reduced? Yes No

What was your perception before visiting the museum?

Were your expectations about the museum met?

Exceeded my expectations Just as expected Not to my expectations

What aspect of the museum did not meet your expectation?

What changes do you wish to see in the museum to meet your expectations?

Have you purchased any item from the museum complex (souvenir shop, cafeteria, etc.) Yes No

If YES, what did you purchase and from where?

Are you happy with the services offered inside the museum (souvenir shop, cafeteria, etc.)? Yes No

If NO, what other services do you expect inside the museum?

Would you be like the museum to provide online services? Yes No

Would you like to visit the museum again? Yes No

Would you recommend the museum to your friends and families for a visit? Yes No

Have you gone through the museum's online website? Yes No

If YES, does the information on the website give a complete idea about the museum? Yes No

When did you come to know about the museum website? Before the lockdown
 After the lockdown

Do you have any suggestions for improving the website?

Do you know about the museum's presence on different social media platforms?
 Yes No

If YES, on which social media platforms have you seen the museum's presence?
 YouTube Twitter Facebook Instagram WhatsApp Others

Do you follow its pages/handles on any of these platforms? Yes No

If YES, which platforms? YouTube Twitter Facebook Instagram WhatsApp Others

Are you aware of any events/activities of the museum on their online platforms in the last one year? Yes No

If YES, have you participated in any of the events/activities? Please mention their name:

Did you find the event/activity interesting and informative? Yes No

How would you rate the event/activity?

Highly satisfactory Quite satisfactory Satisfactory Somewhat satisfactory Not satisfactory

Would you be interested to participate in the online activities of the museum?

Yes No

If there are more outreach activities for family/children, will you visit the museum more often?

Yes No

Do you have any suggestions for improving the visitor attraction to the museum?

Rate your satisfaction with the museum as a whole:

Highly satisfied Satisfied Neutral Unsatisfied Highly unsatisfied

Appendix – 3

Interview Schedule- Financial and Marketing Aspects of Museums

Name of the institution:

Address:

Postal code and city:

Country:

Phone:

Fax:

Email:

Skype:

Website:

Date of establishment:

Name of museum director:

Organization

- 1) Is the museum
 - i. A public institution (state, regional, municipal)
 - ii. A private institution
 - iii. A combination
 - iv. Other (please specify):

- 2) What is the museum's mission statement (if it has one)?

- 3) What is the governance structure of the museum?

- 4) Does the museum have a board of trustees?

- 5) Does the museum have a board of directors?

- 6) Does the museum have a supervisory board?

7) How many staff members does the museum have?

	Full-time workers	Part-time workers	Freelancers	Volunteers	Contract employees (tender)
Before March 2020					
From March 2020 to December 2020					
Currently					

8) What was the situation of the staff during the lockdown (including security and conservators)?

- i. Working on site (no. of staffs and what work they undertook):
- ii. Working from home (No. of staffs)
- iii. Mandatory paid leave (No. of staffs)
- iv. Temporarily laid-off (No. of staffs)
- v. Laid off/Temporary contract not renewed during lockdown 2020 (No. of staffs)

9) What type of work was done by the staffs while working from home?

10) Does the museum have tender options?

11) What are the works/functions that are currently under tenders now?

12) How many years contract is given in these tenders?

13) Does the museum have an academic advisory board?

14) Does the museum have advisory boards or committees for temporary exhibitions?

15) Does the museum have an advisory board or committee for museum acquisitions?

Collections

- 1) What is the geographic span of the museum's collection?
- 2) What is the time-span of the collection?
- 3) How many objects comprise the collection?
- 4) What do you consider to be unique about the collection and why?
- 5) Has the museum published a catalogue of its collection?
- 6) Does the collection include original intangible heritage?
- 7) In what format is it documented?
 - i. Audio files
 - ii. Video files
 - iii. Other digital content (Please specify)
 - iv. Other (please specify)
- 8) What percentage of the collection has been catalogued and in what format(s)?
- 9) Has the museum actively taken up digitisation of its collection?
- 10) If no, what are the reasons for not digitising your collection?
 - i. Insufficient staff
 - ii. Insufficient resource (money)
 - iii. Insufficient know how
 - iv. Lack of proper technology
 - v. No interest/no urgency
 - vi. The permanent collection is digitised
 - vii. Other reasons (specify)
- 11) What percentage of the collection has been digitized and in what format(s) is it held?
- 12) What percent of this collection was digitised before the year 2020?
- 13) Is the collection accessible online?
 - i. If yes, what percentage?

- 14) Does the collection have any immediate needs concerning preservation?
 - i. If yes, what percentage and what are the most urgent issues?
- 15) Does the museum have storage facilities in the building?
- 16) Where are these storage areas?
- 17) How often are the artefacts taken from the storage for maintenance and exhibition?
- 18) How often are the storage facilities checked by the staffs?
- 19) Does the museum have storage facilities outside the building?
- 20) Has the museum acquired any new collection in the past one year?
 - i. What are these items and how were they procured?
- 21) Has the museum loaned any artefact in the past one year?
 - i. What are they and to whom were they loaned?
- 22) What is the museum's acquisitions and disposal policy:
 - i. Does the museum currently purchase items or has done so recently?
 - ii. Does the museum accept items as gifts/donations?
 - iii. Does the museum fundraise for a specific purchase?
- 23) Does the collection currently include 21st-century material?
 - i. If yes, please describe the nature of the objects (e. g. Judaica/photographs etc.)
- 24) Has the museum conducted reactive/passive research in the last one year about its collection?
 - i. If so, what was the research about?
- 25) Does the museum have a research policy?
 - i. If so, please provide details:
- 26) Does the museum have a restitution (the restoration of something lost or stolen to its proper owner) policy?
 - i. If so, please provide details:

27) In case of restitution, who has been the decision maker?

- i. Has the museum ever had to return an object of communal property?
- ii. Has the museum ever had to return an object of private property?
- iii. Was there ever a conflict over the restitution of an object?
- iv. If so, please explain:

28) Does the museum have a library/resource centre?

- i. If yes, how many books make up the library?
- ii. What is the nature of the collection?
- iii. Has the library been catalogued?
- iv. If so, in what format?
- v. Is it accessible online?

29) Does the museum have an archive?

- i. If yes, how many items does it hold?
- ii. What is the nature of the majority of the objects?
- iii. If yes, is the archive digitized?
- iv. Is it organized in databases?
- v. Is it accessible online to the public?
- vi. Is it integrated with other institutions' databases?

30). What are the two most urgent issues related to the collection that the museum faces?

Exhibitions

Permanent exhibition

1) When did it first open?

2) When was it last updated?

3) Does the museum plan to update it, and if so, when?

4) What is the focus or key themes of the permanent exhibition?

5) Is the permanent exhibition mostly

- i. Object-based?
- ii. Text-based?
- iii. Technology-based

iv. Other (specify):

6) Does the permanent exhibition contain 21st-century material?
i. If yes, please describe the nature of the objects (e. g. Judaica, photographs, etc.)

7) Has the museum published exhibition catalogues in the last 3 years?
i. If so, please list their titles:

Temporary exhibitions

1) How many temporary exhibitions does the museum hold a year?

2) Please list the temporary exhibitions from the last 3 years:

3) How many are generated by the museum?

4) How many were primarily constituted of original objects (as opposed to reproductions or text panels)?

5) How many were primarily panel-based?

6) Are there any mobile/moving galleries of the museum?

7) Does the museum initiate collaborative exhibitions with other Indian museums?
i. If so, please mention an example of a project within the last 3 years:

8) Does the museum initiate collaborative exhibitions with non-Indian institutions?
i. If so, please mention an example of a project within the last 3 years:

9) Have the exhibitions generated by the museum in the last 3 years travelled to other institutions?
i. If yes, how many have travelled?
ii. Which institutions have the exhibitions travelled to?

10) How many of the exhibitions the museum hosts are traveling exhibitions from other museums?
i. How many were primarily object-based?
ii. How many were primarily panel-based?

11) Are there barriers to hosting or curating traveling exhibitions?

- i. If so, what are they?

12) What are the planned temporary exhibitions?

- i. For 2017
- ii. For 2018
- iii. For 2019
- iv. For 2020

13) Please indicate if the museum is curating them or if they are traveling exhibitions.

Facility

1) Is the building

- i. A historical building related to Indian history?
- ii. An adapted pre-existing building unrelated to the Indian History?
- iii. A purpose-built building?

2) Does the facility face challenges related to climate control or building conditions?

- i. If so, please explain:

3) Have any structural changes been made to the museum in the last one year?

4) When did the work on these changes begin?

5) Are any changes made to the museum to accommodate the future possibility of such pandemics?

6) What new measures were put into place allow visitors amid the pandemic?

7) What are the challenges related to the maintenance of the artefacts in this building?

8) Are there any challenges in conserving and storing the artefacts in this building?

- i. If so, please explain:

Visitor services

1) Does the museum have:

- i. Audio guides
- ii. Printed guides
- iii. Guides or docents
- iv. A mobile application

- 2) Is the museum present on the following social media platforms:
 - i. Facebook
 - ii. Twitter
 - iii. Instagram
 - iv. YouTube
 - v. Vimeo
 - vi. Other:
- 3) When did you go into this platform?
- 4) Have you increased the activity on these platforms in the last one year?
- 5) If yes, by what percentage?
- 6) If no, what are the reasons for it?
- 7) What is the current pricing of the museum tickets?
- 8) When was the museum fee hiked last time? What was the charge before that?
- 9) Which language(s) does the museum use:
 - i. In the exhibition
 - ii. In printed materials
 - iii. In guided tours
 - iv. On the website

Public Programmes

- 1) Does the museum have educational programmes for schools?
 - i. What age range is the target audience?
 - ii. Are they designed in relation to the mandated school curriculum?
 - iii. What is the attendance per year (in number of individuals)?
- 2) Does the museum have educational programmes for families and children?
 - i. What is the attendance per year (in number of individuals)?
- 3) Does the museum have educational programmes for adults?
 - i. What is the attendance per year (in number of individuals)?
- 4) Does the museum publish educational material (online or in print)?
 - i. If so, for what age range?

- 5) Does the museum organize cultural events?
- 6) What is the annual budget allocation for educational and cultural programmes?
- 7) Does the museum hold academic conferences, seminars, or workshops?
 - i. Does it partner with academic and research institutions?
- 8) What kind of programs does the museum host on national holidays?

Visitor demographics and evaluation

- 1) How many visitors did the museum receive?
 - i. In 2013:
 - ii. In 2014:
 - iii. In 2015:
 - iv. What is the percentage of school groups?
 - v. What is the percentage of local/national visitors vs. international visitors?
- 2) Does the museum survey the visitors or evaluate visitor experience?
 - i. If so, how often?
 - ii. If so, with what methods?
- 3) Does the museum engage with visitors after their visit?
 - i. If so, how?
- 4) Does the museum monitor its online presence?
 - i. If so, does it monitor online reviews (e. g. TripAdvisor)?
 - ii. Blogs?
 - iii. Social media referencing?
 - iv. Other?

Marketing, PR and outreach

- 1) What type of marketing does the museum engage in?
- 2) Does the museum publish newsletters or bulletins?
 - i. If so, how frequently are they published?
- 3) Does the museum engage in online marketing?
- 4) What is the museum's budget allocation for marketing?

- 5) Does the museum partner with a local, regional and/or national tourism office for marketing?
- i. If yes, please detail:
- 6) Does the museum partner with other institutions for marketing purposes?
- i. If so, please list them here:
- ii. Please also describe the nature of this partnership:
- 7) Does the museum have a membership programme?
- i. If so, how many members does the museum currently have?

Finances

- 1) What were the museum's total expenditures for the last fiscal year?
- 2) What is the revenue collected from the ticket sales in the museum?

Year	Amount in rupees	Remarks
2015		
2016		
2017		
2018		
2019		
2020		

- 3) What is the revenue collected from tenders and contracts in the museum?

Year	Amount in rupees	Remarks
2015		
2016		

2017		
2018		
2019		
2020		

4) What was the budget allocated to the museum last year?

5) What percent of this budget was utilised in 2020?

6) What is the budget allocated for promotional/educational activities in the museum?

Year	Amount in rupees	Remarks
2015		
2016		
2017		
2018		
2019		
2020		

7) What was the museum's total income for the last fiscal year?

- i. What were the sources of income by percentage?
- ii. Public (national)
- iii. Public (regional)
- iv. Public (municipal)
- v. Private donations
- vi. Ticket sales
- vii. Other commercial activity (shop, café, etc.)
- viii. Prefer not to answer

- 8) Does the museum have a “Friends’ Circle” (Patrons’ circle)?
 - i. If yes, how many “friends” does it comprise?

Plans

- 1) Does the museum have a strategic plan covering the next 5 years?
 - i. If not, is it planning to develop one?
- 2) Is the museum planning to move to a different site, or create a new building?
 - i. If so, what is the timeframe for such a move?
- 3) Does the museum envision any other significant change in the near future?

Needs/Wishlist

- 1) What are the two most pressing issues that the museum faces?
 - i. Funding
 - ii. Technology
 - iii. Visitor attendance
 - iv. Security
 - v. Preservation
 - vi. Other (please specify):
- 2) If the museum is interested in professional training and networking opportunities with other Indian museums and collections, please indicate the fields of interest.
 - i. Curatorial practice: collections
 - ii. Curatorial practice: exhibitions
 - iii. Conservation & Preservation
 - iv. Academic collaboration
 - v. Museum education
 - vi. Cultural programming
 - vii. Marketing & Communication
 - viii. Public Outreach
 - ix. Other:

COVID-19

3. What percentage of your annual budget comes from Tickets and Retail and Public Funding?
4. What has been the economic impact of COVID on your museum?
 - a. Downsize staff

- b. Reduce programs
- c. Loss of public funding
- d. Loss private funding
- e. Close the museum

5. Do you have dedicated staff for digital activities?

- a. Yes, but it's not their main domain of activity/they don't work on it full-time
- b. Yes, and they work on it full time
- c. No

6. What percentage of your overall budget is dedicated to communication and digital activities?

- a. Less than 1%
- b. 1-5 %
- c. 6-10%
- d. 11-15%
- e. More than 15%
- f. Not sure

7. Has there been an increased digital service in the following domains after COVID-19?

	Online collection	Online exhibition	Live event	News-letter	Podcasts	Quiz contests	Social media
No							
Yes, same as before							
Yes, increased after lockdown							

Started AFTER the lockdown							
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8. Is the COVID-19 crisis threatening the future of your museum?

- a. Yes
- b. No
- c. Not sure