

Museum Tourism: Market Growth and Trends in India

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Abstract

Purpose: This paper examines the museum tourism market share and trends in India and emphasizing growth and evolution.

Design, Procedure, and Strategy: The focus of analysis is on the individuals who visit the National Museum in New Delhi. Using the mega search engine to look for academic materials in prominent scientific databases resulted in finding the greatest number of scientific publications.

Findings: Per the latest data from future industry insights (FMI), the museum tourism sector is projected to expand at a 13% compound annual growth rate (CAGR) over the period of 2022 to 2032, increasing from an estimated USD 20.0 billion in 2022 to USD 35.0 billion by 2032.

Originality/Value: This is one of the first studies to extend the theoretical relevance of the, museology and museum tourism in India still require improvement.

Keywords: CAGR, Indian Museology, ICOM, Ethnography, Eco-Museum etc.

surroundings from a variety of locales. Furthermore, the travel and tourism sector recognizes museums as top travel destinations (Bierderman et al., 2008). Museums are increasingly seen as a part of the tourism offering, having changed from being collection-focused to visitor-focused; Muadzanani (2015) refers to museums as an alternative economic approach. The Dallas Museum of Art is a prime illustration of how museums are adapting their programming to better meet the needs and interests of their patrons. To enhance the exhibit and provide visitors a memorable experience, the museum featured a workshop, art history talks, and a continuous music feature (Sheets, 2010). Another example is the programs offered by Australia's Museum Victoria, which encourage social interaction and engagement while also giving participants a sense of direction and community. In order to provide experiences that positively and constructively impact a large number of its visitors, Museum Victoria strives to adapt with the community (Bennett, 2013). Stated differently, a customer's level of satisfaction is determined by their experiences throughout their visit, and this in turn influences their behavior after making a purchase.

Ren, Qiu, Wang and Lin (2016) claim that as visitors have more options now than in the past, their experiences have greater cultural significance. According to Hosany and Witham (2010), the majority of visitors look for feeling, representation, and memories that come together to create a unique, long-lasting experience. As Pine and Gilmore (2014) stated, consumers desire experiences that engage their curiosity and emotions before they are willing to spend money on products and services. This holds true for the establishment of varied experience economies (Jurovski, 2009; Pine & Gilmore, 2016).

INTRODUCTION

"A museum is a long-term, public interest organization dedicated to promoting society and its advancement. Accessible to the general public, it gathers, preserves, investigates, shares, and displays the material and immaterial legacy of humanity and its surroundings for the purposes of teaching, learning, and leisure."

The Longman active study dictionary of english, 1992; Bierderman, Lai, Laitamaki, Messerli, Nyheim and Plog (2008); and Mudzanani (2015) define a museum as any public place or institution that, because of its unique significance, gathers, preserves, and presents both physical and non-physical evidence of people and their

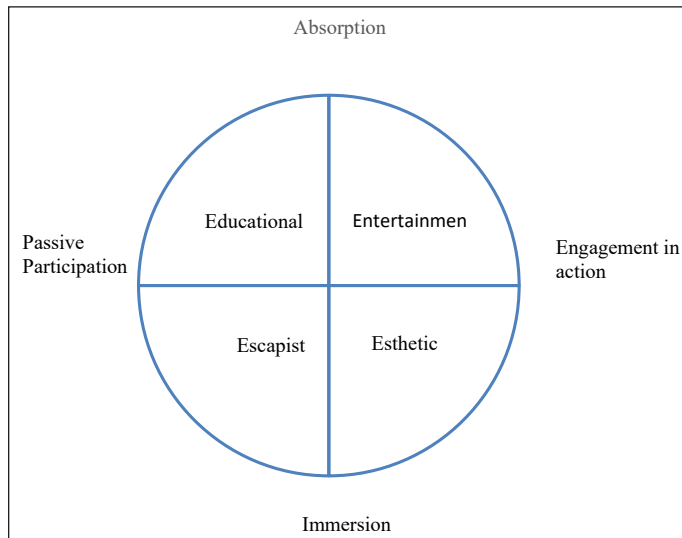
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Pine and Gilmore (1998) distinguish between four groups—education, escapism, aesthetics, and entertainment—and split them into two categories: Fig. 1 illustrates two aspects of client involvement: (i) level of involvement (participation at a passive versus active level); and (ii) level of interest in interacting or connecting with the performance (immersion versus absorption).



(Source: adapted from Pine & Gilmore, 1998).

Fig. 1: Four Realms of An Experience

To receive the highest degree of happiness, customers must also interact or connect with these experiences (Pine & Gilmore, 1999). According to Crompton and Baker (2000), satisfactions are an emotional state of mind that results from an encounter and can be either pleasant or negative. Increased enjoyment is assumed to trigger behavioral intents, including recurring business, loyalty, and the desire to recommend the website to others (Crompton & Baker, 2000; Brida, Meleddu & Pulina, 2016). In these circumstances, the study applies Pine and Gilmore's (1998) theory to measure visitors' experiences at the National Museum Malaysia. The focus is on visitors' satisfaction level and likelihood of recommending the museum. It was interesting to observe how visitors engaged with the museum because it offered a welcoming atmosphere for several reasons. Bringing in new visitors is one of the biggest problems museums face nowadays (Robert & Everitt, 1999; Goulding, 2000; Heilig, Fuerhahn, & Sikkenga, 2014). According to Komarac, Dosen, and Skare (2017), museums constantly

face a number of obstacles in order to compete with other businesses.

The following four types of competitors exist:

- Traveling, reading, and watching TV are examples of desire competitors.
- Business rivals can choose to visit a big city art museum instead of a smaller local art museum or a theme park.
- Generic rivals, such as choosing to attend a lecture at a university rather than a museum; and from rivals, such as perusing an online or commercial gallery's portfolio of artwork.

Museology and museum tourism in India still require improvement. Native civilizations had undergone numerous changes over thousands of years, whereas ancient civilizations like Greece, Egypt, and Rome had essentially disappeared. Unquestionably, a fresh wave of acculturation has been observed in India. Given its geographical location, India has to prioritize museology and the improvement of museum services, as gathering, conserving, and showcasing the world's cultural past is an essential role of museums. Whether or not India has fully realized the potential of its museum tourism industry is hard to say. Comparatively speaking, museums are a more specialized and constrained type of cultural display than theme parks, urban/rural areas, and a variety of archaeological remains. When it comes to tourism, five locations can help tell the story of history: monuments, libraries, museums of archaeology and ethnography, and institutes of folklore (Dapolyo, 1972, p. 52), Dicks (2003) and Selwood et al. (1995) define a museum as "an establishment that collects, records, safeguards, displays, and interprets physical evidence and relevant information for the benefit of the public."

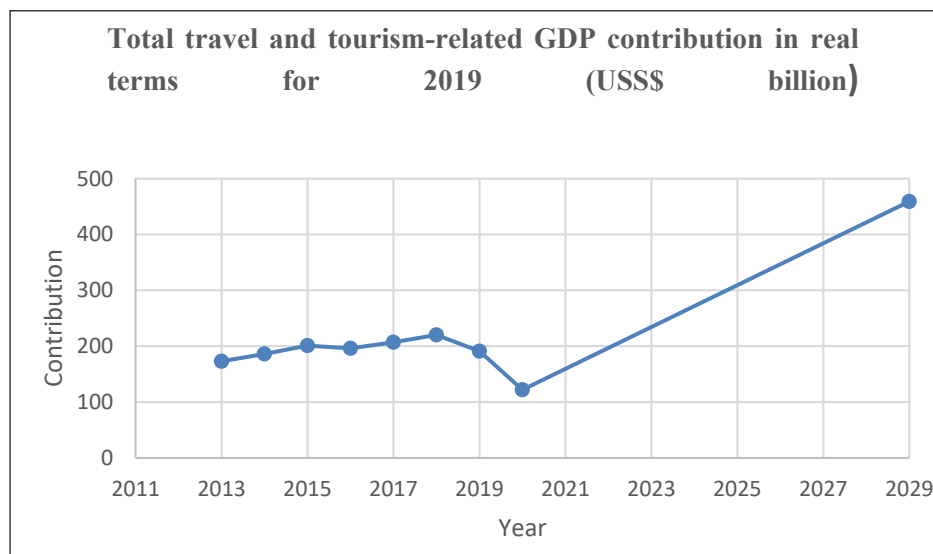
LITERATURE REVIEW

An Overview of India's Tourist Sector

In 2019, India was placed 10th among 185 countries by WTTC based on the contribution of travel and tourism to the GDP. WTTC reported that in 2022, the travel and tourism industry contributed US\$ 199.6 billion to India's GDP. The travel and tourism sector in India is projected to

experience an average annual growth rate of 7.1%. Travel and tourism increased India’s GDP by 5.9%, according to the WTTC’s Economic Impact 2023 study. The travel and tourism industry is expected to contribute \$1,512 billion to GDP by 2028, up from \$178 billion in 2021. By 2029, over 53 million jobs are expected to result from it. The industry’s direct GDP contribution is expected to grow at an annual rate of 7–9% in India between 2019 and 2030. From an estimated US\$ 75 billion in FY20, the Indian travel market is expected to grow to US\$ 125 billion by FY27. Based on enhanced passport accessibility and upgraded airport infrastructure, the Indian airline travel market—which was valued at US\$20 billion—is expected to triple by FY27. The inbound and outbound travel industry in India is predicted to be valued at US\$ 32 billion in FY20 and US\$ 52 billion by FY27, thanks to the persistent efforts of travel companies to expand their companies and the rapidly increasing demand from travelers. It is anticipated that 30.5 billion foreign visitors will visit by 2028, bringing in an estimated US\$ 59 billion. But local tourists should spur growth as the outbreak fades. Over the course of 2020 and 2022, international hotel chains are expected to have expanded throughout India, taking up approximately 47% and 50% of the

tourism and hospitality sectors, respectively. 1,070,163 foreign visitors arrived in December 2023, according to the Ministry of Tourism. FTAs were 6,437,467 in January–December 2022, whereas they were 9,236,108 in January–December 2023. The percentage of foreign visitor arrivals at India’s top five ports in December 2023 was highest at Delhi Airport (29.92%), followed by Mumbai Airport (18.46%), Chennai Airport (7.02%), Bengaluru Airport (6.20%), and Haridaspur Land Check Post (7.09%). There were 9.24 million Free Trade Agreements (FTAs) between January and December 2023. Bangladesh had the largest percentage share of foreign tourist arrivals in India in April 2024 (26.30%) among the top five source nations, followed by the USA (13.74%), UK (8.36%), Australia (4.41%), and Canada (3.55%). 9,236,108 foreign visitors, or 26.52% of all visitors, were from the Indian diaspora in 2023. In 2022, spending by domestic visitors increased by 20.4%, only 14.1% lower than in 2019. Although there was an 81.9% increase in spending by foreign visitors in 2022, it was still 40.4% lower than the figures from 2019. Between April 2000 and March 2024, a sum of US\$ 17.2 billion was invested in the hotel and tourism sector as foreign direct investment (FDI) equity. This represents 2.54% of total FDI inflows across all sectors.



Sources: <https://www.ibef.org>

Fig. 2: Total Contribution of Travel and Tourism to GDP at Real 2019 Prices (US\$ billion)

History and Development of Indian Museology

Even though the earliest Indian literature mentions chitrasalas (picture galleries), museums in India actually began in the late 1700s. The imaginative representations

of the Jatakastories, etc., on the Bharhut rails—most of which are still intact at the Indian Museum in Kolkata today—sufficiently corroborate the theory that there was an outdoor museum in India as early as the second century BC. Plate 70A features the following inscription

below the medallion: “Jetavana Anathapindaka deti koti-samthatena keta,” which means “Anathapindaka dedicates jetavana purchased by paving the ground with a layer of coins.” Additionally, there are accounts of royal antiquarians who gathered oddities to adorn their palaces. Two enormous Asokan pillars were transported from far-off areas and erected in Delhi, the capital of *Feroz Shah Tughluq* (AD 1351–1388). The depictions of life, society, and the natural world on the walls of the Indian temples during the Middle Ages demonstrated the great level of expertise the Indians possessed not only in creating art but also in showcasing it. Museums did not exist in ancient or medieval India, as one might think now. The Asiatic Society was founded in Calcutta by Sir William Jones and other academics. This came about as a result of the first-ever recognition of the necessity of gathering previously unrecognized resources and conducting a systematic investigation to comprehend the enormous wealth of Asian heritage. Researchers from all around the world have been able to view the many specimens of archaeological, ethnological, zoological, and geological interest that the Asiatic Society has amassed. As time went on, the Asiatic

Society’s collection got larger and larger, and it became necessary to house this unique collection somewhere appropriate. The Danish botanist Dr. Nathaniel Wallich served as the museum’s first curator when the Society was able to open one in 1814 and this one was the India’s first museum.

The Indian Museum Act No. XUI, 1866, which created the Indian Museum Calcutta, was later revoked by the Indian Museum Act No. X 1910. The Asiatic Society Museum was its previous name. The museum collection was relocated to 27 Jawaharlal Nehru Road, Kolkata, in 1875, however. The number of museums in India has steadily increased since then. Consequently, an independent museums division in ASI was initiated in 1946 with the aid of Mortimer Wheeler, covering the direct manipulation of the Superintendent of Archaeology. The Government of India’s Ministry of Culture will host a 2-day Global Summit on ‘Reimagining Museums in India’ for the first time on 15-16 February 2022. The summit, part of ‘Azadi ka Amrit Mahotsav’, aims to celebrate India’s 75th anniversary of independence and honor its rich history and culture.

Table 1: History and Development of Indian Museums

Timelines	Descriptions
1784	William Jones created the Asiatic Society of Bengal.
1814	Establishment of Oriental /‘Imperial Museum’ Calcutta.
1851	The Madras Literary Society at the College of Fort St. George established the “Government Museum and National Art Gallery” in Madras.
1855	Establishment of Victoria and Albert Museum, Mumbai.
1861	The foundation of the Archaeological Survey of India (ASI) was established.
1861	The Archaeological Survey of India appointed Alexander Cunningham as its first director general.
1866	Renamed the imperial Museum, Calcutta as Indian Museum.
1878	Treasure Trove Act.
1902	In the reconfigured Archaeological Survey of India, John Marshall was named Director General.
1904	The Archaeological Survey of India’s first site museum was established in Sarnath.
1946	Mortimer Wheeler, directly reporting to the Superintendent of Archaeology at ASI, established a separate Museums Branch.

Sources: <http://www.nationalmuseumindia.gov.in/about-history.asp?lk=ab1> <https://reereti.wordpress.com/2015/04/09/the-origin-of-museums-in-india-a-walk-through-history/> http://asi.nic.in/asi_aboutus_history.asp

METHODOLOGY

In order to accomplish the research objectives and provide the findings in a descriptive manner, an explanatory

research design was selected. The most comprehensive collection of scientific publications was found by using the Mega search engine to look for academic articles published in significant scientific databases.

Worldwide Museology and Visitor Number

As per the UNESCO assessment, as of May 18, 2022, there were around 104,000 such institutions globally, with the Western European and North American regions having the largest concentration of museums. With over one-third of all museums, the United States currently ranks first among all nations in terms of the number of museums (Statista, 2022). India is home to around 1,000 museums. Included in this list are numerous private museums, museums run by colleges, and museums under the jurisdiction of the Central, State, and District administrations. The museum presence in 2020 was not determined by size, commerciality marketing, market size, or uncommon exhibitions, but rather by the exceptional circumstances of the Coronavirus (COVID-19) pandemic

(AECOM, 2022). In 2020, there was a significant decrease in the number of people visiting galleries and museums globally. Table 1 shows that the most visited place is still the Louvre in Paris, which is usually at the top. The Louvre in Paris, France, had the highest number of visitors in 2019 with over 9.6 million. With almost 2.7 million visitors, the Louvre once again recorded the highest number in 2020. When the pandemic’s effects from 2019 are compared to those from earlier, it is evident that fewer people are visiting, with the Louvre appearing to be the least impacted. (Look at Table 2) In 2020, the National Museum of China in Beijing came in second place with 1.6 million visits (Statista, 2022). As of 2020, Europe and the United States accounted for 13 of the 19 most popular museums worldwide (Statista, 2022).

Table 2: Top 10 Museums Worldwide in Terms of Attendance Figures 2019/2022

Total	Museum	City	% Drop from 2019	Days Closed Due to Pandemic
2,700,000	Musée du Louvre	Paris	72%	150
1,600,000	National Museum of China	Beijing	78%	No data available
1,432,991	Tate Modern	London	77%	173
1,300,000	Vatican Museums	Vatican City	81%	No data available
1,275,466	British Museum	London	80%	208
1,248,486	Museo Reina Sofia	Madrid	72%	80
1,203,324	State Russian Museum	St. Petersburg	50%	97
1,197,143	National Gallery	London	80%	155
1,124,759	Metropolitan Museum of Art	New York	83%	202
971,256	21st Century Museum of Contemporary Art	Kanazawa	63%	66

(Source: AECOM, 2022)

Number of University Museums and Collections Worldwide (January 2023, by Region)

European countries were the region with the leading digit (2,236) of university museums and collections globally

as of February 2024. All-inclusive, there were over 2000 museums and collections run by European universities as of that month. Simultaneously, North American universities registered 526 museums and collections as of February 2024.



Sources: <https://www.statista.com/statistics/>

Fig. 3: Global University Museums and Collections February, 2024, by Region

Museum as Economic Engines in India (2010-2018 in million US\$)

Museums play a vital role in the social and cultural lives of people worldwide. They explore the future, explain the past, tell our tales, and safeguard our history. Located in a stunning historic building, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai was previously called The Prince of Wales Museum of Western India. CSMVS houses over 70,000 historical and artistic pieces and attracts 2,500 visitors every day, with weekends seeing an additional 5,000 visitors. The Tate Modern saw a record 5.7 million visits in 2014–15, making it the “best year ever for visits,” according to the company’s annual report. With more than 3.5 million visitors under 35, Tate has the youngest people’s visits of any art museum worldwide. For the first time since its founding in 1969, the City Palace Museum in Jaipur, Rajasthan, welcomes one million visitors in 2016–17. An increasing number of people are coming every year.

Table 3: Revenue of Museums in India from 2010 to 2018 (in million U.S. dollars)

Year	Revenue in million U.S. dollars
2010	327
2011	469
2012	413

Year	Revenue in million U.S. dollars
2013	442
2014	502
2015	514
2016	549
2017	586
2018	626

Source: Statista 2022.

Table 4: Leading Ticketed Monuments in India in the Financial Year 2022 by Number of Domestic Visitors in 1,000s

Monument	Number of Domestic Visitors (2022)
Taj Mahal	329461
Red Fort	1,3235
Qutab Minar Delhi	1,15766
Group of Monuments at Mahabalipuram	1,14215
Agra Fort	1,02746
Golkonda	94697
Sun Temple, Konark	67289
Upper Fort Aguada	65675
Chitorgarh Fort	59039
Shaniwarwada	51645

Source: www.statista.com/statistics/1021991/india-number-of-domestic-visitors-ticketed-monuments/

The Quest for the Future of University Museums as Cultural Hubs in India Customary

In 1913, *Sir Asutosh Mookerjee*, the Vice Chancellor of Calcutta University at the time, established three goals for museums: gathering and conserving specimens to serve as the material foundation for knowledge; explaining and exploring the specimens and disseminating the knowledge learned; and stimulating public interest in order to advance their education. Concerning the third function, he saw museums as an information bureau, an institution for the people's culture, and an adjunct to the classroom. This perspective originated with the establishment of the initial university museum in 1937 at Calcutta University, with

various other Indian universities also establishing their own museums, such as Allahabad University, Aligarh Muslim University, Benares Hindu University, Burdwan University, Mysore University, North Bengal University, Rabindra Bharati University, Sardar Patel University, Vikram University, and Visva-Bharati University. These are essentially academic museums that aid in teaching subjects such as natural history, anthropology, archaeology, art and culture, and biographies of famous figures. The National Museum launched a ground-breaking project in 1989 when it established the National Museum Institute, a university-level educational institution, to provide rigorous academic courses in museology, art history, and conservation. Following a few early bumps, the experiment stabilized and grew.

Table 5: University Museums and Collections of India

<i>Sr. No.</i>	<i>Name of University Museums and Collections</i>	<i>Description</i>
1.	University of Calcutta, Kolkata's Asutosh Museum of Indian Art	The first public museum in any university in India was established in 1937.
2.	Bharat Kala Bhawan, Banaras Hindu University' Varanasi	Bharat Kala Bhawan is a university's museum situated in Banaras Hindu University, Varanasi, India.
3.	Deccan college Post-Graduate And Research Institute Museum' Pune, Maharashtra	The Museum was established in 1940 in the main building built in 1864.

Table 6: Top 10 Countries Worldwide Ranked by Estimated Number of Museum as a February, 2022

<i>Name of Country</i>	<i>Number of Museums</i>
United States	33082
Germany	6741
Japan	5738
China	5535
Russian Federation	5415
France	4811
Brazil	3906
Italy	3195
UK and Northern Ireland	3183
Canada	2245

Source: <https://www.statista.com/statistics>

Table 7: Top 10 Must-Visit Museums in India

<i>Sr. No.</i>	<i>Name of Museum</i>	<i>Year of Establishment</i>	<i>State/ City of Location</i>
1.	National Museum, Delhi	15 August 1949	Janpath New Delhi
2.	Indian Museum Kolkata	02 February 1814	27, Jawaharlal Nehru Road, Park Street, Kolkata - 700016
3.	Government Museum Chennai	1851	Egmore Chennai, Tamil Nadu
4.	Rail Museum Delhi	1 February, 1977	Chanakyapuri, New Delhi

Sr. No.	Name of Museum	Year of Establishment	State/ City of Location
5.	Albert Hall Museum Jaipur	1883	Ram Niwas Garden Jaipur Rajasthan
6.	Calico Textile Museum Ahmedabad	1949	Shahibaug, Ahmedabad
7.	Shankar's International Doll Museum, Delhi	30 November 1965	Bahadur Shah Zafar Marg, Nehru House, New Delhi, Delhi 110002
8.	Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Prince of Wales Museum, Mumbai	10 January 1922	Mahatma Gandhi Road, Kala Ghoda, Fort, Mumbai, Maharashtra 400023
9.	Birla Industrial and Technological Museum, Kolkata	2 May 1959	Gurusaday Road Near Ballygunge Ice Skating Rink, 19a, Gurusaday Dutta Rd, Beck Bagan, Ballygunge, Kolkata, West Bengal 700019
10.	HAL Aerospace Museum, Bangalore	30 August 2001	HAL Old Airport Rd, Marathahalli, Bengaluru, Karnataka 560037

Source: <https://leverageedu.com/blog/museums-in-india/> Updated on Jul 15, 2021-22.

DIGITAL VIRTUAL MUSEUM TO GROW THE MUSEUM TOURISM MARKET IN INDIA

The Ministry of Culture, Government of India, has come up with a plan to digitize the gathering in its museums, even if it is put on display or in stores, and come up with one step ahead access and information on various subject matter, national and regional histories, and the rich artisanship that is demonstrated in Indian art.

“A digital museum assists in the preservation of heritage information resources in an online format for purposes such as education, research, and tourism. The online accessibility of museum artifacts can benefit tourists, teachers, students, and researchers. Museum artifacts can offer insights into the history of civilizations, ways of life, cultures, traditions, ancient scientific and technological knowledge, and the general progress of humanity.”

Tourists can approach the following information through the digital repository:

- Description about the museum
- Timeline visualization of artworks
- A virtual gallery of exhibits

Virtual Museums - Ministry of Culture

India has a rich architectural heritage, cultural sites, and tourist attractions that are among the best in the world, many of which are housed in various museums throughout the country. As a result of the pandemic lockdown, citizens now have the opportunity to explore virtual tours and online exhibitions at these five museums. Google Arts & Culture partnered with over 2,500 museums and galleries around the world to provide virtual tours and online exhibits of famous museums worldwide, available to all, as reported by Fast Company.

Table 8: List of Digitized Resources is Currently Available from 10 Major Museums

Sr. No.	Name of Digitize Museum
1	National Museum, New Delhi
2	National Gallery of Modern Art, Delhi
3	The Prime Ministers' Museum and Library Society, New Delhi
4	National Gallery of Modern Art, Mumbai
5	National Gallery of Modern Art, Bangalore
6	Salar Jung Museum, Hyderabad
7	Allahabad Museum, Allahabad
8	Indian Museum, Kolkata

Sr. No.	Name of Digitize Museum
9	Victoria Memorial Hall, Kolkata
10	Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal
11	ASI Museum Vikramshila
12	ASI Museum Ratnagiri
13	ASI Taj Museum Agra
14	ASI Taj Museum Vaishali
15	Archaeological Survey of India site Museum, Goa
16	Archaeological Survey of India site Museum, Nagarjunakonda

Sources: <https://indiaculture.gov.in/virtual-museums>

THE PRADHANMANTRI SANGRAHALIYA

On April 14, 2022, Prime Minister Narendra Modi purchased the first ticket to the Pradhanmantri Museum in New Delhi, dedicating it to the prior Prime Ministers of India. The magnificent Teen Murti complex is home to the museum, which opened its doors as part of Azadi ka Amrit Mahotsav, a 75-week celebration that was created to commemorate 75 years of independence. Since this is a narrative of wholeness, the Teen Murti Estate, which served as the 16-year home of India's first prime minister, Shri Jawaharlal Nehru, was an ideal setting for the Pradhanmantri Museum. The museum's smooth transition starts with the restoration and reconstruction of the Nehru Museum building and ends with fully modern, technologically advanced art exhibits honoring the life and contributions of Shri Jawaharlal Nehru.

The Pradhanmantri Museum (Sangrahalaya) - A Technological Innovation

The Pradhanmantri museum has embraced technology-driven convergence to encompass a wide range of information and regularly change its exhibitions. The demonstration material can become quite collective thanks to technologies like holograms, virtual reality, augmented reality, multitouch, multimedia, interactive kiosks,

computerized kinetic sculptures, smartphone applications, interactive screens, experimental installations, etc.

ISSUES AND CHALLENGES

The major issues and challenges that Indian museums face are:

- Lack of vision and expertise
- Human resources
- Conservation and Preservation Practices
- Management issues
- Audience engagement
- Disconnect between academia and museums
- Funding
- Lack of autonomy
- Security

Steps Taken:

14 Point Agenda: The 14 Point museum reform programs are the outcome of a comprehensive study conducted by the Ministry of culture in 2009. In addition to using multi-technological ways to share and understand collections, it emphasized the need to improve collection administration, exhibitions, visitor experience, and interpretation.

Table 9: 14-Points Agenda**14-Point Agenda:****1. Collection and Stores Management:**

- a) Introduce computer aided collections management.
- b) Verify physically stocks with registers/database.
- c) Modernise methods of storage and retrieval and introduce visible storage

2. Proper/Scientific Display of Artefacts:

- a) Design and develop exhibit-specific display systems.
- b) Upgrade display techniques on professional lines.

3. Information, Signage, Floor Plans and Visitor Facilities:

- a) Set up 'Visitor Interpretation Centres' and give different options to them.
- b) Improve Object Interpretation Board, communication strategies/narratives.
- c) Introduce Braille plaques for the visually impaired visitors

4. Museums Shops and Souvenirs:

- a) Set up proper museum/souvenir shops, preferably on public private partnership model.
- b) Merchandise professional selected museum items, for souvenirs.

5. Multi-media, Audio Visual and Guide Facilities:

- a) Design, and continuously update, website and information systems.
- b) Introduce museum-related activity cum technical research blogs.

6. Attract Various Audience Segments, Including Students/Children:

- a) Plan the calendar of events for the entire year, and more, if possible.
- b) Send newsletter to keep updating the mailing lists, through visitor registers.
- c) Arrange special training for Education Officers, PROs & 'Guides' for this work.
- d) Plan 'Out-reach' programmes for different segments, target specific

7. Image Building, Publicity and Cultural Events:

- a) Plan campaigns, highlighting interesting facets and get feedback.
- c) Issue attractive advertisements and informed articles in the media.

8. Visiting and Travelling Exhibitions:

- a) Invite exhibitions and inter-museum exchanges, including with ASI museums.

9. Expansion and Acquisition of Collections:

- a) Revisit art purchase procedures and committees, with transparency.
- b) Frame policies to encourage donors, i.e., tax exemption, publicity, etc.

10. Professional Development of Museums Personnel

- a) Organise HRD training and expose personnel to international standards.
- b) Encourage courses and exchanges of best practices, through visits

11. Implementation of Plan Schemes and special projects:

- a) Ensure optimum utilisation of funds, through prior planning

12. Security: Modern Techniques

- a) Upgrade security systems and install latest cameras/surveillance systems
- b) Deploy CISF, armed police, except inside museum galleries

13. Conservation and Restoration:

- a) Set up or upgrade conservation laboratories and modelling workshops.
- b) Build capacities for in-house expertise for conservation and restoration.

14. Interactions with Academics, Archaeologists and Artists:

- a) Institutionalise a proper network with different relevant domain experts.
- b) Organise cooperation with academics/experts through regular workshops.

CONCLUSIONS

As to the latest data released by Future Market Insights (FMI), the museum tourism market is projected to expand at a 13% CAGR between 2022 and 2032, with an approximate value of USD 20.0 billion in 2022 and USD 35.0 billion by 2032. Visitor centers offer an efficient means of acquiring knowledge. Most of the items we see on television, in newspapers, and in books are typically available to view in museums. A single museum visit can provide extensive knowledge and information about a subject. Being appropriate to view the museum as a participant in the tourism business and to compete with other leisure, pleasure, and entertainment offerings made to visitors is one of the major obstacles. Thus, the staff of museums would require a tactical awareness of the tourism sector, empathy for the patterns of behavior of visitors, and familiarity with the processing of tourism orders.

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