

Tourism Development, Industrial Heritage and Special Museums: The Case of the Kavala Tobacco Museum, Greece

Alex Deffner

Department of Planning and Regional Development

Theodore Metaxas

Department of Economics

University of Thessaly, Volos, Greece

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Introduction

- The aim of the paper is to pinpoint the necessity of the tourism development of areas with strong industrial heritage through special cultural (and particularly museum) places
- The actual issue is the marketing and support of the cultural identity of cities using as a tool particular cultural spaces which can become the central pole of attraction of potential target markets
- Case study: the Tobacco Museum of the city of Kavala, Greece

1. Cultural and tourism development

- In recent years, the international and European practice indicates an increasing importance in the role and the contribution of culture, and more specifically museums, in the tourism and cultural development of cities

Main ways

- Urban regeneration
- Urban reconstruction/revitalisation
- Urban development

Main tools

- Strategic Planning
- Place Marketing
- Place Branding
- Co-operative partnerships



2. Industrial heritage and the role of museums

- Industrial heritage consists of the remains of industrial cultures which are of historical, technological, social, architectural or scientific value (i.e. buildings and machinery, workshops, mills and factories, mines).
- An important parameter in industrial heritage analysis is the role of **museums**

Examples:

- A number of museums in Denmark covering the industrial heritage has been established since the late 1970s, e.g. Industrial Museum in Horsens and the Worker's Museum in Copenhagen
- British Industrial Museums, e.g. Sheffield

3. Previous studies on museums

The main hypothesis is that...

museums are 'goods' in relation to certain target markets, satisfying their needs, demands and expectations and also contributing to the economic and cultural development of cities

- Tufts and Milne (1999) examined the importance of the 'supply-side' on Montreal, focusing on the role of museums in economic development
- Jansen-Verbeke and van Rekom (1996), by using qualitative survey, focused on the relationship between the 'cultural' tourist and the 'museum' visitor (Amsterdam)
- Munk (1998), examined the future policies of cultural visions in Terezin Memorial Museum (Czech Republic)
- Tramposch (1998), Kotler, (2001) present the cases of the Museum New Zealand Te Papa Tongarewa in Wellington and 'Deutsches Museum' (Munich, Germany), as characteristic examples of the contribution of museums in local cultural development

4. Tobacco museums

- Tobacco museums, due to their nature and peculiarity, are considered to be special cases amongst museums
- **Their goal** is to preserve the history of tobacco cultivation in an area and encourage the audience's consciousness regarding the importance of the economic, political and social impacts of the tobacco industry on the history of a place

Tobacco Farm Life
South Carolina, USA

5. The Tobacco Museum of Kavala and the city

- There exists a significant industrial heritage, since the city of Kavala was, for almost 100 years, the central pole and distribution channel, being the main harbor, of the Tobacco Trade in the Balkans
- The vision of the Tobacco Museum is very closely connected with the vision of the city. Their connection is based on the **local history, tradition and values.**
- What really has to be considered is the necessity of **adopting, planning and implementing** specific development strategies such as a Strategic City Marketing Plan of Kavala, which will promote the valuable cultural, historical and social elements of the city and of the Tobacco Museum

6. Methodology and main hypotheses

The methodology is based on three main hypotheses:

- **H1:** The city of Kavala has a strong industrial heritage identity, but without wider recognition at European level
- **H2:** The vision of the museum is strongly related with the vision and the development of the city
- **H3:** The museum represents all the historical and cultural past of the city

In order to verify these hypotheses, the research was separated in two parts

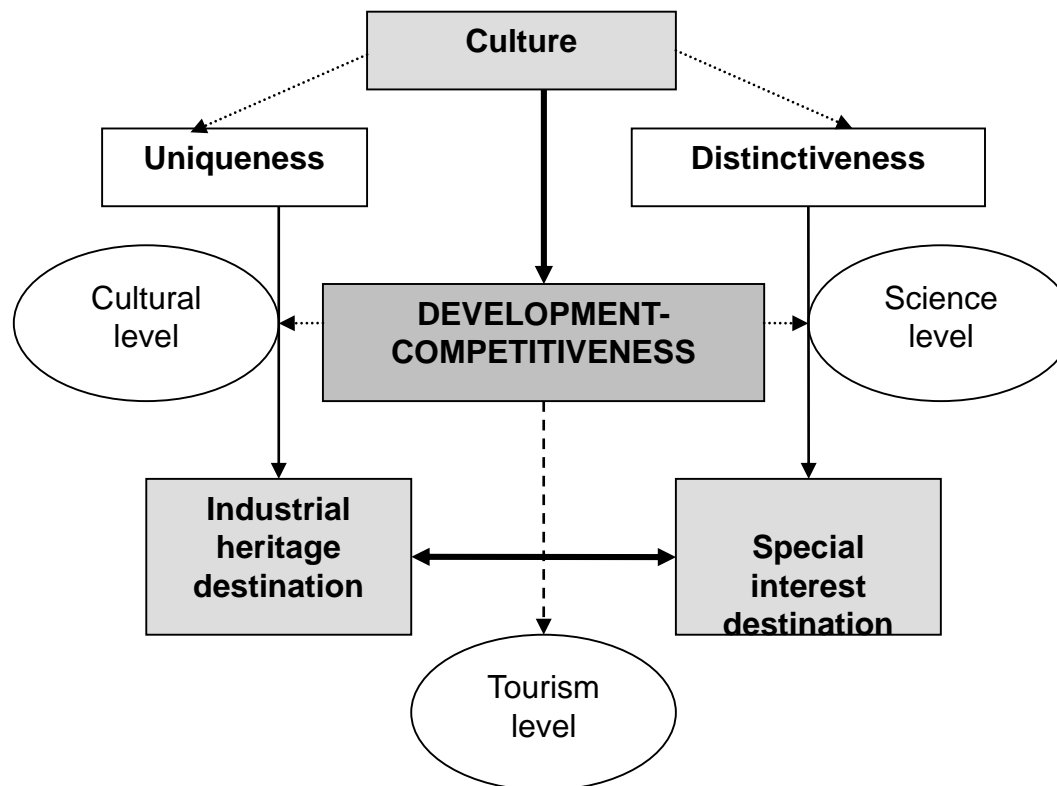
First: the creation of a **conceptual model** where the strong industrial heritage identity meets the development of tourism

Second: to locate this relationship in the museum's environment, creating an **efficient marketing plan** for the museum's promotion and support (extensive empirical research)

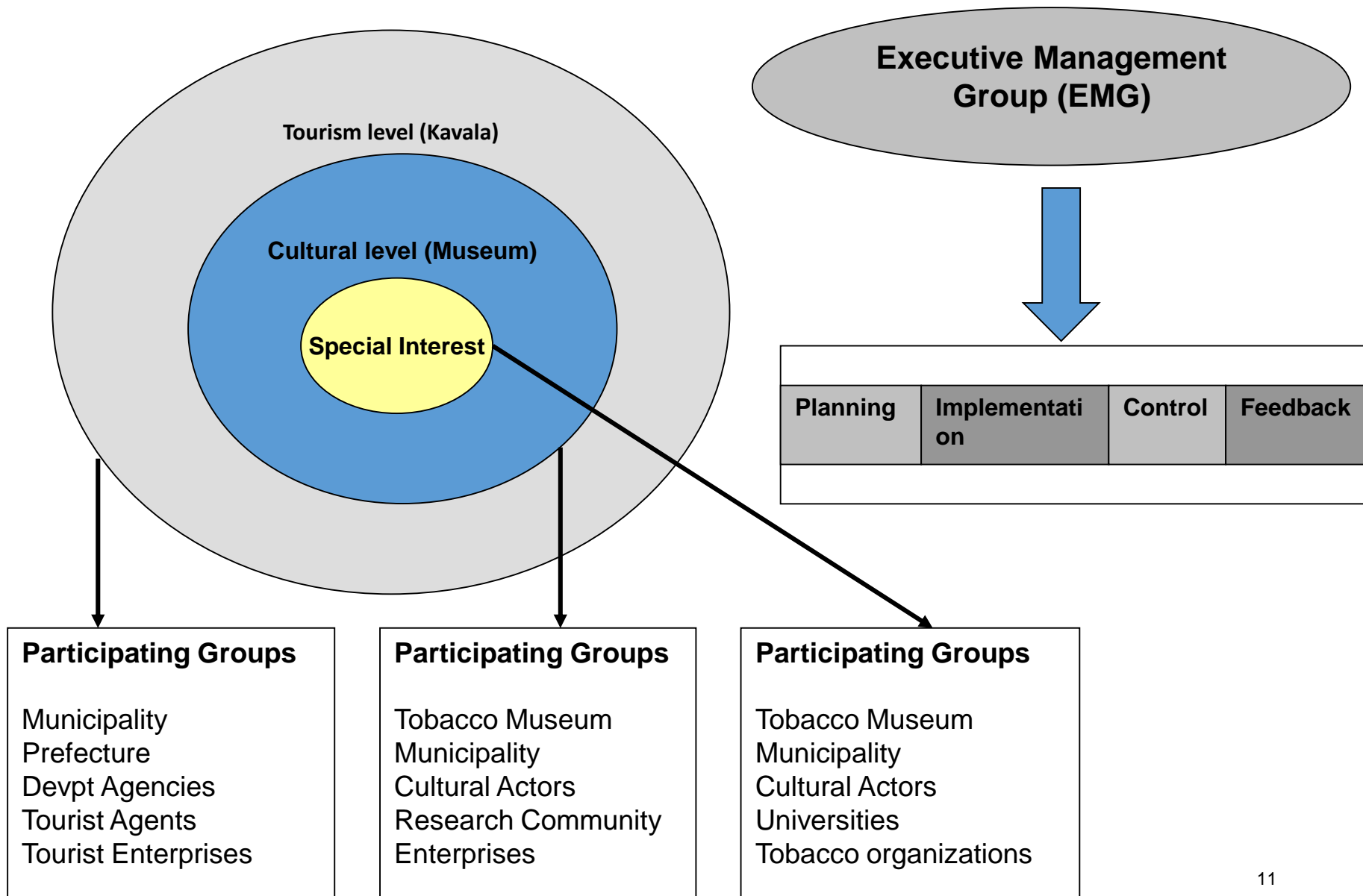
6.1 The 'Final Provided Good'

- Two particular parameters:
 - the *uniqueness* at national, European and international level, and
 - the *distinctiveness* that represents the industrial heritage of the museum

which allow for the efficient promotion and support of museum's image as '**final provided good**' to specialized target markets with particular interest

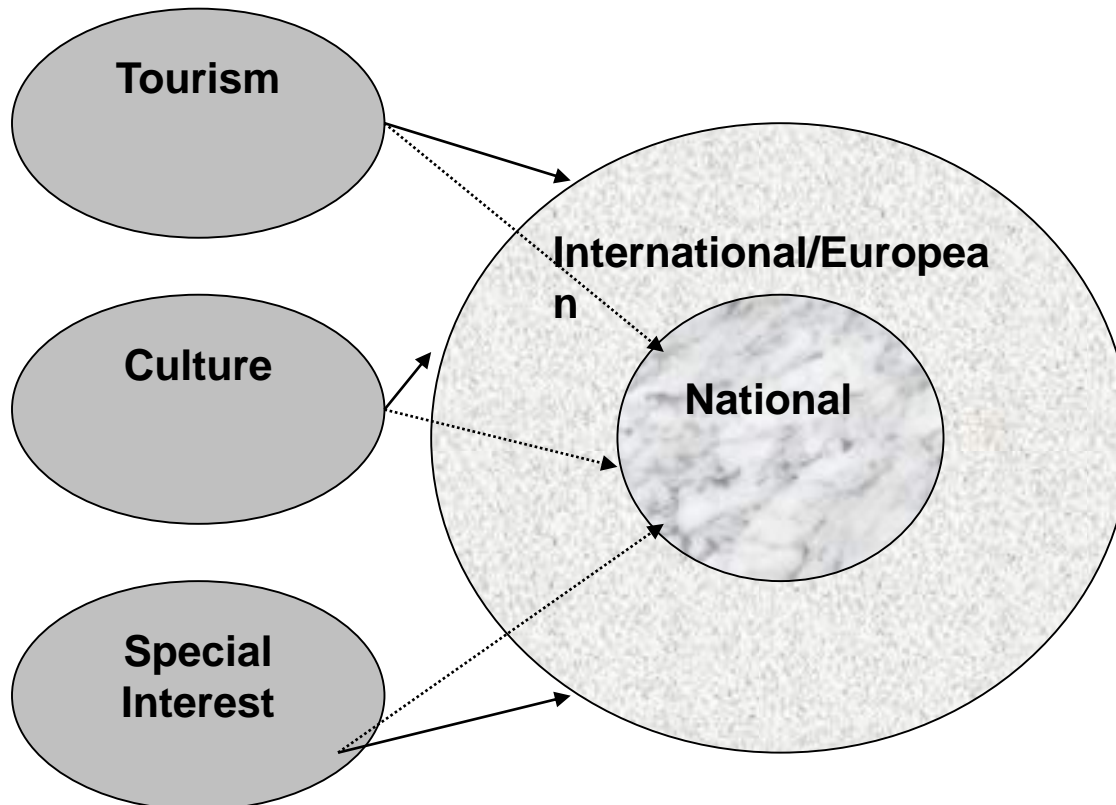


6.2 Three levels of analysis of the Museum's image



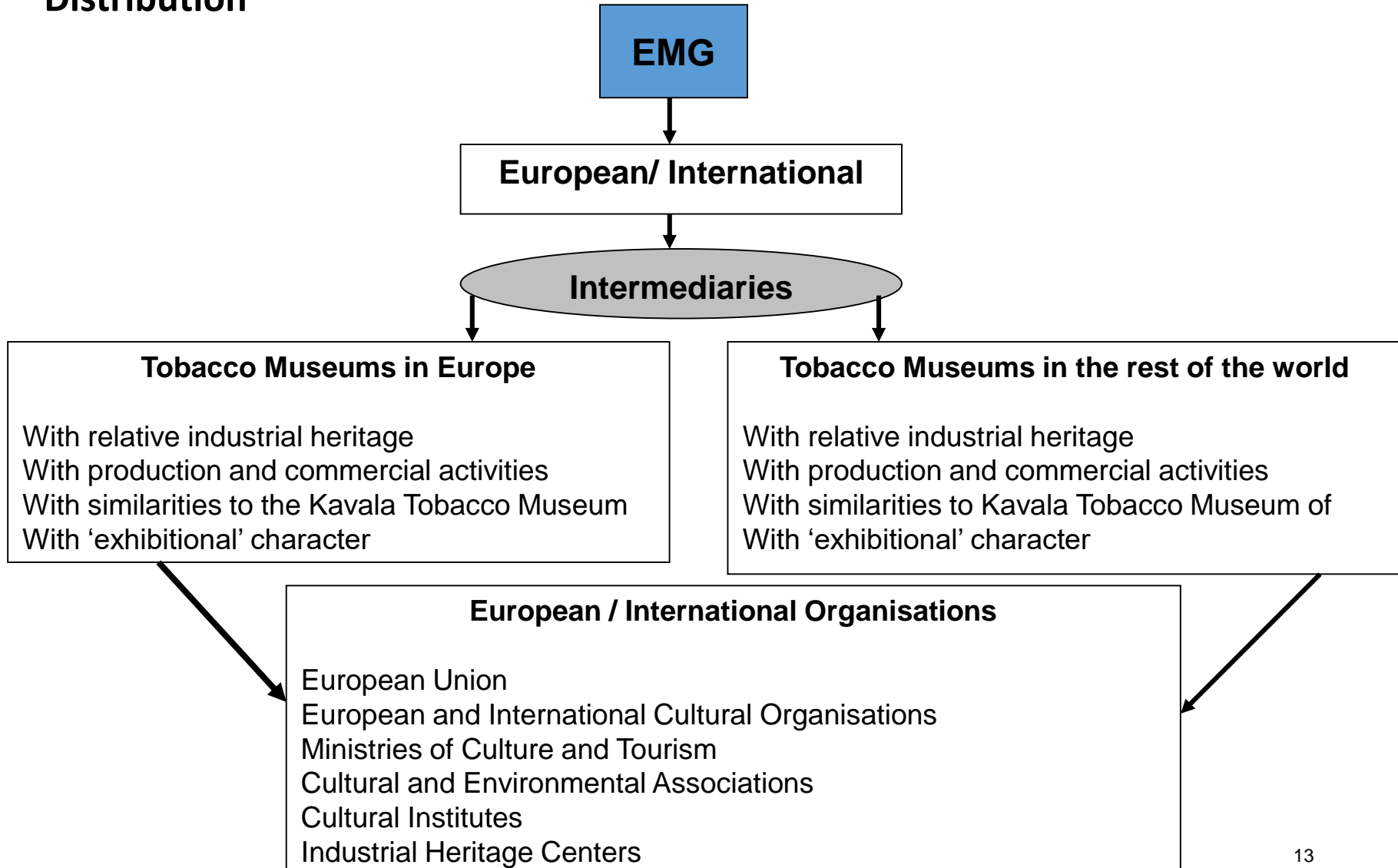
6.3. Target markets

- EMG has to separate the potential target markets in two main categories.
 - **the three levels of analysis**, and
 - their **geographical scale** which means national and European or international scale



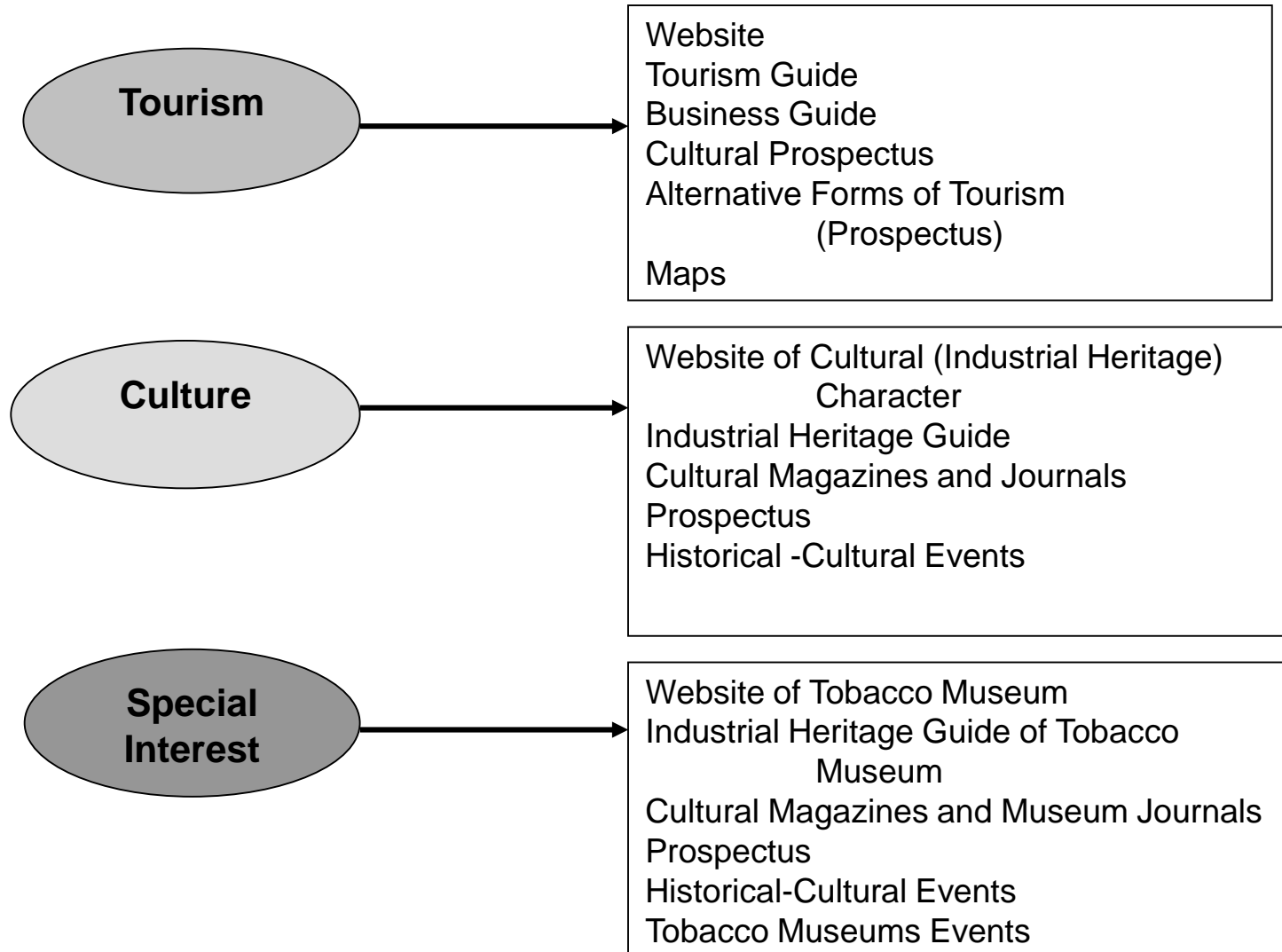
6.4 Distribution channels

Distribution



6.5 Ways of promotion

Promotional ways per level of analysis



6.6 Main strategies

- In the case of *tourism*, the **penetration** strategy is proposed. The implementation of this strategy focuses on the promotion and the support of the Museum's image, but also the image of Kavala, to several target markets especially with tourist interest
- In the case of *culture*, the combination of two strategies, **differentiation** and **focus**, is proposed. The reason that a combination strategy is proposed is that the city of Kavala has to invest on its distinctiveness through the uniqueness of Tobacco Museum
- In the case of *special interest*, the **focus** strategy is proposed. This is logical since in the context of the Museum's general marketing process, the EMG should focus on the specific target markets with great and genuine interest for the Tobacco Museum

6.7 Branding...

Not implemented for two main reasons grouped in two groups:

- a) Reasons related to *planning and organization* (specialization, experience, the development of common actions, strategic planning, public relations etc.), and
- b) Reasons related to *geographical position* (museum capacity, museum reputation at the present at national and European/international scale). These factors could contribute not only to the creation of a brand, but also to branding in the long run

7. Conclusions

- The Tobacco Museum development process **depends on** the development of Kavala, at least at the present. This is supported by historical evidence and a very strong industrial heritage
- The **Tobacco Museum is the link** between the city and its tobacco history, something that is obvious in the museum's environment
- The Tobacco Museum's capacity is based on its **distinctive character**. This constitutes both an **advantage** and a **disadvantage** for the museum, since it is limited in special target markets (scientists, researchers etc.)
- This fact is very significant, since the whole effort of the museum's marketing at national and international scale, should be based, through particular actions, on the **attractiveness of these special target markets**. At the end, these actions could become information and diffusion sources of the Tobacco Museum's Image in the wider environment