

LIVING MUSEUM: AN EMERGING STRATEGY DERIVED FROM THE 7P MARKETING MIX FOR THE MUSEUM KETRANSMIGRASIAN LAMPUNG

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Abstract

The Museum Ketrasmigrasian Lampung, established in 2004 and owned by the Government of Lampung Province, is the only museum in the world dedicated to the theme of transmigration. It is located in Bagelen Village - the first site of transmigration initiated by the Dutch East Indies, which is now part of Indonesian territory. As a government institution, the museum also serves a commercial function by charging an admission fee to visitors. In its ongoing development, the museum requires a strategic approach to ensure its relevance and competitiveness within the broader landscape of museums and tourist attractions. This study aims to formulate a development and commercialization strategy for the Museum Ketrasmigrasian Lampung. A qualitative methodology employing the 7P marketing mix framework (product, price, promotion, place, people, process, and physical evidence) was utilized to construct the strategic model. The analysis generated detailed strategies for each of the 7P elements, culminating in the emergence of a comprehensive strategy that positions the concept of a “living museum” as both the brand identity and the core strategic direction for the Museum Ketrasmigrasian Lampung. Based on the findings, this study recommends that the Government of Lampung Province adopt and implement the “living museum” concept as a central element in the museum’s program planning and development.

Keywords: museum, transmigration, 7P marketing mix, strategy, living museum.

INTRODUCTION

The Museum of Transmigration in Lampung (*Museum Ketrasmigrasian Lampung*) was initiated in 2004 by the former Rector of the University of Lampung, who is also a descendant of transmigrants (“Museum Ketrasmigrasian,” 2024). Constructed in Bagelen Village, the museum serves as a historical milestone commemorating the first transmigration site in Indonesia, which at that time was part of the Dutch East Indies (“Museum Nasional Ketrasmigrasian Lampung, Rekam Jejak Transmigran Pertama,” 2015). The first transmigration in Indonesia occurred in 1905 and was referred to as “colonization” under

the Dutch East Indies Government (Asri, 2022). During this period, approximately 155 families were relocated from the Kedu Residency in Central Java to Lampung by the colonial government (Inews.id, 2022). Based on this historical background, the Museum of Transmigration was established in Bagelen Village at the heart of Indonesia's earliest transmigration site.

Transmigration is defined as a “voluntary population movement aimed at improving welfare by residing in government-designated transmigration areas” (Undang-Undang Nomor 29 Tahun 2009, 2009). This definition reflects the role and function of transmigration in the post-independence Indonesian government. However, during the Dutch East Indies era, transmigration was framed as colonization, forming part of the colonial government's ethical policy designed to create employment and generate profit (Asri, 2022). The narrative of transmigration—from its origins in ethical politics to its potential for improving welfare—needs to be preserved through institutions such as museums. Based on existing research, the Museum of Transmigration in Lampung is the only museum in the world that is dedicated specifically to the theme of transmigration.

Douglas A. Allan defined a museum as “a building that houses a collection of objects for study and enjoyment” (“Arkeologi Indonesia,” 2019). According to Indonesian law, a museum is “an institution that preserves, maintains, utilizes, and disseminates its collections to the public” (Peraturan Pemerintah Nomor 66 Tahun 2015, 2015). The key point in both definitions is the emphasis on the preservation of historical collections. Therefore, the decision to establish the Museum of Transmigration in Lampung aligns with the functional and thematic criteria of a museum as defined by both national and international standards.

The development of the museum began in 2005 with the allocation of five hectares of land, followed by an expansion of 1.3 hectares in 2007 (“Sejarah Museum Ketransmigrasian,” 2022). On December 12, 2004, the Governor of Lampung, Mr. Sjachroedin, officiated the groundbreaking ceremony. The museum currently houses approximately 254 artifacts, including agricultural and carpentry tools, as well as documentation on the culture and traditions of transmigrant communities (“Museum Ketransmigrasian,” 2024). Initially, the museum was under the jurisdiction of the Ministry of Labour and Transmigration, but it is now managed by the Provincial Government of Lampung under the Department of Education and Culture. The museum charges an admission fee, categorized into three groups: students (Rp. 2,000), university students (Rp. 3,000), and the general public (Rp. 5,000).

Given its characteristics, the Museum of Transmigration operates as both a governmental and commercial institution. While it functions as a public institution under the authority of the Provincial Government of Lampung, it also generates revenue through entrance fees. Operational and developmental activities require ongoing financial support, raising important questions about how such a museum can be sustainably managed. This research aims to explore the management and development strategies of the museum, with the ultimate goal of formulating a grand strategy that harmonizes its dual role as a public and commercial institution.

METHODOLOGY

This research employs a qualitative approach, utilizing the 7P marketing mix framework as a tool to formulate a strategy for the Museum of Transmigration in Lampung. While the 7P marketing mix provides a foundational structure, it still requires complementary methods, such as open-ended questionnaires, in-depth interviews, and observations (Saunders et al., 2009). The concept of the marketing mix was introduced by Kotler and Keller (2009), who defined it as a combination of marketing activities (Anjani et al., 2019). Initially, the marketing mix comprised four elements—commonly known as the 4P marketing mix—which was later expanded into the 7P marketing mix. The seven elements of the 7P marketing mix framework are as follows (Anjani et al., 2019):

1. Product: marketing efforts related to the products offered.
2. Price: Strategies concerning consumers' ability and willingness to pay.
3. Place: considerations related to market location or distribution channels.
4. Promotion: communication efforts directed from businesses to consumers.
5. People: consumers' perceptions of the people involved in delivering the products or services.
6. Process: methods used in providing services and creating value.
7. Physical evidence: the tangible aspects, including the physical condition of products, facilities, and the surrounding environment.

The 7P marketing mix served as the primary tool for developing the museum's strategic plan, beginning with an analysis of secondary data and proceeding to primary data collection. The research was initiated by observing and analyzing secondary data, followed by the collection of primary data through open-ended questionnaires, in-depth interviews, focus group discussions (FGDs), and field observations.

RESULTS AND DISCUSSION

Formulating 7P Marketing Framework

Data were collected in July 2024 through FGDs, in-depth interviews, and observations. The FGDs and in-depth interviews were conducted at the Museum Ketransmigrasian Lampung by inviting 16 informants who had been selected through purposive sampling. Each informant was given a questionnaire with open-ended questions to complete at the beginning of the session. Subsequently, in-depth interviews were carried out in the form of panel discussions. Observations were conducted by gathering secondary data related to the museum, performing field observations of the Museum Ketransmigrasian and its surrounding area, and benchmarking against other museums worldwide. The collected data were then analyzed using the 7P Marketing Mix framework, with the aim of developing a strategic design for the Museum Ketransmigrasian Lampung. Multiple data sources contributed to the formulation of the strategic design. These included both primary and secondary data. Primary data comprised responses from questionnaires, FGDs, in-depth interviews, and field observations. Secondary data were drawn from literature reviews, document analysis, regulation analysis, problem and potential mapping, existing museum strategies, the museum's vision and programs, benchmarking practices, and the museum's master plan.

The analysis generated strategic frameworks based on each element of the 7P marketing mix. A total of seven strategic development frameworks were derived to guide the advancement of the Museum Ketransmigrasian Lampung. Each framework incorporates specific strategic indicators that emerged from qualitative data analysis. First, product development focuses on enhancing museum collections, infrastructure, facilities, data and information systems, festivals or shows, and exhibitions. Second, price development addresses budgeting mechanisms, adaptive ticket pricing and categorization, integrated ticketing and collaborative schemes, as well as transparency and accountability measures. Third, place development emphasizes spatial strategies such as museum zoning, the establishment of a cultural heritage zone, the development of a transmigrant tourism village, and positioning the museum as a representative "window" into the transmigration narrative. Fourth, promotion development includes efforts in branding, promotional campaigns, market expansion, public events, sponsorships, discount programs, and reinforcing brand identity. Fifth, people development involves strengthening human resources, cultivating a

supportive working ecosystem, building partnerships for capacity enhancement, ensuring collection preservation, and maintaining museum security. Sixth, process development encompasses a broad range of activities including product development, tenant quality assurance, integration of production processes, strategic planning, commercialization, thematic orientation, operational excellence, adaptability and competitiveness, trust-building, customer service, mandatory museum visits, ongoing evaluation and improvement, and fostering collaboration and synergy. Lastly, physical evidence development focuses on delivering interactive and immersive visitor experiences, enhancing visual presentation, stimulating the five senses, and improving the overall packaging of museum offerings. These strategic frameworks are expected to serve as a comprehensive foundation for the sustainable development and positioning of the Museum Ketransmigrasian Lampung.

The Emerging of Living Museum

The term living museum is synthesized from various sources that provide insights relevant to the context of the Museum Ketransmigrasian Lampung. A living museum is characterized as an active and dynamic institution that transcends traditional boundaries by removing physical and conceptual walls, thereby expanding the scope and content of its collections (Pan et al., 2012). Three core aspects define a living museum: the preservation of authentic spatial elements, the representation of traditional architecture and cultural identity and heritage, and interaction between visitors and the local community. A living museum can also be defined as the exhibition of cultural heritage. For instance, the Sarawak Cultural Village (SCV) is recognized as a living museum because it presents ethnic communities, traditional houses, and cultural practices as representations of Sarawak's heritage (Othman et al., 2022). Central to the concept of a living museum is the emphasis on visitor experience. Naumova (2015) defines living museums as “multi-sensory environments, which foster bodily awareness of space, time, and materiality of objects from the past, by employing touch, vision, smell, and hearing” (Naumova, 2015). These definitions collectively highlight the key characteristics of a living museum: it is dynamic, interactive, extends beyond static collections, and emphasizes authenticity, cultural heritage, community involvement, and immersive experiences.

The strategic frameworks developed for the Museum Ketransmigrasian Lampung have led to the emergence of the living museum concept. The key characteristics of a living museum are closely aligned with the museum's strategic development goals. The emphasis

on interactive and immersive experiences, for example, reflects one of the central features of a living museum. Additionally, the museum's role as a "window" into the transmigration narrative, along with efforts to enhance the surrounding cultural heritage of transmigration communities, further reinforces its alignment with the living museum model. Ultimately, the 7P marketing mix analysis for the Museum Ketransmigrasian Lampung has contributed to conceptualizing the institution as a living museum, offering a foundation for its future development.

CONCLUSION AND RECOMMENDATIONS

The development and commercialization strategies for the Museum Ketransmigrasian Lampung have been formulated through a comprehensive analysis of the 7P marketing mix. Each of the seven elements—product, price, place, promotion, people, process, and physical evidence—has contributed to the construction of a corresponding strategic framework, resulting in seven integrated development strategies. From this analysis, the concept of a living museum emerges as a key orientation for the museum's future direction. This concept emphasizes interactivity, immersion, authenticity, and community engagement, aligning closely with the strategic vision derived from the 7P framework. Accordingly, it is recommended that the Government of Lampung Province formally adopt and institutionalize the living museum concept as a core principle in the museum's long-term planning and program development.

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