

Museum Service Value Blueprint: An Enhanced View on Visitor Experience

Gita Anugrah, Rifi Wijayanti Dual Arifin, Diah Kusumastuti, Selma Karamy, Astri Amanda

Research Synergy Foundation

Abstract

The experience of visiting a particular site in a particular place is a subjective and distinctive matter for everyone. The experience and expectations for every individual are diverse, relying upon the type of data assimilated from a tourism site, in this case, is a museum. Projection of experience expectations during a visit to the Museum is likely to occur if there is an additional value from the service system in the Museum. Exploring the role of the visitors as a co-creator experience is the aim of this study, exploration based on the possibility of visitor participation and interaction during their visit, that visualized through service value blueprint. This study uses a qualitative approach and a conceptual work that explores the service system of the Museum by conceiving of service blueprint in existing and proposed value to co-create by the visitor of the Museum. The service value blueprint utilized to map new value creation that permits visitors and museum management to improve the interactive displays that can be a useful asset to construct visitor engagement that fundamentally contributes to a museum's long haul relationship with the visitors. The limitations of this study are the generalization in the Indonesian context, specifically in the Museum located in Bandung and limitations of the study's approach to strengthen the structure of research thought. Fulfillment of the literature gap related to value co-creation in the application of museum context is the originality of this study

.Keywords Visitor Experience; Value Creation; Service Value Blueprint; Museum



This is an open access article under the CC-BY-NC license.

INTRODUCTION

In representing civilization, transformation is the most fitting word to stimulate modern civilization. In this shifting world, the museum's definition has expanded along with the development of society (Zbucha, 2015). In the development of this modern era, the museum provides the role of conservation of the collection, research exploration, and public observation through exhibitions and information for education and interpretation of entertainment forms. (Sheng and Chen, 2012). As the development of function and value of the existence of a place, the museum, which was initially considered a place for exhibitions for science and history, expanded into new tourist attractions. This expansion makes an economical addition to the income of a city where the museum is a tourist attraction (Tang & Qiu, 2015). In social responsibility, the museum has a role in providing information for society, especially in history and culture. Effectively, the museum has become an educational service center (Moreno-Gil & Brent Ritchie, 2017).

Viewed from the market enthusiasm, in this case, is tourists, the need for adoption of an orientation that prioritizes experience, especially in the field of services, is becoming something that is developing in recent years. As projected to the museum, this experience orientation applied to the customer and provider-centric interests such as customer satisfaction, customer loyalty,

Corresponding author

gita.anugrah@researchsynergy.org

DOI: <https://doi.org/10.31098/tsdr.v1i1.13>

Research Synergy Foundation

increased profits, and growth of the museum itself (Muskat, 2013). As part of organizational trends, experience, and, therefore, service assimilation, is driven in a certain way from all aspects of the consumer market. Service design has become an essential issue in service management (Muskat, 2013; Teixeira et al., 2012). The visitor experience turns into space to further enhance the visitor's understanding and learning (Juan Gabriel Brida, 2016). The service experience literature shows that the visitor experience is very dependent on both the visitor and managerial to successfully manage the visitor experience (Z. He et al., 2018; Johnston & Kong, 2011). The perceived value of experience becomes the main construction that gains the likelihood of success or failure in the museum's experience from the visitor's point of view (Z. He et al., 2018; Chan, 2009). The perceived value of experience based on transactions or the creation of shared experiences between service providers (i.e., museums) and customers (i.e., visitors). Especially interactions directly involving either the use or appreciation of foreign goods or services (Z. He et al., 2018; Wu & Liang, 2009). The experience formed through the creation of perceptions that will benefit the customer (Musa et al., 2017; Alcántara et al., 2014).

Pine and Gilmore (1999 & 1998) explain a particular experience in the museum context may comprise of combination in education, entertainment, escape, and aesthetics. Education in a museum context, Museums give connection beyond awareness and learning through offerings such as historical recreations, art exhibits, guided tours and audio guides interpreting the museum offerings (Raajpoot, Koh & Jackson, 2010). The museum is regularly as an attractive place, a space for entertainment and pleasure, and both now and later provide a place to provide information for scholars and history, so visiting the museum provides a fun and social aspects of education and entertainment. (Radder & Han, 2015; Scott, 2007; Thyne, 2001). Escapism in a museum context is the central inspiration for visiting an exhibition hall, string along by learning and social or family association. Escapism can also be possible to relieve fatigue and avoid routines both from home or work that makes it possible to feel another experience in terms of time and place. (Radder & Hang, 2015; Timothy & Nyaupane, 2009; Chauhan, 2006). In the context in terms of aesthetics, aesthetics is an intangible aspect that is subjective, which allows the involvement of the imagination of museum visitors using sensory triggers. The aesthetics element includes things that can respond more visually, such as the space of a museum, themes of display, and another effective sensory experience (Radeer & Han, 2015; Rentschler & Gilmore, 2002).

The Indonesian postal museum built-in 1931 under the name of the PTT museum (Telephone and telegraph post) and has changed its name to match the company name of Post Indonesia in 1983. Located at Indonesia's central post office, Cilaki street no. 73 Bandung. The museum features several related collections from historical collections, philately collections, and equipment collections. As one of the oldest museums in Bandung owned by the government under the PT. Pos Indonesia, the inclusion of new values for visitors is considered important to improve the experience in the visit, which will result in overall satisfaction, revisit intention, and Word of Mouth intention.

LITERATURE REVIEW

The service system used to enhance the user's fine to experience in the service process. The service system that tried to propose in this research is to provide better experience regarding experience expectation visitors in the context of museums, include education, entertainment,

escape, and aesthetics. Fundamental concepts related to customers, services, and values are arranged in the approach of system services, value creation, value creation interactions, and services. This perspective leads to the use of tools that support the design of the service system, which uses Service Blueprint and Service Value Blueprint. The value blueprint represents how a value can be formed, value creation can be claimed long-term if the service provider has contributed to adding value to consumers.

Service blueprint relates to how consumer activities that are visible to the service provider process link to supporting activities that are not seen by consumers. The service blueprint summarizes customer actions, frontline employee actions, backline employee actions, support processes, and physical evidence. Service blueprints show the line of interaction between customers and service providers, the line of visibility that bounds what customers see, and the line of internal interaction that bounds the service provider's visibility of support processes. (Alter, 2013; Bitner et al., 2008).

Service Value Blueprint is value creation in service blueprinting that focuses on consumer interactions with something specific and its relationship to the service system or value creation. A service value blueprint is an integrated fruit of the service value chain framework which combines several concepts, including customer and provider responsibilities, service instances, service interactions, and frontstage and backstage (Alter, 2008)

RESEARCH METHOD

The service system blueprint identifies between customers, museum employees, and the proposed system supporting. Establishing a concept of visitor experience where visitors will feel more interactive and get a new form of experience in exploring the museum.

Service blueprint from a museum, in general, that is after visitor come and park their vehicle, visitors are required to make a purchase manually through the ticket booth and ticket will be checked and marked by security and their arrival will be recorded on the guest book, after that visitor will enter the exhibition area. Once in the exhibition area, visitors will see the museum collection, taking a picture while several officers explain the information related to the museum collection or they will see the description board of the museum collection itself. There are not many interactions or experiences that offer by museum beside the historical and cultural products displayed by the museum itself.

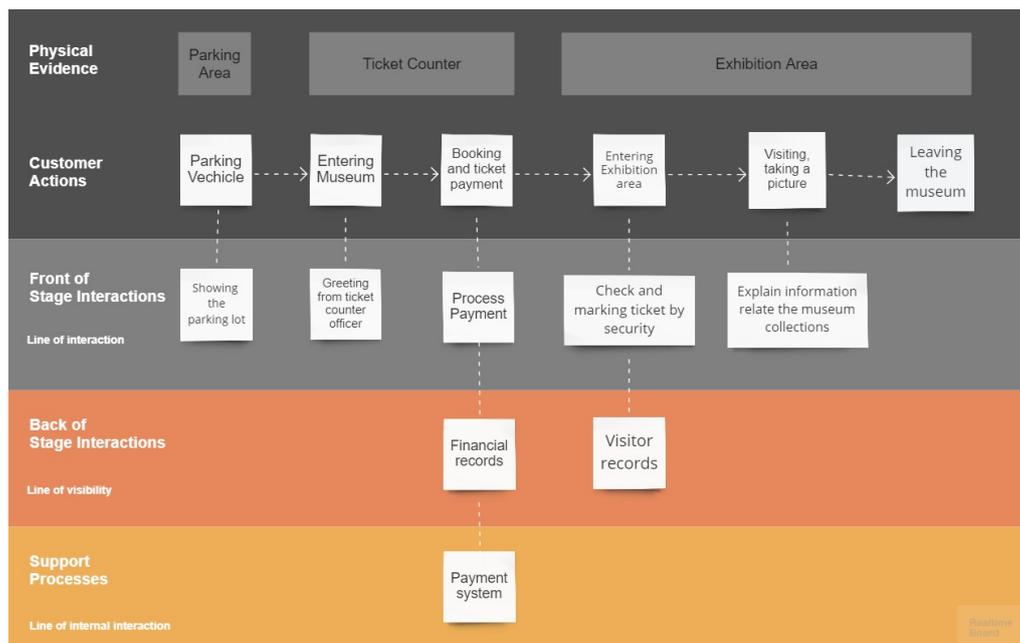


Figure 1. Service Blue Print Museum (Existing)

FINDINGS AND DISCUSSION

The existence of the museum service gap considered cannot fulfill the experience expectation of visitors regarding context museums in education, entertainment, aesthetics, and escapism. A service value blueprint proposes for better management and development of the Indonesian Postal Museum.

Service value blueprint suggests mapping the possible value and activity from both sides of the customer and provider. The suggestion for the Indonesian Postal Museum is to make a participatory and interactive exhibition to gain customer value and take effect on the museum as well.

Visitors will get the value related to experiences, such as Experience in education, entertainment, aesthetics, and escapism. In the experience of education, a visitor needs to do some of the tasks in work station that offered by the museum, a visitor could write a letter and then send it to the address that they want. It provides practical lessons for visitors about how correspondence takes place, which is now no longer used for everyday needs, is also a useful form of activity for visitors, especially children. In the aesthetic experience, the Museum gives an interactive interior design look so that the value of the museum is possible to allow the revision of the intentions of visitors to the museum. In the experience of escapism, museums offer the role-playing game that would impact on Word of mouth intention as a value for museum. Visitors need to collect exhibition cards as their part of interactivity with the museum. In the experience of entertainment, museum, and interactive art installation that gives a fresh and entertaining introduction to the history of the post, letter, and stamp. It is especially focused on getting the attention of young visitors, which would give satisfaction as a value for the museum.

Service value blueprint that proposed to Indonesian Postal Museum considered leverage their time and activity in the museum and based on general principles for interaction design in the

museum context (Ziamou, 2012), allow for social interaction among visitors which is focused on helping visitors understand about the correspondence, involve physical activity like a game that involved a full-body interactive experience that was very appealing to visitors and increased visitors' involvement and allowed them to create unique stories that they could share on others.

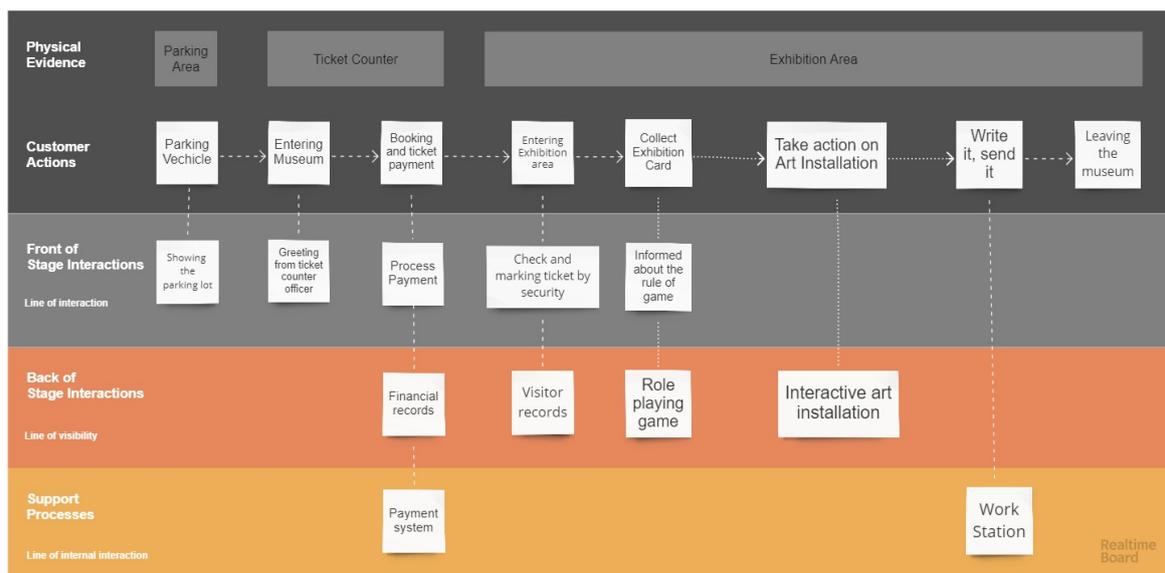
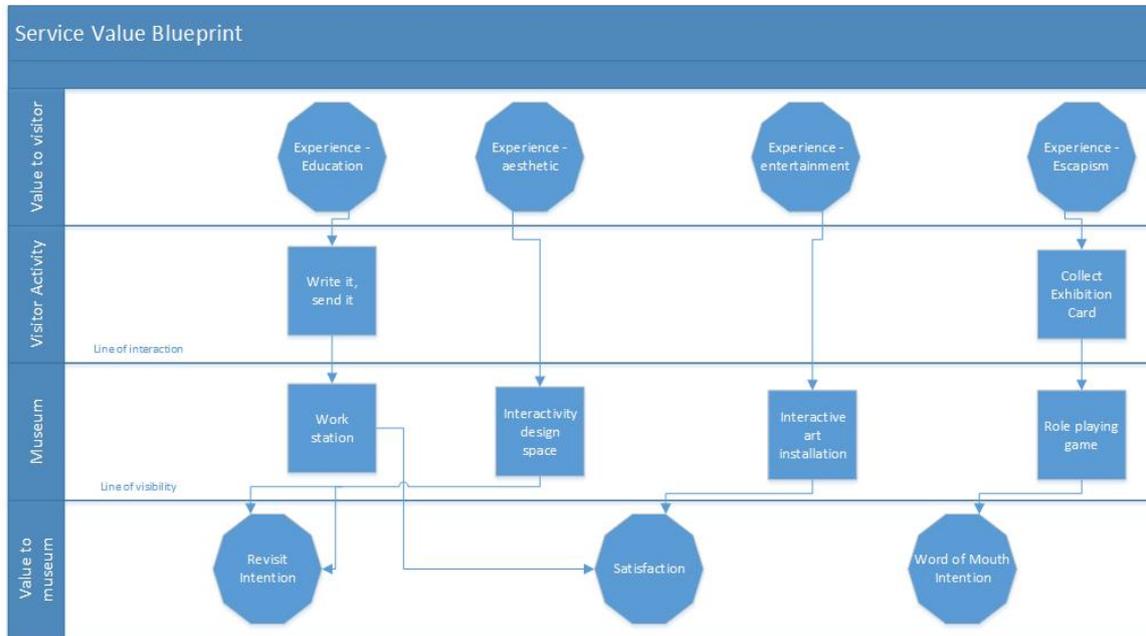


Figure 2. Service Blue Print Indonesian Postal Museum (Proposed)

CONCLUSION

Experience is possible to form four concepts, namely education, entertainment, aesthetics, and escapism (Pine & Gilmore, 1998). Based on the particular concept, experience has an intuitive theoretical and possible applicability to the tourism industry as a core that is offered to visitors.

This paper proposes a service design to solve the research problem that is to increase visitor experience expectation to the Indonesian Postal Museum in Bandung in the context of museums in education, entertainment, escapism, and esthetics. The service value blueprint is used to map new value creation that allows both visitors and museum management to improve overall satisfaction, intention to revisit, and intention word of mouth. And proposed the value creation through structure intuitive displays can be an integral asset to manufacture guest commitment that essentially adds to a historical center's long haul relationship with the guests (Ziamou, 2012)

In further research, based on the proposed value blueprint the research is possible to be developed by modeling using system dynamics (SD). Based on the literature study (Hsiao & Yao, 2012), based on the experience expectation offered by the museum allows the visitors' long-term satisfaction determinant their intentions to revisiting and recommending their experiences to others, which is intrinsically a dynamics and complex model with the internal and external interactions

REFERENCES

- Alter, S. (2008). Service system fundamentals: Work system, value chain, and life cycle. *IBM systems journal*, 47(1), 71-85.
- Alter, S. (2013). Value Blueprint and Service Design Space for Facilitating Value Creation. *Proceedings of the Nineteenth Americas Conference on Information Systems*, Chicago, Illinois, August 15-17, 2013.
- Brida, J. G., Meleddu, M., & Pulina, M. (2016). Understanding museum visitors' experience: a comparative study. *Journal of Cultural Heritage Management and Sustainable Development*.
- Hsiao, Chih-Tung & Yao, Ming-Hung. (2012). System Dynamics approach to visitors' long-term satisfaction with the museum: a case study of the national museum of natural science. *International Journal of Electronic Business Management*, 10 (2): 113-121.
- Moreno-Gil, S., & Ritchie, J. B. (2017). Research-based guidelines for effective visitation management of museums' image. *International Journal of Culture, Tourism, and Hospitality Research*.
- Muskat, M., Muskat, B., Zehrer, A., & Johns, R. (2013). Generation Y: evaluating services experiences through mobile ethnography. *Tourism Review*.
- Pencarelli, T., Cerquetti, M., & Splendiani, S. (2016). The sustainable management of museums: an Italian perspective. *Tourism and Hospitality Management*, 22(1), 29-46.
- Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard business review*, 76, 97-105.
- Radder, L., & Han, X. (2015). An examination of the museum experience based on Pine and Gilmore's experience economy realms. *Journal of Applied Business Research (JABR)*, 31(2), 455-470.

- Raajpoot, N., Koh, K., & Jackson, A. (2010). Developing a scale to measure service quality: An exploratory study. *International Journal of Arts Management*, 54-69.
- Sheng, C. W., & Chen, M. C. (2012). A study of experience expectations of museum visitors. *Tourism management*, 33(1), 53-60.
- Sheng, C. W., & Chen, M. C. (2013). Tourist experience expectations: questionnaire development and text narrative analysis. *International Journal of Culture, Tourism and Hospitality Research*.
- Solima, L., Della Peruta, M. R., Maggioni, V., Al-Mashari, M., & Del Giudice, M. (2016). Managing adaptive orientation systems for museum visitors from an IoT perspective. *Business Process Management Journal*.
- Tang, J., & Qiu, C. (2015). Research on motivation, experience, satisfaction and behavioral intention of museum tourism—A case of Macau Museum. In *Tourism and hospitality development between China and EU* (pp. 137-153). Springer, Berlin, Heidelberg.
- Zbucea, A. (2015). Museums as theme parks—a possible marketing approach?. *Management Dynamics in the Knowledge Economy*, 3(3), 483-507.