

MUSEUMS, MARKETING AND TOURISM DEVELOPMENT: THE CASE OF THE TOBACCO MUSEUM OF KAVALA

Alex Deffner

University of Thessaly

Theodore Metaxas

University of Thessaly

Kleanthis Syrakoulis

University of Thessaly

Theodora Papatheochari

University of Thessaly

In the contemporary era there exists an interest in the ability and know-how of experts to use culture and tourism as tools for management and marketing. Museums and historical attractions invent various strategies in order to create sources of income, encouraging economic activity and inducing particular benefits for cities. The main objective of this paper is the pinpointing of the role and importance of the Tobacco Museum of Kavala and the way that this can contribute to the enforcement of the image and development of the city in the context of a Strategic Pilot (Place) Marketing Plan, having the Museum as its core.

Keywords: *Tourism development, Cultural development, Tobacco Museum of Kavala, Strategic Pilot Marketing Plan, Field Research*

INTRODUCTION: CULTURE, TOURISM AND URBAN DEVELOPMENT

The designation of culture as a factor of great importance for urban development has become a very interesting scientific and research field, mostly in the last three decades, in the USA and Europe (Kong, 2000; Barnett, 2001). The development and implementation of specific cultural and tourist policies and activities has been related to the necessity of



European cities to deal with various socio-economic changes that affect their internal and external environment at a micro- and macroeconomic level (Deffner and Metaxas, 2003). The implementation of cultural policies as tools for the development of cities could be expanded in various economic sectors, such as tourism, sports, leisure, arts and the mass media (Bianchini, 1993), creating a strong cultural industry which would include a variety of activities, such as fashion and design, architecture, cultural heritage, local history, entertainment, and generally the identity and image of the city in the external environment (Kong, 2000). In most cases, 'culture' has been widely used in various initiatives concerning the reconstruction/revitalisation of cities and especially their development through the use of specific strategies and methods (Alden and da Rosa Pires, 1996; Carriere and Demaziere, 2002; Grodach, 2002; McCann, 2002; Van Aalst and Boogaarts, 2002).

The cultural development specialists of cities should focus on how to 'use culture as a tool' through management processes by identifying the weaknesses and the strengths of the cities' cultural environment, focusing on the analysis of each field of implementation action –aiming at creating each time and for each field the appropriate conditions for development– and at the same time assessing the anticipated benefits from these actions to the cultural and tourism development of the cities.

THE ROLE AND MARKETING OF MUSEUMS

Ginsburgh and Mairesse (1997), in their effort to define the term 'museum', have discovered that the common element between the existing definitions is related to the kind of activities that a museum can develop and which ultimately create the differences between the museums and other organisations. These activities are preservation/protection, research and communication. Van Aalst and Boogaarts (2002) believe that the reassessment of the role of the museums is developing in parallel with the changes in museum management. From this perspective, museums – as organizations – act more like exhibition places, while their basic activities (mentioned above) are given a lower priority. Therefore, the inner character of museums as organisations and 'special environments' presents a much more complicated structure – including the 'commercial activity' aspect (Van Aalst and Boogaarts, 2002) – and in order to identify their role in the cultural and economic development of the cities, a much more specialised analysis is needed.

The *role* of museums is very important because they support cities in promoting themselves as cultural centres in the internal (citizens and

businesses) and the external (visitors and investors) target markets, fulfilling their demands and expectations. Based on this, it could be said that museums could act as 'tools for the cities' regarding their development process. However, the extent of their effectiveness depends on the ability to plan and implement the appropriate strategies and development plans by the decision makers operating within the environment of the cities.

In the case of museums, the contribution of *marketing* is based on adopting the assumption 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. Introducing marketing to the museums is related to the attempt to address the following four factors: a) the extended international development of museums, b) the search for economic resources, c) the competitive environment between the museums, and d) the need of the museums to know better their visitors. Each of these factors is related to the development of specific strategies and actions in the context of an overall marketing plan working towards a museum fulfilling – within a certain time period – its objectives at a micro- and macroeconomic level. Based on this rationale, the necessity for determining and satisfying the goals of museums – as organisations – generates the development and implementation of specific strategies and actions such as: searching for potential target markets, categorising them according to their characteristics, defining the museum's image and developing a marketing mixed plan (product, price, place, promotion) [Deffner and Metaxas, 2008].

In recent decades, the idea of museums as imposing buildings with extended and tiresome exhibitions has begun to fade. Nowadays, small-scale museums that offer flexible and alternative exhibitions are being particularly developed. Moreover, they have a classic educational character and offer entertaining activities. An important additional factor in the contemporary perspective of museums is the change from more institutional exhibitions to those that create social, creative and participatory experiences which are more approachable for the wider audience (young people), organised tours that include interaction between the visitors and the exhibits, brochures and leaflets, information, maps, guides and copies of their exhibits, coffee shops and restaurants inside the museum and a specially trained personnel, 'packages' offering better prices for families and tourists, the location and architecture of the building, and carefully designed websites on the internet.

Most marketing plans that promote museums include a case study in order to identify and analyse the characteristics of the audience. At the first stage of the plan, research, in the form of questionnaires addressed to the citizens and visitors of the museum, leads to an analysis of the market that the museum is targeted at. It is important for the success of this kind of research, to distinguish between visitors and visits so as not to reach false conclusions. The most important conclusion drawn by research into museum marketing is that marketing should not be excluded by the rest of the museum's activities but it should be included in its overall management. The most successful examples of museum marketing come from museums that have adopted this approach (McLean, 1994).

TOBACCO MUSEUMS – THE CITY OF KAVALA

Tobacco museums

Tobacco museums, due to their nature and particularity, are considered to be a special case 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. On a global scale their number is limited, although tobacco cultivation, especially in the USA and in areas such as North and South Carolina, Florida and Ohio, had represented an important part of the economy. In Europe, a few tobacco museums can be found in France (Bergerac Tobacco Museum), Slovenia (Slovenia Tobacco Museum), Finland (The Tobacco Museum in Jacobstad) and Sweden (Tobacco and Match Museum in Stockholm). There are also a few more, smaller and less-organised – but particularly interesting— tobacco museums all over the world that are poorly promoted and supported on the internet.

Kavala: 'The Tobacco City of the North'

The city of Kavala, due to its proximity to areas where the rare burley 'basmás' had been cultivated, and to the seaport, where large commercial ships were hosted, was where the commercial exploitation of the Balkan tobacco in the middle of the 19th century was concentrated. After 1950, with the importation of the burley 'Virginia', the economic status of Kavala in relation to the tobacco trade, faced a period of economic depression which was connected to the entry of multinational funds. The city then began to grow as a large regional capital, creating an important

scientific community and developing remarkable cultural activities (Tobacco Museum of Kavala).

Today's vision of Kavala as 'The Tobacco City of the North' is directly connected to its rich historical and cultural heritage as well as its geographical position. The most important questions are related to the actual dynamics of these visions. These dynamics refer to increasing the city's competitiveness, enhancing local development and effectively managing its inner potential. The Tobacco Museum is directly connected to the history, heritage and development of the city. In this context, three scenarios have been examined which are related to visiting/staying in Kavala and also visiting the Tobacco Museum. Those three *scenarios* are: 'Going' (1), 'Passing' (2) or 'Staying' (3), according to the question of whether Kavala is a city that people choose to 'pass through' or 'stay in for a few days'. The result was that a visit to the museum is more likely to happen when people choose to stay in Kavala for a few days. Moreover, the possibility of visiting Kavala only for the Tobacco Museum reduces as the distance between a visitor's home location and the city of Kavala increases.

A third relationship that has been examined is the one of a '*visitor of special interest*' with the possibility of visiting the museum. The term 'visitor of special interest' refers to the visitor that has a particular and special interest in visiting the Tobacco Museum. This special interest originates from the museum's unique character. Therefore, visitors who could be researchers or interested in the museum's history or be personally involved with tobacco constitute the 'target markets of special interest' which are very keen on visiting and knowing the museum. In this case, the greater and more specific the interest, the higher the possibility of visiting the museum in the context of a few days' visit to the city or a special visit to the museum. Furthermore, the greater the interest of a potential visitor, the lower the possibility of not visiting the museum because of the distance from the original location becomes. That leads to one more interesting relationship that can be examined, the one of attracting visitors from long distances, who have an important reason to visit the museum and use Kavala for accommodation. In other words, visitors to Kavala and the museum that come from a long distance are the ones that stay in the city for a short period of time.

THE TOBACCO MUSEUM OF KAVALA

Defining the vision of the Tobacco Museum of Kavala

The vision of the Tobacco Museum is co-identified with the vision of Kavala. 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. It is essential for the museum that its vision is based on its unique character combined with specific development goals and actions. Moreover, the museum's geographical location is important regarding the extent of its dynamics and competitiveness, in relation to respective, or the same thematic, museums or destinations, to be potentially defined. The vision for the Tobacco Museum should include the dimensions of uniqueness, historicity-tradition and modernisation. It could be stated that:

The Tobacco Museum is a unique and historical museum organisation with a contemporary profile and identity in the European cultural area.

SWOT Analysis of the Tobacco Museum

The analysis of the environment of Kavala's Tobacco Museum could help in defining the museum's distinctive strengths in its present status and in predicting basic development weaknesses in its internal environment. Furthermore, this analysis creates the ability to stress potential development opportunities and identify the threats from the external environment of the organisation that are related to issues of its development, long-lasting viability and effective operation. Table 1 shows the analysis of the museum's internal and external environment that defines its present status (2007-08), and the difficulties of its development.

Table 1. SWOT Analysis of Kavala's Tobacco Museum

Strengths	Weaknesses
<ul style="list-style-type: none"> • Relative proximity to Thessaloniki • Uniqueness of the museum concerning the exhibition of the commercial processing of Eastern tobacco • Prominence of the social history of Kavala and the wider area of Eastern Macedonia and Thrace • Uniqueness and variety of the exhibits • Modern and experiential presentation of methods and techniques • Research activity • Dynamic website • Experienced personnel • Development of a library (books, journals, documents) 	<ul style="list-style-type: none"> • Small number of visitors • Uncertainties concerning the museum's building • Lack of significant actions to promote the museum • Lack of signposts in the city • Inefficient cooperation between local factors • Lack of autonomous/private resources • Ineffective supporting structure (e.g. lack of flexible hours) • Lack of a common vision from the local society for the museum's development
Opportunities	Threats
<ul style="list-style-type: none"> • Enrichment of the museum with exhibits from organisations inside and outside the country • Cooperation with tobacco museums from other countries in order to create networks • Enhancement of the research activity • Participation in Greek and international exhibitions • Creation of a museum shop • Digitisation of the database • Participation in European projects • Ability to attract subsidies from various associations 	<ul style="list-style-type: none"> • Long distance from Athens • Smoking as a politically incorrect activity • Lack of strategic planning in tourism development • Not being incorporated in tourist packages of the wider area • Low government subsidies

Source: Strategic Pilot Marketing Plan of Kavala's Tobacco Museum, 2008

Field research on the Tobacco Museumⁱ

The case of Kavala's Tobacco Museum constitutes a special and unique case. This analysis uses data from primary field research in the city's environment, focusing on two of the most significant groups, each one with its own dynamics and characterⁱⁱ. The *target groups* of the

research were: a) citizens of Kavala (n=149), b) businesses (n=50), and c) visitors (n=78) to the Tobacco Museum. The first two surveys were in the form of questionnaires and personal interviews and lasted from December, 2007 until February, 2008. The method chosen was the one of *scheduled*, not random, *interviews* in order to: a) gather as many questionnaires as possible, b) be able to clarify unclear questions, c) be able to adjust the questions according to the interviewee's profile, d) avoid 'quick' and 'not thinking' answers, and e) have the appropriate available time to complete the questionnaires. Each interview lasted from 15 to 25 minutes, depending on the time that each interviewee could spend, and they all took place in the city of Kavala. The third survey lasted from early December, 2007 until the beginning of May, 2008, so as to include the Christmas and Easter vacations. The sample consisted of 78 people who had visited the Tobacco Museum; 52.6% (41 people) of them were men and 47.4% (37 people) women. Their average age was 44 years old.

With reference to the *citizens*, they estimate that the most important reasons for visiting the museum are the variety and significance of the exhibits, the perception of the museum as a part of the city's cultural heritage and the cultural/historical character of the Museum. These three main factors clearly connect the citizens with the history and cultural heritage of Kavala. The Museum is a part of the overall cultural heritage of the city and its existence is considered significant for many citizens. An additional task that was requested from the citizens was to define the image of the museum as this appears in its external environment. A percentage greater than 40% stressed its distinctive character and uniqueness, two elements that are unknown to the wider audience. This evaluation reveals *two important parameters*: a) the citizens are aware of the museum's dynamics but also acknowledge its basic weakness, which is the lack of its recognition, and b) there is a weakness in making the museum's identity and image known to its external environment. Another issue that the citizens were requested to evaluate was the significance of a potential promotion action regarding the museum's image in the context of a Strategic Pilot (Place) Marketing Plan. The citizens of Kavala acknowledge the need for a specific strategy which could act as a development tool not only for the museum, as a cultural product and organisation, but also for the overall cultural promotion of the city's image.

With reference to *businesses* (cultural and tourist), the question was to evaluate: a) the cultural elements, and b) the Tobacco Museum in the development of Kavala. The purpose of this question was to separate the Tobacco Museum and its contribution to the development of Kavala from

the cultural heritage of the city. That way, it is possible to accentuate the Museum's dynamics which are either subsumed by the overall cultural profile of the area or hold a decisive role. From the research, it becomes clear that businesses of the sample, tourist and culturalⁱⁱⁱ, perceive culture as a very substantial variable in the development of the city and emphasise the factors that comprise the cultural, tourist, social and economic development of the city. On the other hand, the Museum's role is not hypotonic since its evaluation is above average and the Museum's contribution, especially to the overall cultural and tourism development of the city, is evident. The most substantial result is that the city's businesses recognise the importance of culture as a driving development force with the Tobacco Museum as a main factor. This supposition creates a wider framework on its own for adopting, planning, evaluating and implementing policies targeted on the Tobacco Museum, the development and role enhancement of which constitute a major necessity in the cultural entity.

Another issue that businesses were requested to evaluate was their own role in enhancing the effort to promote the cultural image of the city and the Tobacco Museum within the external environment. The results are unsettling. Cultural and tourist businesses of the city do not seem to substantially contribute to the effort to promote and support the cultural image of the city and thus the Tobacco Museum. The reason is mostly the lack of cooperation with the local authority actors and the people responsible for the operation of the museum. The role of businesses should be enhanced, with the specific keynotes of contributing to the development of the city and the museum. The overall planning should not be characterised as random but organised, with distinct priorities. Therefore, the involved groups of the city ought to proceed rapidly in reformulating its development goals and clarifying the vision for Kavala in order to be clearly orientated towards specific policies, actions and activities. Finally, the city's businesses were requested to evaluate the role and contribution of the local administration factors in relation to the city's cultural promotion and the Tobacco Museum's image. Businesses believe that local factors make a big effort concerning the city's participation in EC projects and that a specific schedule for promoting the image of both the city and the Tobacco Museum is being followed. Regarding specific actions to promote the museum's image and also their active participation in introducing a specialised actor, businesses estimate that the role of local administration factors is bigger than that relating to issues surrounding the overall development of the city.

The evaluation by businesses ends with their opinion on the needs-policies demanded for the harmonic and normal operation of the Tobacco Museum. The direct conclusion, and in accordance with the responses from the citizens on the same question, is that there must be a clear and common orientation mostly towards the external factors of the tobacco museum's environment in order for them to contribute to an overall strategically planned effort to enhance the dynamic of this special cultural product. As in the case of citizens, businesses also support a specific combination of factors on a macro- and microeconomic level.

According to the *Tobacco Museum's visitors*, the city of Kavala has a very attractive character with a particular cultural dynamic, while the existing information on the city and its characteristics offers the ability to get to know it well enough and also stimulate the interest of potential visitors. Moreover, the fact that visitors perceive the city as an attractive destination enhances the opinion that the Museum could also benefit from the city's acknowledgement as a tourist destination. It is also evident that further promotion of the Museum and its inclusion in the schedule of the city's visitors provides Kavala with one more competitive advantage, the Museum's uniqueness. A crucial question for the visitors to the Tobacco Museum was the evaluation of the criteria for visiting it. From the research it can be concluded that all the factors that are related to the museum and its environment and reflect its dynamics (particularity, significance of exhibits and cultural character) constitute the most important reasons to visit it. Specifically, this structure of the museum's features stimulates the visitors' curiosity. A second element directly connected to the museum's environment is its actual image as perceived by its visitors. The most impressive characteristic during their visit to the Museum was the hospitality of the Museum's staff, which concentrates the highest average of the evaluation, a factor that was stressed by almost the total number of visitors. Linked to the previous factor is the level and quality of the tour, which was also identified by the total number of interviewees. Other important factors were also the amount and variety of the exhibits, the specialised personnel, the excellent preservation of machines and historical sources and the detailed records of the exhibits' history. The last factor also reveals the importance and uniqueness of the museum's archive.

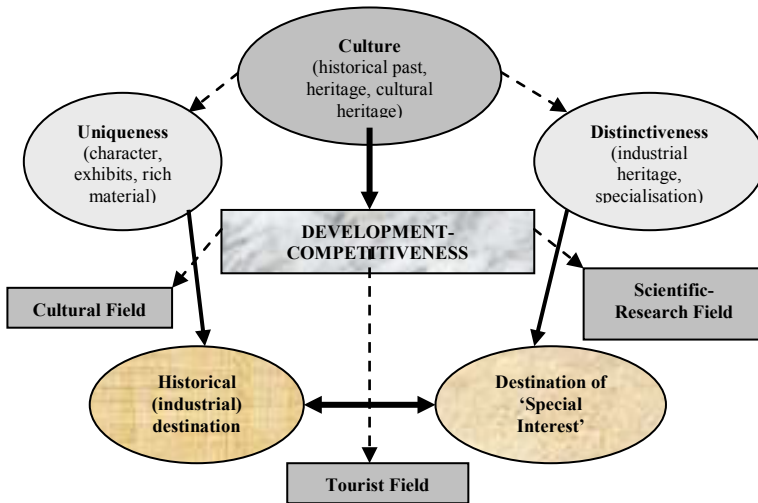
The Tobacco Museum as a 'final product'

The definition of the 'final product' takes into account all the primary field research with particular focus on the findings of the research on

visitors. The image of the museum based on its particularities, its tradition and the evaluation of the primary research by all the groups-factors activated in the museum's and the city's environment will be defined as a 'final product'. Then the museum's image 'as a good' will be connected to the market-targets of the museum, with the distribution channels of its image, with the means of promoting its image and the modulation of the appropriate strategies and alternative scenarios. Culture is specified as the main keynote of development/competitiveness of the museum, based on two very important *parameters*: the museum's uniqueness (character, exhibits, rich and well preserved material, etc.) at a national, European and international level that allows – under circumstances of strategic planning – its effective use. The second parameter, which stems from the first one, is the museum's distinctiveness (industrial heritage, specialisation of exhibits) which allows the orientation towards the promotion of the museum's image in specialised target markets with specific interest. Figure 1 shows the museum's image as a 'final product'.

Each one of the two dimensions in Figure 1 is connected to the respective characterisation of the museum as an 'historical (mostly industrial) destination' and as a 'destination of special interest'. Those two characterisations are complementary to each other due to the museum's character. The overall development of the museum, based on culture as a main keynote, focuses on the cultural, tourist and scientific-research field, where the potential target markets of the museum's image lay.

Figure 1. The Tobacco Museum as a ‘Final Product’



Source: Strategic Pilot Marketing Plan of Kavala’s Tobacco Museum, 2008

Definition of potential target markets of the Tobacco Museum

The proposed target markets refer to the *three levels of analysis*, tourist, cultural and of special interest (scientific, research) and more importantly they are proposed according to the museum’s overall image. This means that they could be differentiated or/and modified if and when it is considered appropriate by the *Special Group of Planning and Development (SGPD)*^{iv}. Specifically, target markets will be defined based on two major categories. The first one concerns the three levels of analysis, while the second refers to the geographical level, national and European or international.

The three levels of analysis are geographically located not only *at a national but also at a European and international level*. This means that the museum as a ‘good’ can also be addressed in a wider geographical context, but always within the framework of an appropriately and effectively planned supporting procedure, especially after ‘winning’ the national market. At this point, something very important should be noted. The reason, why the European/international part of the analysis is used, is the museum’s uniqueness-distinctiveness and not its existing dynamics. This needs to be made clear because the comparative advantage of the museum does not result either from the city of Kavala, as a particular

dynamic tourist destination, nor from the Tobacco Museum itself. It results from the fact that at a global level the number of tobacco museums is limited and that allows for to a certain extent — the introduction, distribution and promotion of the Tobacco Museum's image throughout wider geographical markets.

Development of distribution channels

The distribution channels are of great importance because they constitute, as in traditional business marketing, the means of disseminating — distributing the final product into the market — in this case, the image of the Tobacco Museum into its external environment. The main task is to distribute the museum's image in an effective, direct way and as soon as possible with complete information given to the final recipients. According to the analysis so far, this study suggests three basic distribution channels: a) Tourism — Culture in a national and European/international level, b) Channel of Special Interest in a national and European/international level, and c) Channel 'Tobacco Museums' in a European/international level.

In all three channels, the SGPD is responsible for the overall planning and its effectiveness. As mentioned above, the SGPD is also responsible for the overall planning and organisation of the Strategic Pilot Marketing Plan of the Tobacco Museum. It could be said that the SGPD is the principle manager and auditor of the whole project.

Methods for promoting the image of the Tobacco Museum

According to Haider (1992), advertising is the most basic factor for promoting the development strategies of local economies. Kotler et al. (1999:179) share the same opinion, while other experts mention brochures and guides (tourist-cultural) [Getz and Sailor, 1993; Molina and Esteban, 2006] and others the creation of logos (Burton and Easingwood, 2006). All these examples are important tools for the effective promotion and support of the image. The SGPD is also responsible for planning and evaluating all the means of promotion for each of the *three levels of analysis* of the Tobacco Museum (tourism, culture, special interest). The focus lies in the latter, which includes the proposed means that focus exclusively on the enhancement of the dynamic and uniqueness of the Tobacco Museum, which is the objective for the entire promotional effort.

The proposed Marketing Model of the '8ps'

In the case of the Tobacco Museum, two basic marketing models have been used, mostly in the business world. The first model is widely known as the model of '4ps' (Kotler and Armstrong, 1986/2007) [product, price, place and promotion]. The second model is referred to as the '8ps' model (product, partnership, people, packaging, programme, place, price, promotion) [Morrison, 1989/2001]. After evaluating them, this research concluded that the second model is more suitable for the case of Kavala's Tobacco Museum:

PRODUCT (GOOD): The final product is the image of Kavala's Tobacco Museum through its historicalness and uniqueness. The definition of the entire promotional procedure and its effectiveness are based on: a) the clarification of the museum's vision in relation to the development of the city, b) the determination of specific objectives, c) the anticipated benefits from the implementation of the actions, d) the implementation of the SWOT analysis, e) the clear identification of the distinctive characteristics of the Tobacco Museum and Kavala as a whole, and f) the definition of the target markets to which the museum and Kavala are addressed. The implementation of specific research into markets and their segmentation mostly at a national level is considered a very important procedure.

PARTNERSHIPS: After determining all the above, the SGPD's second important step is to create effective synergies between the groups involved in the process. The development of networks-synergies between the groups should be based on providing full information and provoking discussions aimed at the best possible use of the strengths of the Tobacco Museum and Kavala. The *levels of cooperation* in the case of the Tobacco Museum and Kavala are three: 1st level: Internal synergies (Local), 2nd level: External synergies (Regional, National) and 3rd level: External synergies (European/International).

PEOPLE: In the process of marketing for the Tobacco Museum, special attention should be paid not only to the existing but also to the potential human resources. This attention is defined by three basic factors, management of human resources, information and control, evaluation of resources and international environment.

PACKAGING: This procedure refers entirely to planning and choosing specific 'packages' which include all the elements (local goods) which the Tobacco Museum and Kavala should support and promote in the competitive national, European or/and international market. The most important thing in this process is the process itself, because it encloses the

thematic core of the provided package (tourism, culture, tobacco museum, events, etc.) while it defines the characteristics/components of the package, the potential target markets to which it refers, the combined actions that could be developed and the basic keynotes of planning.

PROGRAMMING: The basis of programming is the 'Available Time' of a vacation, a visit, a special event, an action of any kind and its dimension is Organisational. In reality, it is mostly referred to as 'Effective Time Management' since tourist packages should be designed and programmed in a specific way so as to provide temporal and organisational possibility for the potential target markets, in the specific-limited available time of their vacation, to choose further tourist services.

PRICING: Pricing concerns all the services provided by the city of Kavala and the Tobacco Museum. This is a general definition of the pricing procedure. There is clearly a more specific definition which refers to pricing special packages, tourist, cultural and packages of the Tobacco Museum towards potential target markets. The SGPD should define the final cost estimation for each provided package/service, taking into account a very significant combination or relation— the one of the price and the quality of the offered good. This issue is very important because it is directly connected to the strategies predefined for each target market in order to effectively accomplish their attraction. Lastly, this study supports that there is a third dimension of pricing which refers to the overall promotion of the image of the Tobacco Museum as a distinctive and unique cultural good. In this case, this study suggests the creation of a mini budget for 1-2 years for actions concerning the support of the image of the Tobacco Museum through means of promotion.

DISCUSSION OF RESULTS AND POLICY IMPLICATIONS

The development course of the Tobacco Museum depends, at least for now, on the *city of Kavala* and its development. Historical elements and a rich cultural and industrial heritage strengthen this result. In other words, the Tobacco Museum constitutes the identification of the relation between the city and the history of tobacco, which is diffused in the museum's environment. In this phase, the dynamic of the Tobacco Museum is limited not only within a geographical range, but also within a range of target markets. For example, there are other museums in Greece whose dynamic is remarkable and their competitiveness does not depend on the development of the city they are located in. The Tobacco Museum does not belong in this category.

The Tobacco Museum bases its dynamic on the *uniqueness and distinctiveness* of its character. The research on the visitors to the museum supports this opinion because the rich collection of the museum's exhibits is one of the most important reasons for visiting it. Furthermore, the fact that the Tobacco Museum is one of a few that exist at an international level should not mean that its dynamic stems from this particular distinctiveness. Its dynamic should be first strengthened at a regional and national level, and afterwards be recognised at a European and international level.

The distinctiveness of the Tobacco Museum is simultaneously an advantage and a disadvantage, because it is limited to target markets of special interest (scientists, researchers, etc.). This is crucial, because the overall effort of promoting and strengthening the image of the Tobacco Museum at a European and international level should be first based on attracting specific target markets at a national level through specific actions, which should also become sources of information and distribution of the good on a wider scale.

This research concludes with *three main levels of analysis*: tourism, culture and the level of special interest. In contrast to tourism, where the tourism development of Kavala starts with the city itself, the levels of culture and special interest – because they refer to the wider tourism development of the city– start from the development of the Tobacco Museum. This proposal is considered to be innovative because it aims at enhancing the Museum's dynamic, strengthening the local cultural feeling and defining the important and substantial role that it could, and should, play in the overall economic and cultural development and competitiveness of the city.

The proposed *marketing model* (8ps) is considered representative for the case of the Tobacco Museum and of Kavala. The goal is to specify all the appropriate actions for each development phase and to define the groups that would participate in the whole development process. This model, as well as the 'Critical Path' model, is a tool/guide for planning and developing the activities, not only for the Tobacco Museum but also for the city of Kavala.

Lastly, the composition of the *Special Group of Planning and Development* is proposed. Its formation is necessary because there could not be any action of development without the planning, the evaluation, the programming, the selection, the control and the management of all the available resources. This group would be required to take this responsibility, and, within the scope of the vision for the Tobacco Museum using as keynotes the know-how, the specialisation and the full

information, it will achieve an effective outcome for the development of the Tobacco Museum and of the city.

CONCLUSIONS

The Strategic Place Marketing Plan constitutes an innovative action for the Greek reality. The innovative character of this action stems from the perception of the Tobacco Museum of Kavala as a 'good' to be analysed and defined through its distinctive characteristics, enriched with various others components which may possibly result from the analysis of the international experience. Furthermore, the definition of the 'line of production' of the specific museum that is related to the roles, the responsibilities, and the obligations taken by the responsible factors involved in the proposed action (public, local or regional factors, business world, organizations, citizens, etc.) is very important. Moreover, to whom the museum is addressed should be defined, as well as who is concerned, the pricing policy, the distribution and transfer of the 'image' and the strategic actions for the promotion/projection and support of the image of the museum. The aim for the Tobacco Museum is to be attractive and competitive in the existing and potential target markets and also to effectively contribute to the overall development and competitiveness of the city of Kavala.

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ENDNOTES

1. The research programme 'Strategic Pilot Marketing Plan of Kavala's Tobacco Museum' took place from October, 2007 until May, 2008 and was undertaken by the Laboratory of Tourism Planning, Research and Policy of the Department of Planning and Regional Development (DPRD) of the University of Thessaly. The head of the research was the Director of the Laboratory, Alex Deffner, and the research group consisted of Theodore Metaxas, Kleantes Syrakoulis and Theodora Papatheochari
2. The importance of market research has been stressed by many specialists and most of the times it concerns the tourism and cultural international market examining the trends and the characteristics of target markets, while in the urban environment it focuses on defining the strengths and weaknesses of each destination contributing to planning and choosing strategies and

alternative scenarios (Jansen-Verbeke and Van Rekom, 1996; Van Limburg, 1998; Garrod et al. 2002)

3. It is important that the cultural contribution is very positively evaluated by businesses that – due to their nature – are aware of cultural identity, thus their opinion is of particular weight in this research.
4. According to the ‘Strategic Pilot Marketing Plan of Kavala’s Tobacco Museum’ (2008), the structure of this group should include local administration, factors working exclusively on the museum, specialised staff in marketing and public relations, businesses and citizens’ representatives. Their number should not exceed 10.

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REFEREED ANONYMOUSLY

Alex Deffner (adeffner@prd.uth.gr) is an Associate Professor at the University of Thessaly, Department of Planning and Regional Development, Pedion Areos, Volos 38334, Greece.

Theodore Metaxas (metaxas@prd.uth.gr) is an Adjunct Lecturer at the University of Thessaly, Department of Economics, Korai 43, Volos 38333, Greece.

Kleanthis Syrakoulis (sirakoul@teilar.gr) is a Lecturer, at the Technological Institute of Larissa, Greece.

Theodora Papatheochari (thpapath@uth.gr) is a Researcher at the University of Thessaly, Department of Planning and Regional Development, Pedion Areos, Volos 38334, Greece.